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VARIETY

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EXHIBS: DIAL TV FOR MURDER

Defector-Dancer Nureyev Creates Soviet Sensitivity in Britain, France

London, Feb. 5.

Sir David Webster, head of Covent Garden, is off on a hurry trip to Moscow, to talk with the Soviet Cultural authorities about the situation involving Rudolph Nureyev who, after "escaping" from the Leningrad Ballet, has found haven as a stellar member of the Covent Garden Ballet. The Russian cultural attache in London has tried on several occasions to convince Sir David that this boy ought not to be a member of his troupe, but Sir David has not budged. Now, apparently, the squeeze is on direct from Moscow.

British government recently finalized a cultural exchange agreement with the Soviet, the first result of which is to be a visit by the Bolshoi for a four week stay at Covent Garden in June. It is understood here (although Sir David has not admitted it and has refused to discuss it) that the Russians are threatening to cancel the Bolshoi visit unless Nureyev is dismissed. Sir David says that Covent Garden is not a State theatre, though it does have government financial aid, and thus he is not in the same position as the Paris Opera, which is wholly a State theatre and is thus susceptible to governmental pressure.

Another element in the situation as regards a return tour and of the Covent Garden ballet to the U.S., next Fall. Understanding here is that Nureyev is scheduled to be with the company on the American tour, under S. Hurok sponsorship. Hurok also left London a few days ago enroute to Moscow with stopoffs in Paris and Stockholm, so he will probably be in Moscow at the same time as Webster. This could be a pure coincidence.

In British circles there is a tendency to blame the French government for all this trouble, just as

(Continued on page 64)

Rev. King Asks 200G For Disk Wanted Sans His OK

Los Angeles, Feb. 5.

Rev. Martin Luther King, Negro minister and anti-segregationist leader, asks $200,000 damages in Superior Court suit filed last week against Dootsie Williams Inc., Dootsie Records and 12 individuals and others named as producers and distributors of a recording which King claimed was made without his consent. Accounting and injunction are also asked.

Complaint alleges that a special recording was made last June at Zion Hill Baptist Church of his voice when he spoke at a rally sponsored by the Western Christian Leadership Conference.

Johnny Carson's $7,500,000 Gross As 'Tonight' Host

Johnny Carson has grossed $7,500,000 for the "Tonight" show since he took over last October. The program, according to NBC-TV brass, is sold out through next June and there are some orders extending into late 1963.

There was, evidently, open commercial time on the first several weeks of Carson on the latenight strip, and the reason for this is clear — before buying, sponsors wanted to see if the audience levels held up to those of Jack Paar, who quit the show last year to become a prime time personality. Network has said that the $7,500,000 gross is consequently the equivalent of a half year of sales. If that is accurate, then Carson is precisely matching the collection Paar used to make late at night. Paar's annual take (exclusive of about $5,-

(Continued on page 46)

If Wrestling Has 'Script' It's Show, Not Sport, And Tax Figures That Way

St. Paul, Feb. 5.

Minnesota legislature at its present session is expected to treat professional wrestling as a show or game, instead of as a sport. At least, the lawmakers will consider a bill, just introduced, placing restrictions and regulations on the grapplers' ring performances.

One proposal is to levy a 5% state tax on all mat card receipts after federal deductions. Another calls for a State Athletic Commission order setting up rules and regulations for the grunters' conduct in the "shows."

While efforts to pass such a bill have failed in every legislative session the past 10 years, prospects for success now appear favorable.

HOW SOVIET EXPORTS NEW THREAT—BEATNIK

Paris, Feb. 5.

Apparently a new "cultural" weapon has been discovered by the Russians—poetry. Eight modern "young" poets are being sent around the world by the Soviets to make one-man show appearances in London, Paris and virtually all the world's capitals. This, say the Russians, is better than the Anglo-American-France one-man shows of singers of pop songs. The young men are, according to the Russians, world-famous. They

(Continued on page 68)

PRIMETIME 'NEW' FILMS K.O. TO B.O.

"These hammer blows we keep hearing may be chisteling our tombstones."

That approximates the feeling of exhibitors around the country as films shown on television get more and more contemporary and their airing gets more and more frequent at early, or benefit, hours. The cry continues that film distributors are killing off theatres via tv syndication selloff.

Another few twists were given to the tv screw last Monday (4) when NBC-TV initiated its "Monday Night at the Movies." Duplicating the web's pattern on Saturday evenings, this latest film show is a two-hour, prime theatre and tv time network broadcast of recent vintage, star power pix. This, coupled with ABC-TV's network showing of similar product on Sunday nights leaves but four nights in the week when at least one network isn't beaming such product across the country.

ABC's tv premiere of the UA film, "On The Beach," on the "Sunday Night Movies" Jan. 27 hit the Nielsen jackpot. In the New York area, "On The Beach" dominated the 8 to 10 p.m. period with a 32.1 rating and pushed the sets-in-use to the unusually high figure of 56.8.

In the 30-market Nielsens, the film drew close to a 40.0 share over the two-hour period.

All three shows run between 7:30 and 11 p.m. eastern and Pacific time and 6:30 to 10 p.m. central time. Add to this the many indie stations around the country which have been showing Hollywood features in prime time and, say the exhibs, it's a squeeze they can't laugh off. Especially with the networks now doing the blanketing, they say it

(Continued on page 18)

Bea Lillie's 'Tell' For 100G In Hand

Perhaps a peak advance royalty for a show biz memoir is the $100,000 paid by Doubleday to Beatrice Lillie for her "I Won't Tell All" (tentative title), implying of course that she will. Doubleday's editor-in-chief Ken McCormick believes Lady Peel's autobio as important for republication and other subsidiary rights, because of her long socialite-show biz standing on both sides of the Atlantic.

Mrs. Carlton Cole, who assented the Louis Nizer "My Life In Court" deal with Doubleday ($50,000 advance) also handled Miss Lillie's "Take A Peke" book, dealing with "Mr. Lee," the comedienne's rather well-known Pekinese pooch, a familiar companion to Miss Lillie's intimate friends. This "little" book will precede her autobio.

Canada's Prime Minister Diefenbaker Spins Into Comedy Disking a la JFK

Montreal, Feb. 5.

Canadian Prime Minister John Diefenbaker has come up for a comedy disk workover a la President Kennedy in the U. S. and President Charles de Gaulle in France. The Canadian entry is "My Fellow Canadians" cut by impersonator Rick Little for Capitol Records of Canada Ltd.

The Little disk, which is getting hefty radio exposure and building into a top seller, is patterned after Vaughn Meader's "First Family" on Cadence except that Little does other voices. In addition to Diefenbaker, the "voices" of opposition leader Lester B. (Mike) Pearson, head of the Liberal Party; ex-Prime Minister Louis St. Laurent and other Canadian politicos are heard. Assisting Little on the disk are Les Lye and Kim Pickthorne.

Little is a former disk jockey at CFRA, Ottawa. In his mid-20s, he has gained a rep here as an imitation of well-known voices. His sideline was promoted by some ad agencies who would prepare a commercial with a famous voice (Jack Benny, etc.)—although never identified by name—reading the plug. Stations using the commercial would usually get queries whether it was true that this or that name actually read the commercial.

The "My Fellow Canadians" idea was tried out first by Little before members of the Ottawa Press Club, where it was taped. Capitol then picked it up. So far the disk will play on release north-of-the border because Cap execs in the U. S. feel its humor angles are too special for the U. S. citizenry.

Mantand's Anti-France Crack Axed From Tele

Paris, Feb. 5.

Marlon Brando recently bemoaned that thesps were being goaded into expressing opinions on all things, politics included, by the press, and then censured for their remarks, or praised. But French singer-actor Yves Montand's utterance on a recent French tele show, about not wanting ever to play Spain, was excised by local censors.

It seems that political expediency and closer ties between Spain and France had Montand's reflection axed. He had said that he would sing before the head of any state except General Franco. This was cut from an interview he gave on tv before heading for Washington, D.C.

UN All-Star LP To Raise Global Coin for Refugees

The United Nations High Commissioner for Refugees has gone into the record business to raise money for its kitty. It has produced an LP titled "All Star Festival," which features 12 recording artists from the U.S., Europe and South America. The disk will be released on a worldwide basis on Feb. 25.

The LP was produced by Melle Weersma, composer ("Penny Serenade" and "Gaviota") and arranger. For the all star disk, Weersma rounded up Bing Crosby & Louis Armstrong, Doris Day, Nana Mouskouri, Maurice Chevalier, Patti Page, Ella Fitzgerald, Edith Piaf, Nat King Cole, Anne Shelton, Los Paraguayos, Mahalia Jackson and Caterina Valente.

Though the project involves top-ranking artists and their

(Continued on page 58)

SAN REMO SONG FEST EXPORTED TO U.S.

The U.S. will see the San Remo (Italy) Song Festival, an annual event on the Italian Riviera, when Jules Alberti and his attorney, Lawrence Weidman, bring it over next month. The three-day Italian song-and-diskery competition is being staged this weekend for three days Feb. 7-9 in Italy.

There are 20 categories in which the top pop recording artists, songsmiths et al. compete but

(Continued on page 67)

Dramatic Jackie Hurt On Screen by His TV Impact as Funnyman

"What's the surprise? You can't sell what somebody else is giving away free. It's Barnum's Law."

Thus last week, a 20th-Fox exec summed up his reaction to the somewhat spotty boxoffice record being turned in by Jackie Gleason's "Gigot." The exec's reference was to the fact that "Gigot" had gone into national release last fall at just the time Gleason had returned to free television in a regular weekly format.

The exec reported that Gleason himself had been aware of this problem at the time the picture went into release and had, in fact, urged that the "Gigot" campaign emphasize the other Gleason" who is not a tv figure—that is, Gleason The Dramatic Actor rather than Gleason The Clown. He was overruled, however.

As of the first of the year, the picture had taken in domestic rentals of approximately $450,000, and 20th's estimate for the full domestic playoff is in the neighborhood of $1,000,000. This would

(Continued on page 48)

Can't Take Turn Lifting Tabs: Must Prove a Business Motive Income Tax Austerity Era Starts

Washington, Feb. 5.

With a terse warning, "no deduction will be allowed for lavish or extravagant expenses," Internal Revenue has issued its written rules covering deductions.

They are a modified version of the original expense account "crackdown" intended by Treasury.

All deductions for travel, entertainment and business gifts must be kept in an account book, diary, expense statement or some other type of record. That record, in turn, must be substantiated by proof the expenses were for a "business purpose."

IRS left some latitude in determining what is a business expense and how far a business man must go in describing the details of business conducted. The revenuers will still allow expenses "directly related to and necessary for the attendance" at trade association meetings and conventions.

Also deductible are expenses for entertaining employees such as Christmas parties and dances. If "the business advantages are apparent," IRS will allow deductions for club dues.

IRS turned thumbs down on what it called "reciprocal entertaining." It flatly stated it won't allow deductions when business men take turns picking up meal and entertainment tabs "without regard to whether or not any business purposes are served."

Govt. Expense Account Rule Snarls Gotham, Clobbers K.C. Cafe Biz

The new Internal Revenue expense account regulations are causing considerable mechanical snarls in New York's niteries and restaurants. The demand for receipts is slowing up cashiers, waiters and service in many of the spots with trade on the expense account.

One of the first steps to remedy this situation is being taken by the Latin Quarter, which is designing new checks with receipts attached to the bottom. They're perforated for easy tearing off.

LQ managing director Eddie Risman pointed out that previously it took several operations to clear out a patron. After paying the check, the customer would ask for a receipt which caused the waiter to go back to cashier who started writing out a ticket. All this will be eliminated with the new type checks.

Most bonifaces say that the new regulations have been downbeating trade considerably. There is not as much lavish entertaining. In some instances it's said, a host will take a client or customer to

(Continued on page 38)

Coe 'Critic of Year'

Hollywood, Feb. 5.

Richard L. Coe, film and drama editor of the Washington (D.C.) Post, has been selected by Directors Guild of America to receive its 1962 Critics award.

Presentation will be made at annual dinner Saturday (9) at the Bev Hilton.

Mel Ferrer Heads Tec-Scope; Plural & Global Angels

By HANK WERBA

Madrid, Feb. 5.

A new international organization in which entertainers and tool mogols have joined hands was outlined recently by one of its founders and president, Mel Ferrer.

The organization, Tec-Scope, based in Lausanne, is prepared to promote ambitious resort and real estate developments, branch out into ultra-scientific industrialization and enter into the production of feature films and television programming.

In addition to Ferrer, who is currently in the Bronston production "The Fall of the Roman Empire," other directors of Tec-Scope from the field of entertainment are David Niven and Walter Wanger. Veepee mantle is worn by Robert Panero, formerly with the Rand

(Continued on page 53)

BRAUNER'S BERLIN CCC SUES LANZA ESTATE

Los Angeles, Feb. 5.

Claim for $80,000 on the estate of late Mario Lanza has been made by a German production company, CCC-Film (Arthur Brauner) of Berlin, via a Superior Court suit filed against Bank of America as administrator of the estate.

Complaint, which charges breach of contract, fraud and monies lent, alleges that Lanza signed a contract with plaintiff in Berlin in 1958 to appear in a picture, to be made in Germany. For this, according to suit, he was paid an advance of $50,000, but later breached the agreement by not appearing and subsequently died. They assert they presented their claim to administrator but this was rejected last Nov. 1.

LESLIE LIEBER

Roving Editor of "THIS WEEK" in his [illegible] article says: "The teens are the time to get going, advises a young man who started his own [illegible] career at 15.

"Now 21, PAUL ANKA has written some 200 songs, selling them all over the world. He [illegible] because he was prepared for success."

PAUL ANKA is now in Europe recording extensively for RCA Victor.

NBC Radio Tribute To Schnoz On 70th

Jimmy Durante's 70th birthday comes up on Sunday (10), and NBC Radio consequently decided to help him celebrate it, but on Saturday (9) instead.

Network is devoting the better part of its 9-10 p.m. slotting to a "birthday salute." Several actors will reminisce, and the mob includes Dinah Shore, Sammy Davis Jr., Peter Lawford, Jack Benny, George Burns, George Jessel, Garry Moore, and others, yet to be nailed down, the web hopes. The Schnoz himself was taped in Boston. Also included will be snatches from the comedian's old NBC Radio stanzas.

Web isn't doing it on Durante's actual birthday, because there is a solid three-hour "Monitor" news wrapup on Sunday nights, and presumably the network—especially with Cuba and the strike in N.Y.—isn't anxious to preempt any part of it.

Capital Newsmen Induct NBC's Bryson Rash As Prexy; Big VIP Turnout

Washington, Feb. 5.

Allan Sherman, with all his foolishness, gave the National Press Club one of the most enthusiastically received shows the old organization of writers has ever had. The occasion Saturday (2) was the inauguration of the new club president, NBC's Bryson Rash.

Rash, the second man with a mike ever to hold the top job with capital newsmen, took his oath from Chief Justice Earl Warren before a VIP crowd, including political celebrities and broadcasting biggies like NBC News v.p. Bill McAndrew, FCC Chairman Newton Minow and White House press secretary Pierre Salinger were in the crowd.

Only other broadcaster ever to hold the club presidency is Ted Koop, now a CBS v.p. but who was

(Continued on page 58)

CHEVALIER'S BOFFO $30,805 IN SIX MONTHS

Maurice Chevalier in his one-man show at the Ziegfeld Theatre, N.Y., scored $30,805 in six performances of his first week. The Gallic singer normally will do seven shows weekly (no mats) during his four-weeker, but a Monday (28) opener diminished his weekly output. The overall take was further reduced by the press lix on the first and second nights.

Alexander H. Cohen is producer of this show. Chevalier will be succeeded by Jack Benny, with Danny Kaye slated to follow.

A Hick Literary Witch-Hunt

Milwaukee, Feb. 5.

Edgerton (Wis.) School Board has removed "The Catcher in the Rye," the J. D. Salinger novel, from reading list. Parental objections alleged. Also scratched: "Brave New World" by Aldous Huxley; "1984," by George Orwell and John Steinbeck's "Of Mice & Men," Fyodor Dostoevsky's "Crime & Punishment," & William J. Lederer's-Eugene Burdick's "The Ugly American."

The school board's decision came after two hour open meeting in Edgerton High School auditorium. A telephone call campaign preceded the meeting. Just who sparked the censoring is not established. The books single out for condemnation are a curious melange, no two alike. "Catcher" is a tortured teenager's reaction to military school, New York and being young. It is considered a classic already of midcentury. "Brave New World" is a spoof written over 30 years ago of science gone mad in a world ruled by tyrants. Why it so profoundly disturbs parents in this burg is obscure. Orwell's morbid fantasy of dictatorship is generally considered a warning against surrender of liberties.

"Crime and Punishment" is one of the accepted great books of the past. "Of Mice and Men" was in vogue in the early Roosevelt era. The only book of contemporary political implication is "The Ugly American," which is both an indictment of stupid provincialism in the kind of Americans sent overseas to represent the U.S. and a glorification of a practical master mechanic "saint" among them.

Palm Springs Hates 'Weekend' Film

Script for Troy Donahue Draws Raps — Resort Sensitive About Smartalec Invasion

By FRANK SCULLY

Palm Springs, Feb. 5.

"Palm Springs Weekend," a Warner production, starring Troy Donahue and Connie Stevens and directed by Norman Taurog, has already received its first bad notice and it hasn't even reached the cameras yet.

Members of the City Council and the City Attorney have panned the script as if it were "The Ladder." Story concerns the annual teenage invasion during Easter week and of course all the high jinks and vandalism which goes with kids with time on their hands and nothing to do.

Far from wanting to see feature film made of this, Palm Springs would like to shunt the kids off to some less glamorous spot. Somebody at Warners, wanting to soothe the feelings of these incorporated sand dunes, has allowed the authorities here to see the script. One councilman, Harry Pawley, tossed his shawl aside and said, "It reads like the work of a 12-year old boy, the most terrible thing I ever read. They made a fool of our chief of police, our hotels and everything else."

The chief of police is Gus Kettman, very friendly to Hollywood stars, who return the kindness by putting on a benefit for his cops each spring. Pawley owns a hotel.

City Attorney Jerry Bunker, who said he had read the script, said it's drivel. He wasn't worried so much about the film hurting Palm Springs, as he was about the quality of the production.

Jack L. Warner, who spends a lot of time around here, wasn't available for comment on learning that the councilmen are holding off any official cooperation until they see the final script and get a look at the cast.

They have had many looks at the cast, or at least the stars, because they spend most of their weekends around here. But obviously they don't think that "Palm Springs Weekend" is another "Going My Way" or, to stick to Warners, another "Johnny Belinda."

Senate Support For Arts Subsidy; H.R. More Dubious

Washington, Feb. 5.

A Federal subsidy to the arts bill has been introduced in the Senate with bi-partisan support.

On the basis of last year's favorable okay of arts legislation by the Senate Labor and Public Welfare Committee, the bill's chances for success are good, at least in the Senate.

Bill introduced by Sens. Jacob Javits (R-N.Y.), Hubert Humphrey (D-Minn.), Joseph Clark (D-Pa.) and Claiborne Pell (D-R.I.) provides for a National Arts Foundation empowered to grant states up to a total $10,000,000 yearly.

Legislation is similar to the Foundation and subsidy bill given Labor and Public Welfare Committee approval in the closing days of the last Congress. In ambition

(Continued on page 64)

26

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INDEX

Bills	60	New Acts	60
Casting	66	Night Club Reviews	54
Chatter	70	Obituaries	71
House Review	59	Pictures	3
Film Reviews	6	Radio	25
Inside Music	51	Radio Reviews	47
Inside Pictures	4	Record Reviews	50
Inside Legit	64	Television	25
Inside Radio-TV	47	TV Films	28
International	23	Television Reviews	30
Legitimate	62	Tollvision	22
Literati	69	Vaudeville	54
Music	46	Wall Street	22

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PARAMOUNT NOT STAR CRAZY

Embassy Projects Figure Importantly In Perk-Up of Paramount Product

Paramount Pictures and Joseph E. Levine are working their way into a series of major deals which could see around $20,000,000 of Par's production money figuring in Embassy Pictures project within the next three months, according to an Embassy source. Also involved are separate distribution and tv deals.

A second deal within the last four months was signed last week in Hollywood between the two, bringing their total coproduction budget up to an estimated $10,000,000. Last week's pact was for the coproduction of a film tagged "Nevada Smith." It is a somewhat unique deal in that the "Nevada Smith" of the pic is also a character in "The Carpetbaggers," the Harold Robbins tome previously set for film coproduction by Embassy and Par under a separate agreement a few months ago.

Par will distribute both features internationally. Embassy will have the ass. on advertising and publicity and both will share the production responsibility. As it stands now, "Carpetbaggers" is figured at around a $3,000,000 budget and its estimated that "Nevada Smith" will cost about the same. "Carpetbaggers" costs so far break down to $200,000 for the book, $125,000 for scripter John Michael Hayes, $300,000 in pre-production advertising and other expenses, a salary for Levine and other expenditures.

Other Aspects

But of even greater interest are the other deals currently in progress between Levine and Par. They take a few forms. One area is in the field of distribution. Although Embassy has its own distrib setup, the company feels it has too much product coming up to handle by itself. As a result Embassy is talking to Par about the latter's distributing some of ten pix on a split deal, U. S. and Canada for one and overseas for the other. One of the films already being mentioned in this connection is "Threepenny Opera" which has finished shooting. Other pix which are nearing completion include "Landru," "Young Girls of Good Family" and "Zulu."

Levine is known to have considerable respect for Par's distrib operation. For one thing, he

Continued on page 18

'Dr. No' Shot in Jamaica But Nassau Gets Preem

Nassau, Feb. 5.

Although filmed largely in Jamaica, Nassau has won out over Kingston in landing the western hemisphere premiere of "Dr. No". It is set for Feb. 19 at the Savoy Theatre in the Bahamian capital.

This UA release of a Harry Saltzman—Albert R. Broccoli production in which Sean Connery plays James Bond, British Secret Agent of Ian Fleming's novels, will be a benefit for the Bahamas Cancer Committee.

317 Films Qualify, Feb. 25 To Reveal Who's For Oscar

Hollywood, Feb. 5.

Nomination ballots for eight categories in upcoming 35th annual Academy Awards sweepstakes were mailed out last week to 2,385 active members, polls to close Feb. 15 and all nominations in every bracket to be publicly disclosed Feb. 25.

Voters will indicate their five preferences in best direction, best picture of the year, best screenplay based on material from another medium and best story-and-screenplay written directly for the screen; best performances by an actor and actress, and by an actor and actress in a supporting role.

Total of 317 pictures this year qualify.

Kidder Echoes Sanguine Prognosis for AB-PT; Theatres Lesser Stake

A. M. Kidder & Co., stockbrokers, is looking with favor upon American Broadcasting-Paramount Theatres. This Wall Street outfit believes operational earnings for 1963 could rise to a record high of $2.85 per common share, which would be about 15% above the estimate for 1962.

"The marked share earnings uptrend of the past 10 years should continue for this prominent broadcaster and theatre operator," states Kidder.

Television division has become "a major factor" in the industry and there's opportunity for further growth, notes the downtown outfit. Motion picture theatre operations proved disappointing in the first half of 1962 due to adverse weather conditions and scarcity of top film product but expectedly will improve sharply in 1963, it's said.

Operations other than radio-tv account for 35% of revenues but a smaller portion of earnings, according to Kidder.

On the overall the corporation "appears to offer outstanding appreciation potential with downside risk only nominal."

Interesting, over 25% of AB-PT's 4,361,376 common shares are held by institutions.

OFFICIAL SANCTION GIVEN

American Broadcasting - Paramount Theatres obtained New York Federal Court approval to acquire two additional theatres, one to be a new 1,100-seat house in the Sunlit Shopping Center, Dade County, Fla.

The second, already in operation, is a drive-in in Tucson, Arizona, presently owned by Arimant Motor-Vu Theatres Inc. The okay on this purchase is conditional, being subject to approval by the Attorney General.

AB-PT requires court approval of new exhibition outlets under terms of its decree in the industry antitrust suit.

Universal's Gleat: 'Looky, 16 Pictures

Universal Pictures execs are back in Gotham after a week of screenings and sales-promotion-advertising talks anent upcoming product. Big crowing is being directed at the fact that, at a time when the industry is caught in what has been termed a "product shortage" situation, U has 16 features either finished or in the cutting or preparation stage.

The company already has one picture, "40 Pounds of Trouble," in general release. Playing limited engagements preparatory to wider release are "Freud" and "To Kill a Mockingbird," which opens at Radio City Music Hall Feb. 14. Shooting are "Charade," "Man's Favorite Sport?", and "The Brass Bottle."

In the cutting and unreleased category are "The Thrill of It All," "The Birds" (which U execs are projecting to double Paramount's last Hitchcock film "Psycho" which grossed over $8,000,000), "The List of Adrian Messenger," "Lancelot and Guenevere," "For Love or Money," "A Gathering of Eagles," "Pajamas," "Showdown," "Tammy and the Doctor," "The Ugly American" and "King of the Vampires." Preparing are "Captain Newman, M. D.," "The Chalk Garden" and "The Dark Purpose."

Execs term this array the strongest in Universal's history and look for it to produce big things for the company, reflecting the statement of Pres. Milton R. Rackmil in his year-end remarks.

RACKIN DETAILS SANE DEAL IDEAS

By GENE ARNEEL

While Paramount is embarking on an obviously ambitious 1963 production schedule, with five relatively costly features scheduled to begin in the current first quarter in addition to six on which camera work already is finished, the film corporation will refrain from any celestial region deals for talent or properties. "We will not rush headlong into destruction by bidding overboard," states production boss Martin Rackin.

In New York last week en route to Madrid, Rackin put it this way: "We have 1,000,000 stockholders whose interests are at stake and we never passed a dividend." He said in effect the main obligation is to the shareowners and meeting this obligation precludes any arrangements whereby the talent, at no risk, is guaranteed hefty payoffs via participations in gross revenue on any given pic.

Rackin, who discussed the Par policy privately with this Variety reporter, thus became the first top-placed Hollywoodite to state flatly that the clamps are on actors and actresses who will work only if "they get it off the top"—that is, demand a percentage of gross business regardless of whether or not their pictures make or lose money for the studio.

The 'But'—

There will be participations, but limited to a sharing of net profits, Rackin related, adding a star in this way actually might make more money than before but, of course, only if the production is a hit.

The Rackin edict against the dictatorship of stars and their agents is something that has been given much lip service in the trade. Seems like just about everybody except the big names and their advisers regard as economic suicide the recent years trend to percentage-of-gross commitments. The filmmaking exec clearly is determined to make the policy stick. "We're at war now, a war of survival," he said.

Not Alarmed

But will this mean Par's losing out in the matter of acquiring important properties and performers? No, replies Rackin. Company will continue to bid for king-sized vehicles. Par was in competition for rights to "My Fair Lady," among other major properties, but is and will continue to be firm in holding the line on price. "We're not interested in personal glory but profits" said the Coast visitor.

How, then, find promising stories, etc., in light of the apparent willingness of other production un-

Continued on page 22

United Artists Unafraid of Title Changes; Quests Better Come-Ons

In recent weeks United Artists has changed four titles on upcoming releases, with a fifth title change considered likely—thus, raising the question once again of how much production and pre-release publicity is dissipated via such switches.

The most recent switch is the tag on the Judy Garland starrer which all during production was called "The Lonely Stage." Now five weeks before its London preem film has been retitled "I Could Go On Singing," also the title of one of the six Harold Arlen-E. Y. Harburg songs the star sings in the film.

The Garland title change follows earlier ones made on two completed but still unreleased pix: "The Grand Duke and Mr. Pimm" (now called "Love Is a Ball"), and "Summer Flight" (now called "Stolen Hours" and incidentally, a remake of "Dark Victory"). The fourth title change was that for "Janus," the not-yet-in-production film version of the Broadway play, which has been switched to "Love and Taxes." Expected to get a new title soon is the currently shooting Yul Brynner starrer, "The Mound Builders," which may or may not be called "Maya."

Execs defend the change in the Garland title so close to release time by arguing that the old title was downbeat and that the new one emphasizes the fact that in this film the star is back doing what she does best, singing. They acknowledge, nevertheless, that by making such a late change, at least a portion of the value of the pre-release publicity campaign is lost.

The current issue of This Week, the newspaper supplement, for example, has a spread on the star with prominent mention of "The Lonely Stage." Title changes so close to release time may also involve the expenditure of a good deal of dollars and cents to change ad mats and layouts.

Frank Gervasi, Ex-Rome, Joins Blank-Rand in N.Y.

Frank Gervasi, the newspaperman and former Motion Picture Export Assn. exec in Rome, is joining Blank-Rand Associates publicity firm as a vicepresident. He returned to the States about six months ago after resigning his post as veep of Fairbanks-Morse International. Recently he's been acting as a consultant to Gov. Nelson Rockefeller.

Harold Rand, new global publicity director of 20th-Fox, was formerly associated in the publicity firm with prexy Daniel Blank.

Come May, 2 Pix Set to Reactivate 20th-Fox Studio

Hollywood, Feb. 5.

Now dormant 20th-Fox studios will bounce back into production in May with two features, "Something's Got to Give" and "Take Her She's Mine" filming simultaneously. From that start, studio chief Richard Zanuck believes prospects are becoming increasingly bright to maintain tempo of sustained production. He envisions starting additional new pix at the rate one a month.

Although "Give," starring Doris Day, has a firm May 1 start date, there's a chance, Zanuck said, that it might be preceded by "Mine," starring James Stewart. "Both will be filming in May," Zanuck said, "but it's possible 'Take Her She's Mine' may go two weeks sooner."

Start of "Sound of Music" for which Ernest Lehman has begun scripting won't come until later in the year. There's no rush on this music-drama as contractual restrictions prohibit picturization of play from being released until late next year.

Script preparation of stories for

Continued on page 18

Lars McSorley Joining Brenston In Gotham

Lars McSorley, Allied Artists eastern publicity manager, will be exiting the post shortly to become New York press representative for Samuel Brenston Productions.

He's been with AA in his present spot for the past six-and-a-half years. No successor for his job there has yet been named.

U.S. Sending UA's 'Child' to Plata

Washington, Feb. 5

U. S. Government accepted the invitation of Argentina to participate in the 1963 International Mar del Plata Film Festival in Buenos Aires, March 12-23.

Hollywood Guilds Festival Committee selected "A Child Is Waiting," Stanley Kramer - United Artists, as the official U. S. entry. The film, starring Burt Lancaster and Judy Garland, directed by John Cassavetes and written by Abby Mann, will participate in competition, per George Stevens Jr., motion pictures director of the U. S. Information Agency.

Aster Assets Exceed Liabilities

Aster Pictures' financial problems were put on public display Thursday (31) when, unable to pay its debts as they matured, the company filed arrangements under Chapter 11 of the Bankruptcy Act in N.Y. Federal Court. The arrangement, designed in effect to save the company from being forced into bankruptcy, listed liabilities of $8,466,786 and assets of $3,876,564.

The petition says that if the company is permitted to operate, it will do a gross business of $650,000 in next 30 days, of which net profit to company will be $5,000. George Foley, prexy, whose salary was $1,000 a week, has agreed to reduce to $500 weekly during period of reorganization. Robert C. Stebbins, assistant secretary, reduces from $150 to $125 weekly.

Petition states Aster's problems were created as a result of too rapid expansion in "a somewhat limited art film market." Company anticipates acquiring films under the new set up—films which "the art viewing public will be more receptive to." Citated in petition is fact that only 10 days ago Foley finalized the oft-reported deal for Orson Welles' "Trial." It's understood that pic was actually acquired by an outfit called Aster Productions, incorporated in Albany last month.

Aster lists 350 unsecured creditors, most of which are owed small amounts (under $500). Among the largest creditors are DeLuxe Labs, $66,158; Bankers Trust, $77,500; Gordon Films, $65,000; Philips Nizer, Benjamin, Krim & Ballon, as agents for Kodak International Films and Les Films Marceau (who had sued Aster over monies due on "Liaisons Dangereuses"), $69,341; Pathe Labs, $76,573; Everett Crosby and First National Bank, $37,500.

Creditors holding securities are Inland Credit Corp., Irving Trust Co. and Franklin National Bank, who claim amounts due totaling $481,550. Value of securities held by them is said to be $3,117,000.

Assets are broken down as follows: personal property $2,000,000, debts due on open account, $100,000; cash in bank, $15,904.

The case was referred to referee John E. Joyce.

Used Stage Script, Bounce Eugene O'Neill Eligible For 'Night' Oscar Award

Hollywood, Feb. 5

Eugene O'Neill may be in line for a posthumous Oscar for his "Long Day's Journey Into Night" according to a recent ruling of the Writer's Guild Academy Awards classification Committee. O'Neill's work, it was decided, would go into the original screenplay category with an asterisk alerting membership to the fact that "Journey" was originally written for the stage.

Film carries no other writing credit save O'Neill's. Director Sidney Lumet leased directly from the author's stage script for the Ely Landau pic, making a few deletions for reasons of length and shifting stage directions to implement better mobility for the new medium.

O'Neill never wrote directly for pix, spurning many offers prior to his death in 1954. Many of his plays were filmed, but always with screen script adaptors. . .

South African Properties of 20th-Fox Profitable; Collapse One Subsid

Twentieth-Fox has no plans to liquidate any of its extensive South African holdings, global sales veep Seymour Poe reported this week. Exec returned last week from his first look-see of the African interests which include 180 theatres, a travelling circus, production studios and a catering company (which does a gross annual business of $1,300,000).

During his stay in Johannesburg, however, Poe did take the opportunity to effect what he indicated to be a long-overdue adjustment in 20th's South African distribution operations. Ever since 20th had taken over the Schlesinger interests in S.A. in the mid-1950's, 20th has had two distrib companies in operation there: 20th-Fox of South Africa and African Consolidated Films, a former Schlesinger operation. Latter handles the S.A. release of almost all of the major U.S. companies with the exception of Metro and Columbia and some of the lesser United Artists pix.

According to Poe, it was somewhat redundant for 20th to operate African Consolidated in addition to another company, which handled only 20th product. Thus he has "mothballed" 20th-Fox of South Africa and transferred the 20th product to African Consolidated. 20th of S.A. involved an annual operations outlay of $200,000, required its own building and employed 80 people. Head of the subsid, as well as many as possible of the 80 employees have been absorbed by AC, though Poe emphasizes that this did not involve padding AC's payroll. Rather the former 20th of S.A. people were transferred as replacements to AC employees who had left in the ordinary turnover.

Poe is extremely high on 20th's profit prospects from its African operations and paid particular credit to Roger Berry, managing director, J. H. Stodel, head of theatre operations, and Geoff Hawthorne, head of distribution.

'We Got 10, And No Reissues,' Big Nicholson Stress

American International Pictures will put 10 pix—"including no reissues"—into release in the "ordinarily orphaned period" from February through May, prexy James H. Nicholson informed the trade press at a luncheon in New York Friday (1). According to Nicholson, this is as many pictures as Metro will put into release in the same period, and more than any of the other majors.

Among the new AIP acquisitions revealed by Nicholson is the made-in-Texas indie, "A Question of Consent," based on the actual court trial of a Negro accused of raping a white femme freedom rider. Prexy said he anticipated no problems with the picture which, he said, treats the racial question only incidently to the courtroom drama. Film was made in Dallas by producer-director Larry Buchanan and stars Frederick O'Neal. It will be the first AIP release to carry the "adults only" tag.

Nicholson also reported that AIP has concluded a new deal with Galatea of Rome for AIP to release a minimum of nine Galatea pix in the next three years in the English-speaking markets of the world.

Exec returned to the Coast Saturday (2).

Europe to U. S.

Warwick Brown
Oscar Homolka
Ruth Phillips
Ann Stevens
Kirk Stevens
Joan Tetzel
Louis Vaudable

The Finest Address in London
May Fair Hotel
BERKELEY SQUARE, LONDON W1
See: Gale Getler—Hartsfield, London or Your Travel Agent

National Boxoffice Survey

Milder Weather Ups Trade; 'Arabia' No. 1, 'Bounty' 2d, 'Sodom' 3d, 'Day' 4th, 'Pounds' 5th

Moderation in the severe winter weather which has plagued exhibitors in many sections of the country is boosting biz currently in some key cities covered by VARIETY. Dearth of new, strong product, however, continues to keep grosses low in numerous spots. Termination of transit strike helped Philly firstrun trade to an amazing degree.

"Lawrence of Arabia" (Col) is new b.o. champion, being the first week out to any extent (playing in some eight keys). Previously, this opus had strongly hinted great potential in the few scattered cities where preemed.

"Mutiny on Bounty" (MGM) again is finishing a strong second, same as last week. "Sodom and Gomorrah" (20th), which was No. 1 last stanza, is winding up third, slipping considerably in some keys compared with opening sessions.

"Longest Day," also from 20th, is capturing fourth money. It was third last week. "40 Pounds of Trouble" (U) is winding up in fifth position.

"Brothers Grimm" (MGM) is climbing to sixth place as against 10th a week ago. "Gypsy" (WB), long on top of the heap, still is showing enough stamina to cop seventh money. It is in fifth and sixth weeks in several keys. "Term of Trial," also from Warner Bros., is taking eighth position, this being the first week out in release extensively.

"Who's Got the Action" (Par), eighth a week ago, is finishing ninth. "Billy Budd" (AA) rounds out the Top 10 pix.

"Taras Bulba" (UA), seventh last week, "Barabbas" (Col), ninth a week ago, "Two For Seesaw" (UA), in 10th spot last round, and "Divorce, Italian Style" (Embassy), 11th last week, are the runnerup films.

"Password Is Courage" (MGM), one of the newcomers, shapes okay in Boston, good in Chi and nice in Frisco. "The Raven" (AI), socko in Washington, looks boff in L.A. "7 Capital Sins" (Embassy), also new, is big in N.Y. and okay in L.A.

"David and Lisa" (Cont), which continues to amaze on its longrun in N.Y., opened in Washington with a new non-holiday week record, certain and is heading for new marks in Frisco on initial round. "The Chair" (Cont) is rated fast in Chi.

"To Kill a Mockingbird" (U) continues fancy on extended-run in L.A. It opens at N.Y. Music Hall Feb. 14. "Days of Wine and Roses" (WB), rated smooth in N.Y. at Music Hall in third session, looks sock in L.A. on longrun. "Hook" (MGM), due in N.Y. shortly, shapes big in Detroit.

(Complete Boxoffice Reports on Pages 8-9-12).

BERNHARD WICKY MAY DIRECT 20TH 'VISIT'

Munich, Feb. 5.

Swiss film director Bernhard Wicky who directed the German military sequences in "The Longest Day" has an offer from Darryl Zanuck to pilot 20th's cinemadaption of Friedrich Duerrenmatt's stage thriller, "The Visit."

Ingrid Bergman starrer will start rolling in mid-summer, with exteriors, according to the story's middle-European locale, now being scouted in Switzerland and Bavaria, and the use of a Munich studio for the interiors in discussion.

L.A. to N.Y.

Jim Aubrey
George Axelrod
Jack Benny
Alice Lee Boatwright
Cindy Carol
Stuart Cohen
Martin Davis
Dave Emanuel
Alice Frost
Abel Green
Cedric Hardwicke
Abe Lastfogel
Tom McDermott
Robert H. O'Brien
Maureen O'Sullivan
Julie Parrish
Monte Proser
James P. Riddell
Richard Quine
Hubbell Robinson Jr.
Jill St. John
Red Silverstein
Frank Sinatra
Jan Sterling
Dan Terrell
Jules Weill
David L. Wolper

U.S. to Europe

Jules Alberti
Lionel Bart
Morton Bernstock
Frank Conaff
Jimmy Gardiner
Brett Halsey
Robert Katlowitz
John Kurland
Elsa Lanchester
Marc Lawrence
Richard Pack
Eric Pleskow
Harold Prince
Martin Rackin
George C. Scott
L. Arnold Weissberger

Pink's Panacolor Four-Film Deal With Eller Co.

Hollywood, Feb. 5.

Sidney W. Pink, following initial use of the newly-developed Panacolor process, on his just-completed feature "The Castilian," has entered into a four picture deal with Panacolor Inc., headed by Harry E. Eller, under which Pink's S.W.P. Productions Inc. has contracted to use the present entire output of 20,000,000 feet of Panacolor 35m film for 1963.

First picture to go under new deal will be "Pyro," to roll in March in Spain at $800,000 budget with Barry Sullivan starred. Other pix include "The Invisible City," also for Spanish filming with Sullivan, Cesar Romero and Hoagy Carmichael starred. Budget is $2,200,000. Negotiations are now underway with Lana Turner and James Stewart for costarring roles. Remaining two will be "Vanilla, Chocolate and Strawberry," starring Frankie Avalon, and "Unknown Galaxy," both to be shot in the U. S.

Pink and Aller Friday screened portions of "The Castilian" to exemplify sharpness of color and depth of the new process, noting it "effects a 30 per cent saving from normal color processes." It was used for the first time, aside from some experimental use, on Pink's feature. Process originally had been owned by Metro-Goldwyn-Mayer, which still retains 30,000 shares of stock. Aller said plant additions are in process now, with expansion to double capacity due about April. Plant is also setting up 16m film production of 100,000,000 feet to service industrial, educational, government and tv markets.

Panacolor produces color prints from an original color negative.

(Continued on page 22)

N.Y. to L.A.

David Gerber
Frank King
Albert Lewis
Maurice King
Max Liebman
Inger Stevens
Earl Wilson

Inside Stuff—Pictures

Gina Lollobrigida in her latest film entitled "Mare Matto" (The Mad Sea) will not appear as fans are used to see her. She wears a loose bedraggled sweater over a flattening skirt, cotton socks and gaping slippers, hair drawn back, no make-up except facial age-lines. Beauty has been turned into a spinster by director Castellani who has used all his persuasive talents to induce her to accept the transformation.

Wiping Gina clean of glamour has been a harder task than expected. Glasses were no good—they merely added an intellectual touch. Hair always appeared too lush, no matter how twisted. Finally the spent look was achieved by whitening the eye sockets and by getting Gina to wear her equally whitened lips in a perpetual pout.

Gina will be Margherita, owner of a flop house for sailors on the Genoa waterfront. Jean Belmondo will be the sailor for whom poor, ugly Margherita falls, losing her savings and receiving nothing for her pains.

Laurence Harvey has a nude sequence in which British actress Sarah Miles strips to the skin in "Ceremony," a film unleashing Harvey's creative powers as producer, director and star.

Reports from the "Ceremony" set in Sevilla Studios say that the budding film-maker shot the scene with full exposure for all markets and not in a special export version for countries with unlimited receptivity.

Harvey has stated that the unveiling is an integral part of the story filmed in good taste and should, therefore, get code approval in the U. S. A. and elsewhere.

There were no eyebrows lifted in Spain and news of this particular scene was released in normal fashion. Only other nude scene filmed here was one between Brigitte Bardot and Stephen Boyd for director Vadim and producer Raoul Levy in "The Night Heaven Fell."

Wendell Franklin, apparently the first Negro with second assistant director status on a Hollywood-financed feature film is working with George Stevens' "Greatest Story Ever Told" for 20th. His employment attracted much attention in the Negro press as an ice-breaker following last year's criticism of U. S. studios for not making provision for the employment of Negroes.

Murray Schumach, writing in the west coast edition of the N. Y. Times, last week reported that Franklin's hope of going unnoticed, being treated civilly but as anybody else, was defeated by the historic aspect, and somewhat by his own pioneering role. Franklin expressed amusement at his sudden spectacular increase in social prestige as a second assistant. "You'd think I was another Cecil B. DeMille," Schumach quoted him. Franklin has had N. Y. legit experience, been a stage manager for NBC. He's a native of Los Angeles.

One of Embassy Pictures promotion brochures has been adopted as a public school teaching aid—and on "7 Capital Sins" yet. The development resulted from a request by William N. Sternberg, principal of Bronx Public School No. 114, who, having seen the film and its review reprint leaflet containing reviews by Bosley Crowther, Judith Crist and Brendan Gill, felt that it was a good example of how three well-rated critics could diversely, yet favorably, treat a picture. He therefore requested a supply of the pamphlets for use as samples of critical writing in his advanced English classes. He also recommended to high-school colleagues that they adopt it in their curricula.

Razor Back Twin, a Little Rock, drive-in, played to 18 automobiles on a recent night in the Arkansas city when the temperature "was seven," Bill Leonard reported via CBS radio. The sub-zero temperatures and heavy snowfalls which "clobbered" January patronage in many upstate New York theatres brought a story that one large conventional theatre, western part, had a turnout of 20 patrons on a particularly "bad" night. Watertown, near the Canadian border, measured 70 inches of snow.

Without being identified by name, comedian Buster Keaton appeared in Minneapolis full page newspaper ads of local Northwest Air Lines plugging departures to Florida at a time when the temperature was sub-zero. Keaton was seen in various poses in the ads, one of them in pink union suit the entire page's length captioned "itching to go to Florida." Keaton of course, received a stipend for posing.

Press release from the Otto Preminger office in New York last week had it that Dorothy Gish signed for Preminger's upcoming "The Cardinal," this to be her first picture since "Centennial Summer" 17 years ago. Actually, Miss Gish appeared in "The Whistle at Eaton Falls" in 1951.

Wall Street Activity In Columbia Pics Shares; Shields' 30,000 Block

That certain Wall Streeters were buying Columbia Pictures stock was established some time ago. It was reported this week that among the buyers has been Shields & Co. This brokerage outfit over the past several months has accumulated over 30,000 shares and, according to the grapevine, continues high on the film company, probably will further strengthen its position.

Col's common shares were quoted last week fractionally above $22 per. The price has been going steadily upward from 1962 mid-year's low of $14.

Col seems to be gaining some Wall St. favor because of "Lawrence of Arabia," Sam Spiegel-David Lean production.

This entry has proved itself a boxoffice powerhouse, at least in its early stages of release, and the stock market professionals see it as contributing handsomely to Col profits in future months. Policy at Col is to refrain from any conjecture in terms of estimating a picture's gross and then trying to translate this into per-share earnings. The brokers consequently are doing their own guesswork, and clearly they're guessing high.

Also being taken into consideration are other promising theatricals on the Col lineup and the continuingly-successful Screen Gems television subsidiary.

Moulin Rouge To Stay as Cinema; Books 'Lawrence'

Paris, Feb. 5.

Siritzky Bros. deny flatly any prospect of the Moulin Rouge, classic cafe site now operating as a cinema, becoming a supermarket in the near future. This was reported some weeks ago.

Siritzkys point out that they have converted to widescreen, the largest in Paris, and made other vital alterations for film policy. More immediately, the Moulin Rouge is booked to present the Columbia-Sam Spiegel spectacle, "Lawrence of Arabia" as of March 1.

Brothers operate a string of firstruns in Paris itself and around France.

Morey Marcus to Tokyo As Rep for Cinerama

Morey Marcus, who has held foreign posts with Metro, Paramount and Republic International in past, has joined Cinerama as Far East rep with headquarters in Tokyo.

He'll work with v.p. B. G. Kranze and foreign sales manager Sidney Kramer.

MAJORS BRUSH ART FOR BIG B.O.

'Cleo' Advances May Hit $20,000,000

More than four months before its June 12 world preem, 20th-Fox's "Cleopatra" already has more cash in the till than most pictures ever make in full, worldwide playoff. Global sales veep Seymour Poe reported in New York Monday (4) that 20th has—in hand—cash advance guarantees totalling $6,350,000. It's understood this represents "Cleo" dates in 20 U. S. and Canadian cities.

Included in this total is the $1,200,000 received from the Rivoli Theatre in New York and $1,000,000 from Famous Players for six dates in Canada. Twentieth execs are aiming to have at least $20,000,000 in cash advances before the picture has its 70 day-and-date domestic openings June 12.

Most interesting aspect of the situation is that 20th is apparently succeeding in making these precedential "Cleo" deals without showing exhibs a foot of film or even a trailer. The $40,000,000 epic actually is still unfinished. 20th prexy Darryl F. Zanuck goes to Spain this weekend to supervise final shooting of additional scenes there later this month.

Allied of Illinois in Sweet Talk

Helping Hand to Troubled 20th — Praises WB on 'Gypsy' Prints — Columbia on 'Arabia' Courtesy

Chicago, Feb. 5.

Allied Theatres of Illinois, although often at odds with the major film distributors, has come out for picture biz brotherhood in its latest bulletin. Among other olive branches proferred by Allied prexy Jack Clark, he suggests a sort of "Be Kind To 20th Century Week" to help that company in its time of need.

Editorializing in the most recent issue of "Coming Attractions," the Allied house organ, Clark said: "In spite of all of exhibition's problems with the distributing companies, the best thing that could happen to the exhibitor would be the creation of twice as many distributors, and the worst thing would be to lose one. While no one plans on losing Fox, the fact is that this particular company—due to bad planning or whatever it may be—is very short of new product at this moment."

Clark further suggests: "It would be well for the local exhibitor to contact his Fox salesman and pick up a reissue feature, short subject or cartoon. Give them a call today."

Other Praise

The Allied chief also handed out laurels to Warner Bros. branch manager Bob Dunker, "who not only kept 'Gypsy' in release February 8 (regardless), but also offered prints to all of his regular firstrun customers when distributors with pictures of lesser value were trying to extract more film rental on very limited runs . . ."

Another plaudit was awarded to Columbia branch manager Milt Zimmerman, "who, in our opinion and to the best of our knowledge, made an honest effort to obtain tickets for every exhibitor who wished to see the premiere of 'Lawrence of Arabia'."

Kermit Bucrell, an indie distrib, also received an accolade from Clark for "supporting his picture, 'First Spaceship On Venus', with a king-size newspaper ad which would do justice to a major distributor."

Asked by phone about the thaw in the relationship, Clark said, "We've had our difficulties with the distributors, and will probably continue to do so. But I like to give credit where it is due."

Can. Nat'l Exhib Board Nixes Sunday Opening

Toronto, Feb. 5.

Opposition to a Sunday opening for the Canadian National Exhibition this summer as well as the grandstand show was voiced last week by the CNE directorate at the annual meeting. J. M. Fraser, newly-elected CNE prexy, said that careful consideration had been given the subject but industrial exhibitors were opposed—hence the turndown.

"After investigating from many angles, the directors felt the annual show should remain as it is," Fraser said. "It is my personal view that the CNE would lose some of its prestige if it were open on Sundays."

RKO Pan's $1,000,000

Included in the $6,350,000 which 20th-Fox has in hand as cash advances on "Cleopatra" dates is $1,000,000 put up by RKO Theatres for its Pantages in Hollywood. Understood RKO also is dickering to acquire the picture for a couple of other cities.

"Cleo" will preem at the Pantages June 12, day-date with the New York preem at the Rivoli and 66 other U. S. and Canadian cities.

More Par Braid To Charles Boasberg

Charles Boasberg, who joined Paramount last year as domestic sales and distribution head, has been named president of Paramount Film Distributing Corp. Par brass, particularly George Weltner, exec v.p., has been well pleased with Boasberg's performance and the title is in recognition of this.

Presidency of Par Film Distributing was left open last year when Weltner, who held this post, became exec v.p. of the parent company. Boasberg had been v.p.

Before joining Par Boasberg was distribution v.p. of Warners. His background includes the similar post at the now-defunct RKO. It's known that several companies had bid for his services upon his resignation from WB and it was Weltner who nabbed him. The two execs had worked together before, this having been when Boasberg headed unit sales on "Ten Commandments."

In official handout from Weltner the praise of Boasberg was a rare kind of accolade. Quote: "Never have I had such pleasure in announcing so richly deserved an appointment. In the last seven months Mr. Boasberg has surpassed our greatest expectations. He has become a key member of management, highly respected for his keen insighted and astute awareness of the ever-changing currents of the motion picture business."

Added Weltner: "It is my own personal feeling that Charlie Boasberg is not only the best sales manager of any film company but also of many business in the nation today."

AFL FILM COUNCIL HOSTING JOHN MENNING

Hollywood, Feb. 5.

Hollywood AFL Film Council will host Undersecretary of Labor John Menning at a luncheon tomorrow at La Cienega Tail of the Cork, with large turnout expected.

Menning, at request of Film Council, was instrumental in interesting Secretary of Labor W. Willard Wirtz in problems of runaway production, which led to confabs between Wirtz and the Labor-Management committee of film industry two weeks ago.

COL CONTINUES IMPORT LEAD

The need to milk every last buck out of their big budget releases has apparently slowed major company "diversification" into the U. S. art film market—a trend predicted with some fear by the indies during the last two years as foreign pix won increasing acceptance in the domestic scene.

At the moment, however, only Columbia, via its association with Richard Davis' Davis-Royal Films, is servicing the artie market with a continuity of "specialized" films. United Artists' subsid, Lopert Films, once one of the most active of artie distributors, put only three new pix into release in the last six months of 1962—including Jules Dassin's "Phaedra" which actually had been set for UA handling until its condemnation by the Legion of Decency.

Twentieth-Fox, of course, has just formed its own artie subsid, International Classics, headed by William Shelton, but there are no signs that IC is about to outbid the established indie distribs for class product from abroad.

First two releases to go out under the IC banner are Brigitte Bardot's LOD-condemned "Please Not Now" and the French spec, "The Battle," both of which were acquired by the previous 20th administration and both of which are considered more exploitation than art pix. Considering 20th's total financial commitment in "Cleopatra," it's not hard to understand why it hasn't jumped into the art market in a big way.

Metro's huge investments in such pix as "Mutiny on The Bounty," "Jumbo" and her two Cinerama items, "The Brothers Grimm" and "How The West Was Won," are given as the reasons for that company's seeming lethargy in marketing its artie pix, including the Peter Sellers starrer, "Trial and Error," and a number of Italo films coproduced with Titanus. Among the latter is the winner of last year's San Sebastian film fest, "Arturo's Island," which crept in and out of a New York firstrun in December with hardly a ripple of advance notice or release promotion.

The company's handling or lack of some of the Sellers film aroused a good deal of critical comment among both the indie distribs and the artie exhibs who feel that almost any Sellers item, individually promoted, can be expected to bring in a tidy gross. One Boston exhib who booked the film reported that three days before

(Continued on page 18)

'Longest Day' To Go Grind in June

Twentieth-Fox's "The Longest Day," now playing 36 hardticket dates in the domestic market and scheduled to open in 80 additional spots in the next 30 days, will go to a grind, general release policy in June.

According to global sales veep Seymour Poe, this is all part of the original playoff pattern designed for the picture prior to its premiere here last October. Idea of going grind in June is to take advantage of the lucrative summer playing time.

The 80 "Day" dates upcoming this month will be on a "scheduled playing time" basis, that is, three shows a day at hardticket prices, but seats not reserved.

Poe Keeps Checking

Twentieth-Fox global sales vicepresident Seymour Poe will visit the Hollywood studio next week and has tentative plans to make his first swing through 20th offices in Australia and New Zealand in March.

Exec returned last week from his survey of 20th operations in South Africa.

Dickie Ogles Liz, and That's Enough; 'Cleopatra' Exploitation Strategy Both Free-Reaming & Fenced-In

'Cleo' Preem for Rogers

The June 12 world preem of 20th-Fox's "Cleopatra" at the Rivoli, New York, will be for benefit of the Will Rogers Hospital and its O'Donnell Research Labs.

Pic will be opening in 66 other U. S. and Canadian cities on the same date.

Assuming that its $35,000,000 "Cleopatra" is already among the best known motion pictures ever made, 20th-Fox is keying its entire ad campaign on the film to a painting of stars Elizabeth Taylor and Richard Burton, eschewing all credits including even the name of the picture itself.

A preview of this "bold and audacious concept" was given the trade press in New York Monday (4) by global sales veep Seymour Poe and creative ad consultant William H. Schneider. The ads, as shown Monday, feature a vivid painting by Howard Terpning (who also did the "Lawrence of Arabia" and "Guns of Navarone" art work), showing Miss Taylor lounging in diaphanous gown, and being ogled by Burton (Marc Antony).

According to admen Schneider "we could have had a great big hamburger of a clinch, surrounded by smothered onions of armies, pyramids, etc., but we don't. You will also note the complete absence of both orgies and grapes in the painting." Thinking is that the picture has been so well publicized that, for the first time in the history of the business, the names of the stars and the picture's title can be dispensed with.

In effect, said Schneider, "this is a teaser designed specifically to sell tickets, if that isn't a contradiction in terms." The only copy which will appear on the ads concerns the name of the theatre, opening date and prices being asked for the hardticket showings. The Terpning painting will be used in all posters, car cards, newspaper ads and national magazine ads. The latter, designed to back up the 70 simultaneous domestic openings of the film June 12, will also be carrying the name of every theatre along with its telephone number where the pic will be preeming.

Because the picture will be preeming on a national scale, the company plans to emphasize network tv spots, rather than locals, in its television campaign. These ads, as well as the radio spots, will, of course, mention title, stars and director, as will "backup" ads in the news media.

In addition to the national ad campaign, the budget for which was not disclosed, 20th has taken a 20-week lease on an electric sign on the corner of 46th St. and Seventh Ave. in New York to backup the Rivoli date.

Questioned re any merchandising tie-ups on the picture, Poe revealed that the contracts of Miss Taylor, Burton and Rex Harrison "severely limited" 20th's ability to make tie-ups as to them. In addition, he said, there are "at least 12 products with Cleopatra trademarks, everything from lipsticks to girdles," further restricting 20th's ability to make product tie-ups of the conventional sort.

Twentieth hasn't yet made any deal for the soundtrack album, according to Poe, and though he did not say so, it's known that both Victor and Frank Sinatra's Reprise Records have expressed keen interest.

The global sales veep did reveal, however, that 20th has concluded a deal with Program Publishing Co. in New York to handle the "Cleo" souvenir book. Publisher has given 20th a $350,000 cash advance, against royalties of 25% on each book. According to Poe, this is "17½ times more than any other such deal." Twentieth received a $20,000 cash advance on the "Longest Day" book.

3 UA Releases Up For British 'Best'

London, Feb. 5.

Three American films are on the short list of 13 pictures for the Best Film of the Year award by the British Film Academy. They are "The Manchurian Candidate," "West Side Story" and "The Miracle Worker,"—all United Artists releases. Also shortlisted are "The Island" (Japan), "Jules and Jim" (France), "Lady with the Little Dog" (Russia), "Through a Glass Darkly" (Sweden), "Phaedra" (Greece), three French-Italian coproductions and one Italian-Yugoslavian-Lichtenstein coproduction.

The awards will be presented by the Academy president, the Duke of Edinburgh, at a dinner at the new London Hilton of May 7.

For the best British picture of 1962 the Academy has shortlisted five pix, all of which are also eligible for the Best Film of the Year prize. They are "Billy Budd," (AA) "A Kind of Loving," (Anglo) "Lawrence of Arabia," (BLC) "The L-Shaped Room" (BLC) and "Only Two Can Play" (BLC).

In the best foreign actress and actor categories nominations include Geraldine Page ("Sweet Bird of Youth"), Natalie Wood ("Splender in the Grass"), Anne Bancroft ("The Miracle Worker"), Kirk Douglas ("Lonely are the Brave"), Burt Lancaster ("Birdman of Alcatraz"), Charles Laughton ("Advise and Consent") and Anthony Quinn ("Lawrence of Arabia"), Peter O'Toole ("Lawrence"), Peter Sellers ("Only Two Can Play"), James Mason ("Lolita"), and Laurence Olivier ("Term of Trial") are among the best British actors shortlisted. Among the films picked for the best British screenplay are "Lawrence of Arabia," and "Billy Budd."

The awards fall into 13 categories, including animated films, shorts, and a special United Nations award. The Robert Flaherty award is not to be made this year.

ED HYMAN TO COAST

AB-PT's Annual Census of Upcoming Product

Edward L. Hyman, American Broadcasting-Paramount Theatres v.p., will plane to the Coast this Sunday (10) on his annual junket to visit studio heads and other production personnel.

Hyman has already met with sales chiefs of all the major distribs and has discussed with them their releases slated for issue from this March through Thanksgiving. These sessions will be the foundation for individual confabs with Coast studio people. Accompanied by an assistant, Morris Sher, Hyman will also see completed product and available footage of that still in work on forthcoming product.

As in the past several years, his observations will be compiled into his annual Hollywood report which is then circulated among exhibs throughout the country who subscribe to his plan for orderly release of quality product throughout the year. His annual press conference will also be held to discuss his findings with tradesters.

JOAN AT DREW'S FETE

Washington, Feb. 5.

Joan Crawford will be among the guests at the Variety Club's Heart of Gold Luncheon for Drew Pearson Feb. 12.

Luncheon at Statler Hilton is part of Variety Club Week.

Papa's Delicate Condition (TECHNICOLOR)

Broad treatment of life with Corinne Griffith's father depends heavily on clowning of Jackie Gleason; could make it with inspired promotion.

Los Angeles, Jan. 30.

Paramount Pictures release of Amro Productions (Jack Rose) [illegible]. Stars Jackie Gleason; features Glynis Johns, Charlie Ruggles, Laurel Goodwin, Linda Bruhl. Directed by George Marshall. Screenplay by Rose; based on book by Corinne Griffith; camera (Technicolor), Loyal Griggs; editor, Frank Bracht; art direction, Hal Pereira, Arthur Lonergan; music, Joseph J. Lilley; song, "Call Me Irresponsible," Sammy Cahn, James Van Heusen; sound, Gene Merritt, Charles Grenzbach; asst. director, Arthur Jacobson. Reviewed at studio, Jan. 29, '63. Running time, 98 MINS.

Jack "Papa" Griffith	Jackie Gleason
Ambrosia Griffith	Glynis Johns
Grandpa Anthony Ghio	Charlie Ruggles
Augusta Griffith	Laurel Goodwin
Corinne	Linda Bruhl
[illegible] Wildman	Ned Glass
[illegible]	Murray Hamilton
[illegible]	Elisha Cook
[illegible]	Charles Lane
[illegible]	Claude Johnson
[illegible]	Don Beddoe
[illegible]	Juanita Moore
Harper Henderson II	Trevor Bardette
[illegible]	Ken Renard
Douglas	Benny Baker

This cinematic treatment of screen star Corinne Griffith's book about her father breaks through a heavy coating of synthetic "charm" to leave a generally pleasant aftertaste. Most of this success, however, is due to the flickers of rebellion on the part of its script-manacled star than to the Pollyanderish plot.

The current interest in the multiple activities of Gleason and some smart selling by Paramount could give the comedy effort the needed spurt to carry it to success. As general family fare, it's a borderline vehicle because of the "condition" involved.

In pre-WW I Grangerville, Texas, the Griffith household is a happy one. There's one fly in the ointment—Papa (Jackie Gleason) has a yen for joy juice that, while never resulting in a lost weekend, is responsible for his erratic behavior while in that "delicate condition." With a loving but unsympathetic wife (Glynis Johns) and older daughter (Laurel Goodwin), his one unfailing source of sympathy and understanding is his doting six-year-old, Corinne (Linda Bruhl).

Papa blows the works, however, when, in an effort to buy a pony and cart for Corinne from a [illegible] circus, he's conned into taking on the whole works (and its previously unmentioned debts). Mama takes off for [illegible] where her Papa (Charlie Ruggles) is mayor, and takes the kids with her. Oh, yes, Virginia, there is a happy ending and it includes the circus, so just sit still and eat your popcorn.

Somewhere along the way, but near the beginning, Jack Rose—as producer or writer, possibly both—got sidetracked into lending a slight but colorful story with classic cliches and antique situations. His script is guilty of a certain lack of honesty inasmuch as Papa, a known tippler, is never actually shown in his cups, thereby failing to create the indicated sympathy for the family. There's one exception—played for comedy—a reconciliation [illegible] scene in which the rotund rounder admits his irresponsibility to his slipped-out mate's dressmaker's dummy.

Gleason, within the tightly-drawn confines of his role, makes a valiant effort to inject some variety into it. A blown-up version of a character he might have conceived for a tv skit, the general impression is that he's been on too long, and knows it. It is frequently a puzzle as to whether it is George Marshall or Gleason directing, but there's no doubt that it is when he's forced (or allowed) to interpolate bits of his tv characters that the film comes alive.

Often enough to hold the interest of the viewer, he overrides the plot for a brief scene of hilarity: visually mimicking a croaky vocalist; amiably blackmailing his friends into becoming partners in a drugstore; a wonderful double-take with a glass of milk; some [illegible] lapping with an apple-polishing chimp. He and Miss Johns make a close-to-mawkish farewell scene poignant and heartwarming.

Although they're credited with "co-star" billing, whatever that means, Miss Johns, Ruggles, and the Misses Goodwin and Bruhl have little to do but feed lines to Gleason and fill in his brief absences from the screen. Miss Goodwin, particularly, has the least role for the most billing of any actress in years. Miss Johns comes over best in her scenes with the diminutive Miss Bruhl — a delightful child, with a sandpapery voice and a button-nose, [illegible] face; she seems uncomfortable in her frilled and furbelowed costumes. But, no doubt, so were all the over-dressed little girls of that era. Ruggles is generally lost in an unbelievable part and a maze of silly dialogue.

Murray Hamilton and Elisha Cook as the circus owners; Don Beddoe as a neighbor with horrendous tastes in [illegible]; Ken Renard and Juanita Moore as the Griffith house servants; Benny Baker, Ned Glass, Charles Lane and Claude Johnson make up the types who wander in and out of the lives of the Griffiths.

Loyal Griggs' circus-y Technicolor camerawork does much to underscore the comic effect with a major assist from Edith Head's costumes. Pretty, if fussy, for the ladies, and some of the grandest (for Gleason) since "Jumbo." He wears them with aplomb. Frank Bracht's attempt to pick up the pic's pace with some effective cutting is more valiant effort than marked success. *Robe.*

Love at 20 (L'Amour A Vingt Ans)

Reviewing Joseph E. Levine's presentation "Love at 20" (L'Amour A Vingt Ans) from the Cannes Film Festival in VARIETY (May 30, 1962), Mosk commented that the film "takes an international stride via five young directors contributing episodes on young love from five different countries. There is enough verve, pace, drama and intensity in these entries to make this okay for some good foreign chances."

The review sums up by saying: "Three of the five episodes are exceptional . . . with one so-so and another uneven. But they add up to a diverse outlook on an evergreen subject. This worldwide sketch production looms a worthwhile arty and playoff entry abroad."

The Raven (PANAVISION—COLOR)

Prospective highgrossing comedy horror melodrama taking off from Edgar Allan Poe's poem.

Hollywood, Jan. 31.

American International Pictures release of Roger Corman production. Stars Vincent Price, Peter Lorre, Boris Karloff; features Hazel Court, Olive Sturgess, Jack Nicholson. Directed by Corman. Screenplay, Richard Matheson, based on Edgar Allan Poe's [illegible]; camera (Pathe Color), Floyd Crosby; editor, Ronald Sinclair; music, Les Baxter; [illegible]. Reviewed at [illegible], Jan. 30, '63. Running time, 86 MINS.

Dr. Erasmus Craven	Vincent Price
Dr. Bedlo	Peter Lorre
Dr. Scarabus	Boris Karloff
Lenore Craven	Hazel Court
Estelle Craven	Olive Sturgess
Rexford Bedlo	Jack Nicholson
[illegible]	Connie Wallace
[illegible]	William Baskin
Gort	Aaron Saxon

Edgar Allan Poe might turn over in his crypt at this nonsensical adaptation of his immortal poem, but audiences will find the spooky going's-on of a flock of 15th Century English sorcerers as [illegible] in this Roger Corman production, who handled for AIP's exec producers James H. Nicholson and Samuel Z. Arkoff, a [illegible] of considerable comedic dimensions. With a smart campaign to back it and following the success of past Poe picturizations by AIP, latest entry in what is to be a long series based on author's masterpieces should chalk up impressive grosses.

The Richard Matheson screenplay is a skillful, imaginative narrative of what comes to pass when there comes a rapping at magician Vincent Price's chamber-door by a raven—who else but Peter Lorre, a fellow magician, transformed by another sorcerer, Boris Karloff.

Corman as producer-director takes this premise and develops it expertly as a horror-comedy, climaxing with Price and Karloff engaging in a duel to the death in the black arts, each a master of the craft. Special effects figure prominently to add sometimes spectacular interest when the two hurl their talents at each other and Les Baxter's musical score is another assist in adding an eerie touch.

Characterizations are played straight for greater comedy value, sparked by sometimes ridiculous lines and situations. Price makes his theatricalism pay off as a sorcerer who has been inactive since the apparent death of his wife, who, surprisingly, turns up at Karloff's castle, and latter plays it smooth as another of the brotherhood scheming to learn the secrets of Price's special magical powers. Lorre, whom Price helps to regain human form, is almost cute as a drunk who thinks he's a peer of the other two in their art.

Hazel Court as Price's sexy and conniving spouse; Olive Sturgess, his daughter, and Jack Nicholson, Lorre's son, lend effective support. William Baskin is in as a manservant who is bewitched by Karloff. Not the least convincing is Jim, Jr., the Raven, well trained by Moe Disesso.

Technical credits generally are superlative, particularly Pat Dinga's special effects, Floyd Crosby's color photography and Daniel Haller's lush production designing, paired with Harry Reif's set decorations. Ronald Sinclair's editing also is sharp. *Whit.*

Wild Is My Love

Haphazard exploitation item. Of interest, however, as a showcase for several promising young performers.

William Mishkin release of a General Pictures (Richard Hilliard) production. Features Elizabeth MacRae, Paul Hampton, Ray Palmer, Bob Alexander. Directed by Richard Hilliard. [illegible]. Reviewed in N.Y., Jan. 28, '63. Running time, 74 MINS.

[illegible]	Elizabeth MacRae
[illegible]	Paul Hampton
[illegible]	Ray Palmer
[illegible]	Bob Alexander

[illegible] Susan Stanley, Gene Courtier, Carl Lee, Mary Kerrigan, Dick O'Neill, [illegible].

Somewhere within this 74-minute, lowbudget exploitation item, there is, perhaps, a funny, 30-minute featurette about three bored college boys, one of whom has a brief affair with a married stripper who aspires—but not too consistently—to gentility. Producer-director Richard Hilliard and associate Otto Lemming, however, have padded the slight tale out to feature length by the inclusion of a silly, melodramatic subplot and some carelessly photographed bump-and-grind footage. The picture also contains an unintentionally hilarious parody of the lovemaking sequence in that critically acclaimed French import of several seasons back; "Wild Is My Love" might be subtitled "Bungers, Mon Amour."

The film does, however, serve as a showcase for some attractive young players, particularly Elizabeth MacRae, a real looker who plays the sweet but dumb stripper with a nice sense of sincerity and humor. Also good is Paul Hampton, as the college boy whose devotion to Miss MacRae convinces her that she ought to act like a lady (his disappointed reaction: "Why do you have to change now?"). Ray Palmer and Bob Alexander, as Hampton's roommates, perform well in subsidiary roles. The other, older members of the cast simply look embarrassed at finding themselves in such a technically inept production.

Occasionally, when the script offers a scene of some real dramatic value, Hilliard's direction looks pretty good, as shown by a hair-raising sequence in which the roommates become involved in a game of Russian roulette. For the most part, however, the picture just stumbles along from inconclusive scene to inconclusive scene, the continuity hindered by choppy editing and eclectic camerawork in a wide range of styles. *Anby.*

Landru (FRENCH—COLOR)

Paris, Feb. 5.

Lux release of Rome-Paris Film production. With Charles Denner, Danielle Darrieux, Michele Morgan, Hildegarde Knef, [illegible]. Directed by Claude Chabrol. Screenplay, Francoise Sagan; camera (Eastmancolor), [illegible]; editor, Jacques Gaillard. At [illegible], Paris. Running time, [illegible] MINS.

Landru	Charles Denner
[illegible]	Danielle Darrieux
[illegible]	Michele Morgan
Fernande	Hildegarde Knef
[illegible]	Juliette Mayniel
[illegible]	Stephane Audran
Old Woman	Mary Marquet

A satiric, macabre comedy here is wound around the notorious French Bluebeard, Landru, who killed 11 women for their money to support his family. This is a spirited if uneven pic. It looms as having high b.o. potential here and could be a worthy foreign entry if well placed and sold.

The bald, bearded slayer is presented as a good family type against the bloodshed of the first World War, then going on. Personal newspaper ads get him meetings with lonely women, since there is a scarcity of men. He usually woos, wins them and then lures them to a country house where he finally does away with them. He does it for their money.

Eleven women pass in series of sketch-like scenes, done with a surefooted assurance and comedy flair that makes them acceptable rather than eerie. An aged English couple, Landru's strange but taking charm, and crafty female caricatures manage to keep it moving despite some repetitiveness of gags.

But Landru's capture, when recognized by the sister of a victim, and his subsequent trial attempt to give this a deeper significance not quite in keeping with its Grand Guignol early comedics.

The sop that war was killing far greater numbers than Landru, that he did it for his family, and that most of the women were simpering victims never quite comes off.

But this film's irreverence and balance in keeping it visually stimulating and bearable, stamp this an offbeater with potential.

Joe Levine's Embassy Pictures already has this for the U.S.

Charles Denner, in his first big screen role, develops a solid character of the engaging if sinister ladykiller. Michele Morgan, Danielle Darrieux, Hildegarde Kneff and others make good foils for this diabolical Don Juan.

Francoise Sagan has penned a deft, if sometimes repetitive, screenplay. Director Claude Chabrol has managed to walk the tightrope of taste, except for a few lapses, to make this an unusual offbeater. It will need a smart sell but could stack up as solid boxoffice fodder abroad. It is technically fine. *Mosk.*

'ROMAN EMPIRE' PARTY MAKES SEGOVIA JUMP

Segovia, Feb. 5.

Cash registers are ringing like mad in Segovia at a time when this ancient, eye-filling Castilian city would normally be dormant. The mid-winter anomaly of peak activity at a time when the tourist trade is at its lowest ebb can be traced to the Samuel Bronston invasion of Segovia and adjoining pueblos to film "The Fall of the Roman Empire."

The producer has put a hold on every available hotel, pension and guest-room accommodation in town. Restaurants have come alive during the bleakest off season on the calendar. Waiters, maids, laundry help, and all other branches of the normal, heavy tourist inflow have suspended their winter slumber and are back on the job servicing approximately 400 members of the extended filming unit. Thousands of extras recruited from city, town and village in the province of Segovia for big-scale battles between Roman legions and invading barbarians, are enjoying the fruits of wintertime employment.

Equally impressive is the amount spent locally prior to shooting to build a Roman fortress in a pine-forest clearing on a Guadarrama mountainside, as well as to install a huge camp site that spreads over five square kilometers on all sides of the fortress set.

The caterer, serving an average of 200 hot lunches per day to the cast and production unit, is stocking his larder in Segovia and its environs. This alone is a goodsized nugget for local commerce.

Transportation is another major disbursement fleecing Segovian pockets. Although many buses and cars were permanently contracted for the seven month shooting schedule, production exec Doc Erickson has commandeered almost every vehicle capable of making the run from Segovia to the location site in the mountains about 15 miles away. Taxis, of course, are right in there for all beneficial movement of cast and unit. Porters at the local railway station have also noticed the difference it makes when a big unit comes to town.

Since lodging is at a premium, and all except the top stars and execs are forced to share hotel rooms, the company has requested that wives remain in Madrid until the snow scenes are completed. As a result, gift shops are being overrun for souvenirs, mementos and pacifying cadeaux for the little woman left behind.

RKO's New 23d Street, 1,000-Seater, Due Feb. 20; Gets Orson Welles 'Trial'

Named for the old F. F. Proctor vaude house, RKO Theatres will bow the newest addition to its circuit on Feb. 20 with the opening of the RKO 23d St. Theatre, N.Y. The premiere attraction at the 1,000-seater will be Orson Welles' "The Trial," which will also be having its American preem.

The RKO 23d St. is situated in the Chelsea district in the ILGWU's Penn Station South housing development and will minister to the entertainment needs of the project's 2,800 families, in addition to their neighbors. An innovation in Manhattan theatre construction, the house is a free-standing structure built in a park-like setting, landscaped on all four sides and surrounded by park benches and shrubbery.

A special invitational preem for both the theatre and the film will be held Feb. 19. "The Trial," which was adapted and directed by Welles from Franz Kafka's classic novel features Anthony Perkins, Romy Schneider, Elsa Martinelli and others from the international roster, and marks Welles' return to filmmaking after a six-year sabbatical. He also appears in the picture which is currently playing in Paris.

"The Trial" will also be shown at the Guild, N.Y., beginning on the 20th, both houses running on a continuous performance policy.

DETROIT OWNER SUES RE FEATHERBEDDING

Detroit, Feb. 5.

Alleged union featherbedding is the cause of a $500,000 Federal Court suit by three Detroit theatres against the motion picture projectionists union. The suit was filed by United Motion Theatre Co., owners of the uptown Mercury; United Artists Theatre, a downtown house, and United Detroit Theatre Corp., on behalf of the Madison, also a downtown house.

Claiming they were forced to employ since last October four projectionists at each of the theatres when two men could have done the job, the theatre owners are asking in excess of $500,000 in damages. They also seek dissolution of the contract if the court is unable to force arbitration of the dispute.

The IATSE local refused to submit the disagreement to arbitration, even though the contract specifically calls for such action and threatened to strike and picket the theatres unless the extra projectionists were employed, the theatremen charge in their suit. No date was set for a hearing.

Disperse Ballyhooers For Sundry United Artists Pix

United Artists has scheduled another further personal tours to hypo upcoming product in the next six weeks.

Going out on behalf of "The Great Escape" is producer-director John Sturges. He's to be followed by star James Garner, as well as C. Wallace Floody, a Canadian businessman who, as a World War II POW, earned the nickname of "The Tunnel King."

Sean Connery, who portrays Ian Fleming's fictional secret service agent, James Bond, in "Dr. No," is touring on behalf of that pic, prior to starting the sequel, "From Russia, With Love," in Europe next month. Author Fleming is also coming in to tub-thump the film.

Hope Lange will hit the trail for "Love Is A Ball." In addition, UA is making tentative plans a couple of press junkets, one for "Love Is A Ball" and another for "Dr. No."

Harold Rand in Chair

Harold Rand, 20th-Fox's new global publicity director, has been named chairman of the 1963 ad-pub directors committee of the Motion Picture Assn. of America. The post, which rotates among committee members on an annual basis, had originally been slated for Charles Einfeld, former 20th ad-pub veep; it was known that he was leaving the company.

Freddie Goldberg, ad-pub veep of United Artists, was named to the committee's vice-chairmanship.

SEZ IA 'THINKS' WITH EMOTIONS

Hardtops in Canada Off 4.9%

[Drive-in Data Late]

Toronto, Feb. 5.

Hardtop grosses were down 4.9% across Canada, with the country showing $62,396,845 in admissions, a decline of $3,207,771, while ticket sales showed a decline of 8,823,441 as against 98,061,071—or 8.2%—according to figures of the Dominion Bureau of Statistics just released for the 12-month period of '61.

With 1,340 standard trans-Canada houses—a drop of 56 in the previous year—effects of economy was indicated in a reduction of salaries and wages of $496,808, though exhibitors paid out $15,706,-330 for the previous year. Average admission was upped to 63c across Canada, as compared with 61c.

(Drive-in figures will be reported by the Dominion Bureau of Statistics later.)

New York Sound Track

United Artists is going to have two pix shooting in Turkey this spring, "From Russia With Love," the second pic to be based on the Ian Fleming spy stories (the first was "Dr. No," still unreleased this side), and "The Light of Day," which Jules Dassin will direct for Filmways and UA release . . . According to a spokesman for Janus Films, Princess Margaret has accepted an invitation to attend the London preem of "Sparrows Can't Sing" Feb. 26—a benefit for the Dockland Settlements of which the Princess is prexy. "Sparrows" is Janus' first coproduction.

Cornel Wilde, whose Emblem Productions' "Lancelot and Guinevere" is in final editing and cutting stages, returns to London from his Bahama holiday later this month to supervise special color effects he ordered for the pic . . . Stanley Cortez inked as cinematographer for Leon Fromkess' Allied release, "The Long Corridor" . . . Newspaper caricaturist Sam Norkin will pen some special art work for Embassy's national campaign on "Long Day's Journey Into Night," which will spread across the country shortly.

French director Serge Bourguignon ("Sundays and Cybele"), a brief visitor here after an 11-day coast visit . . . Susan Martin, the first employee of the MPAA, retired Friday (1) after 40 years with the industry. She first became affiliated with the then Motion Picture Producers and Distributors of America when Will H. Hays opened the first association office. Most recently, Miss Martin has been secretary to MPEA veep George Vietheer.

Dino De Laurentiis inked Dalton Trumbo to script "The Dark Angel," which Italian producer added to his English-language slate which already includes "Sacco-Vanzetti," "The Bible" and "The Stranger" . . . David Swift to direct "Under the Yum Yum Tree" for producer Frederick Brisson at Columbia Pictures . . . Pan Arts Co. Inc., formed by George Roy Hill and Jerome Hellman, signed multiple-pix pact with United Artists, first to be "A Ballet for Charlemagne" . . . Alan J. Pakula and Robert Mulligan, who teamed in making to kill a Mockingbird" for Universal, will do "The Traveling Lady," from Horton Foote's Broadway play, as first of two for Columbia . . . Arthur Marx and Bob Fisher to collab on script of "Eight on the Lam" for Bob Hope and Hope Enterprises.

While Par's production chief Marty Rackin declares most creative people don't understand how to save money in filmmaking, he makes an exception, namely, Frank Sinatra—"he's a good business man." Rackin's off to Madrid for confabs with the Samuel Bronston company anent "Circus" . . . Robert Rossen left here Monday (4) to scout "Lilith" locations in Maryland and Virginia . . . Lee Minoff got the unit publicity job on Stanley Kubrick's "Dr. Strangelove" . . . Excluding the advance sales, "Mutiny on the Bounty" already has grossed $9,000,000 domestically . . . Par's Martin Davis back from the Coast . . . Richard Quine and George Axelrod in for "Paris When It Sizzles" talks.

Joseph E. Levine and Peter Ustinov, currently starring in the former's Broadway-bound "Photo Finish" legiter, were both honored by Brandeis U. at ceremonies last week in Boston where the play is currently playing a try-out engagement. Duo were awarded plaques for contribution to the arts but, because it wasn't settled until very close to the ceremonies whether or not Levine would be able to make it to the presentation, there was only one plaque ready—Ustinov's. Levine was supposed to get a "don't open it please" empty box but ended up with the actor-writer's plaque, whereupon Ustinov quipped, "why dont we just saw it in half and be done with it." P.S.—Levine's was delivered to his Gotham office later in the week so now both men have their wall decorators.

Eric Pleskow, UA veep in charge of foreign distribution, has taken off for England and the continent for his meetings with UA reps there . . . Rita Tushingham, the British actress who scored in "A Taste of Honey," will be starred in "Lonely Girl," the first picture Tony Richardson's Woodfall Films will make for UA under a new, multi-picture pact . . . Pathe Cinema has set a March national release on "The Marriage of Figaro," the second film made by the Comedie Francaise. Union Films is handling actual distribution.

Warren Beatty set to essay title role in Warner Bros.' "Youngblood Hawke" . . . Guy Hamilton will direct "The Winston Affair," Panneбaker-Talbot coproduction to roll May 20 for Entertainment Corp. of America . . . Otto Preminger cast Curt Jurgens for a top role in "The Cardinal," for Columbia Pictures release . . . Ira Wallach to script "The Wheeler Dealers" for Filmways and Metro . . . Lee Remick and James Garner to costar . . . James Thurber's "Quillow and the Giant" purchased by newly-formed Nichols-Bliss Inc., for reported $100,000 . . . Irving Allen set Robert Ardrey to script "The Long Ships" at Columbia . . . Warner Bros. bought "The Missourian," novel by Sam Peoples, slated for Robert Mitchum and Ty Hardin . . . Ronald Reagan signed pact with Universal Pictures which calls for stints in both films and tv . . . Harry Saltzman bought film rights to "Mayve Tuesday," Mel Tobin-Lucille Kallen play, for filming in London under tab, "The Marriage Game."

During a below-zero frigid wave last week, Michigan Theatre manager Lincoln Friend in Detroit draped a cloak over the life-size sidewalk poster of "Gypsy" (Natalie Wood). "Gypsy" in sixth week there.

Arthur Godfrey mentioned the marquee advertising "for lurid pictures" on West 42d Street theatres, during a recent program over CBS radio. He deplored this situation and the general atmosphere of that street; pointed out "Beautiful Central Park is not safe to enter at night." Comedian Phil Foster (guesting) interjected, "The police do a wonderful job on 42d Street in the evening. You should see it, after 1 a.m." Foster thought than an "unusual type" of John Law was required to handle the problem and the metropolitan force had the men for it.

(Continued on page 20)

LIPPERT SEES 5% HIKE NEW BLOW

By WHITNEY WILLIAMS

Hollywood, Feb. 5.

The 5% pay raise that went into effect Feb. 1 for virtually every worker in the film industry—with exception of members of the talent guilds, producers, directors, writers and actors—very likely will mean a further decline in the number of features turned out by studios, exhib-producer Robert L. Lippert warned here.

Studios, he said, will take even greater care when budgetting a film in working out the cost. Pay boost will find reflection in every budget. In many instances, he pointed out, the amount may be very slight for the final budget, "but just enough for producers to do what now is happening—they'll call off the picture."

Lippert declared he was speaking more as an exhib than as a producer, although he said he'll be hurt by the raise. It will add $90,-000 to the present $2,000,000 cost of his production program, he noted. More important than anything else, he said, is that there will be fewer films for theatres, and exhibs will suffer even more severely from a product shortage.

Latest pay increase is second within two years for craftsmen and others who participate in below-the-line costs, first having been a 10% boost Feb. 1, 1961 under the collective bargaining agreement reached with the studios. Such below-the-line charges, Lippert stressed, amount to around 40% on big pix but on smaller films these soar as high as 80%.

40-Week Guarantee

Unions, according to producer, who also operates a chain of 41 theatres mostly in Northern California and Southern Oregon, instead of going out for more money two years ago should have held out for greater job security. They should have asked for a 40-week guarantee for a certain number of workers, for instance, Lippert thinks. This, he said, would have assured a greater number of pictures in production to meet the payrolls, and, of course, such production benefits then would have been passed on to theatre exhibs through more product for them to show.

Lippert reminded this interviewer that he (Lippert) had predicted the reduction in number of pix and subsequently the falloff in company profits when the five-day work week went into effect eight years ago. At that time, he said, the crafts and union heads had scoffed at him, but later had agreed he had been correct.

The five-day week added 30% to below-the-line charges, equivalent to a 20% pay raise, Lippert said. "This," he claimed, "amounted to all the profits of every company in the industry." The result was that studios started to make less pix.

The only way in which companies could stay in the black, he noted, was to sell their old films to television. Warners opened the door, he said, followed by Metro and others. Before the five-day week and accompanying boost in production costs virtually no old films had been sold to tv. To break even, companies had to start selling assets.

Admish At Peak

Most industries outside motion pictures pass on pay raises to the public, according to Lippert. Latter, unable to pass on such extra costs due to inability to up theatre prices any further, have to depend on asset sales. This spells less pix, he declared.

As an example of the effect of increased below-the-line costs, Lippert noted that when the 10% raise went into effect films which previously had carried a 10-day shooting schedule, for smaller producers, were cut to eight days of

(Continued on page 18)

January Big Vs. Low Temperatures; 'Mutiny'-'Gypsy' in First Spot Tie; 'Taras' 'Day' 'Jumbo' Run 2, 3, 4

By MIKE WEAR

Jan. Golden Dozen

1 { "Mutiny on Bounty" (MGM)*
1 { "Gypsy" (WB)*
2. "Taras Bulba" (UA).
3. "Longest Day" (20th).
4. "Jumbo" (MGM).
5. "Brothers Grimm" (MGM).
6. "Castaways" (BV).
7. "Barabbas" (Col).
8. "Divorce" (Embassy).
9. "West Side Story" (UA).
10. "Two For Seesaw" (UA).
11. "Boccaccio" (Embassy).

*Tied for First Place.

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market this monthly reprise does not pretend to express total rentals.

Firstrun in U.S.-Canada domestic market did well in January despite coldest, most severe winter weather in years for many localities. Some idea of the way business rebounded is reflected by the fact that the first four biggest grossers racked up more than $5,300,000 gross in key cities covered by VARIETY.

Competition for No. 1 spot in January was so keen that "Mutiny on Bounty" (MGM) and "Gypsy" (WB) wound up in a tie for first place. Each pic got almost exactly the same gross total, and there was little to choose from as to relative showings in weekly totals. "Bounty" was champ in December while "Gypsy" was a newcomer for the month although the latter had a very profitable extended-run engagement at the Music Hall in N.Y. prior to further playdating.

"Taras Bulba" (UA) copped third position, being strong enough to win No. 1 spot one week. "Longest Day" (20th), which was second in December, finished fourth being pushed back by the two strong newcomers. "Jumbo" (MGM), another new entrant, wound up fifth, getting a tremendous start via juvenile trade during the holiday period.

"Brothers Grimm," another from Metro, captured sixth spot. It was third in the preceding month. "Castaways" (BV), a newie, finished in seventh place. "Barabbas" (Col), also a newcomer, took eighth money. "Divorce, Italian Style" (Embassy) won ninth position, same as in December.

"West Side Story" (UA), eighth in December, wound up 10th.

(Continued on page 18)

Jack Lemmon As 'Star of Year' At Show-A-Rama VI

Kansas City, Feb. 5.

Jack Lemmon has been named "Star of the Year" by the United Theatre Owners of the Heart of America and will be kudoed at their Show-A-Rama VI at the Hotel Continental here March 5-7.

The selection is based largely on the success in this area of "The Apartment" in which he appeared with Shirley MacLaine and on the expected strength of his "Days of Wine and Roses," to circulate here shortly. He will come here between shooting sessions on his current Columbia production, "Under the Yum Yum Tree."

If plans materialize, the UTO also will salute a woman as a "Star of the Year," but a decision has not yet been reached on this, according to Fred Souttar, president. Both would attend dinner-dance Wednesday evening, March 6 at the Hotel Muehlebach, and presented awards Thursday at the final luncheon at the Continental.

Particular interest is expected to be directed at the program sessions which will be headed by 41 personalities, including top showmen.

Victor J. Rosen, New York, national director for group ticket sales of Cinerama Inc., will present detailed facts and ideas on group sales in light of the increasing number of new pictures being produced in the spectacle and religious classifications. Ben Dugas of the Pepsi-Cola executive staff in New York, who is noted for his practical application of good public relations to modern-day business, also will be featured on the agenda.

Richard H. Orear, prexy of Commonwealth Theatres, will outline a plan for Great Plains exhibitors designed to make campaigns on specific pictures more suitable for the Midwest area. The first is to be "Doctor No" in late spring. Several exhibitors will join Paul Ricketts, exhibitor in Ness City, Kans., for a panel discussion as part of his annual "Small Town Theatre Clinic."

A highlight of the convention's all-day business-building session on the second day will be Samuel D. Berns' newsreel report, "Hollywood Spotlight," pointing up pictures in production and potential new stars.

A special trade show attraction will be the presentation of an all-expense-paid, 15-day vacation for two in Mexico, via Movie Guide of Chicago.

Fonda Into 'Confessor'

Hollywood, Feb. 5.

Producer-director John Frankenheimer has signed Henry Fonda to star in "The Confessor," film adaptation of the Jack Donahue novel to be filmed partly on location in Houston, late this summer.

Nedrick Young is doing the script for the Mirisch Co.-United Artists release.

NABE HOUSES SPLURGE FOR GLEASON'S 'GIGOT'

Minneapolis, Feb. 5.

In selling "Gigot" (20th) to the public after its long loop firstrun, two neighborhood theatres, Sidney Volk's Terrace and Nile, in joint extra large newspaper ads for the day and date engagements, went their furthermost out ever to extoll a picture and its star.

Ads included a large box headed "A Special Note to our Patrons!" In the ads it was declared "we are proud to present 'Gigot' which we sincerely feel is one of the best pictures we ever have shown."

Relative to the film's luminary, the box had this to say: "In our opinion Jackie Gleason's performance is the finest we ever have seen. He should receive the Academy Award as best actor of the year."

"Gigot" played eight weeks at the downtown World here, ending its run last Dec. 21.

'SWORDSMAN' FOR DRIVE-INS

Dallas, Feb. 5.

"Swordsman of Siena," Metro's film starring Stewart Granger, Sylvia Koscina and Christine Kaufman, will have a mass opening at 11 Dallas county theatres.

They include the Denton Road Drive-In, Chalk Hill Drive-In, Garland Road Drive-In, Lone Star Drive-In, Casa Linda, Wynnewood, Preston Royal, Granada, Irving at Irving and Uptown at Grand Prairie.

L.A. Perks; 'Term' Rousing $21,000, 'Raven' Boff 20G; 'Budd' Hefty 23G, 'Gypsy' Smash 24G, 'Flubber' Same

Los Angeles, Feb. 5.

L. A. firstrun biz is up a bit this frame backed by three strong incomers and several husky holdovers. "Term of Trial" shapes stout $21,000 in first round in four theatres. "Billy Budd" is rated hefty $23,000 or close in five houses playing first general release here. "The Raven" is boff $20,000 in two spots, also opener.

Among regular holdovers, "Son of Flubber" is torrid $24,000 in third Chinese round. "Gypsy" is even stronger with a great $24,000 for seventh frame at Pantages. "Brothers Grimm" is lusty $18,000 for 20th session at Warner Hollywood.

"To Kill Mockingbird" looms robust $14,000 in sixth Fox Wilshire round. "Days of Wine and Roses" shapes sock $11,000 in sixth at Vogue. "Lawrence of Arabia" looks smash $20,000 for seventh at Warner Beverly. "Mutiny On Bounty" is bright $20,000 in 13th week at the Egyptian. "Longest Day" looks firm $11,000 for 17th at Carthay.

Estimates for This Week

State, Pix (Metropolitan-Prin) (2,404; 756; $1-$1.49)—"The Raven" (AI) and "Warriors Five" (AI). Boffo $20,000 or near. Last week, State with Four Star, Iris, Baldwin, "Divorce, Italian Style" (Emb) and "Waltz of Toreadors" (Cont) (1st general release), $13,300. Pix with Orpheum, "Child Is Waiting" (UA), "Dead to World" (UA), $9,300.

Hillcrest, Wiltern, Baldwin, Hollywood (Metropolitan-SW-State-FWC) (2,781; 2,344; 1,800; 806; $1-$1.49)—"Term of Trial" (WB) and "Bramble Bush" (WB) (reissue). Stout $21,000. Last week, Hillcrest with Hawaiian, "Wonderful To Be Young" (Par), "Fancy Pants" (Par) (reissue) (1st wk), $6,000. Wiltern, Hollywood with Warren's, Village, Loyola, "Sodom and Gomorrah" (20th), "Bravados" (20th) (reissue), $20,700.

Los Angeles, Four Star, Iris, Loyola, Village (Metropolitan-UATC-FWC) (2,040; 900; 826; 1,300; 1,536; $1-$1.49)—"Billy Budd" (AA) (1st general release) and "Bridge" (AA). Hefty $23,000 or close. Last week, Los Angeles, "Chapman Report" (WB) (3d wk), $8,900.

Orpheum, Hawaii (Metropolitan-

(Continued on page 12)

Balto Biz Down Albeit 'Day' Bright 13G, 3d; 'Trouble,' Sock $10,000

Baltimore, Feb. 5.

Bad weekend weather dampened downtown biz and exhibs are waiting for the skies to clear. Best of the lot are "Longest Day," good in third week at the New and "Mutiny on Bounty" nice in seventh week at the Town.

"Sodom and Gomorrah" is mild on opener at Stanton and "Who's Got the Action" looks okay in first at the Hipp. "Forty Pounds of Trouble" looms nice in first at the Mayfair. "A Child is Waiting" is only fair in second at Crest.

Estimates for This Week

Aurora (T-L) (375; 90-$1.50)—"Breathless" (Films Around World) (reissue) and "Les Cousins" (Indie). Fair $1,300. Last week, "Come Dance With Me" (Kings) and "Love and Frenchwoman" (Indie) (reissues) (2d wk), $1,200.

Charles (Fruchtman) (500; 90-$1.50)—"Divorce, Italian Style" (Embassy) (6th wk). Oke $3,400. Last week, $3,500.

Cinema (Schwaber) (460; 90-$1.50)—"Bell Antonio" (Embassy) (2d wk). Mild $1,200. Last week, $1,800.

Crest (Fruchtman) (1,700; 90-$1.50)—"Child is Waiting" (UA) (2d wk). Fair $6,000. Last week, $8,000.

Five West (Schwaber) (435; 90-$1.50)—"Long Distance Runner" (Cont) (2d wk). Oke $1,800. Last week, $2,000.

Little (T-L) (300; 90-$1.50)—"Island" (Zenith) and "Lovers and Thieves" (Zenith) (reissue) (2d wk). Good $1,100. Last week, $2,000.

Hippodrome (T-L) (2,200; 90-

(Continued on page 12)

Key City Grosses

Estimated Total Gross
This Week ... $2,408,300
(Based on 21 cities and 261 theatres)
Last Year ... $2,322,000
(Based on 20 cities and 244 theatres, chiefly first runs, including N.Y.)

'Sodom' Fine 12G, St. L.; 'Pounds' 15G

St. Louis, Feb. 5.

Strong holdovers are dominating the list of firstruns here this stanza. Combo of "Trojan Horse" and "Mongols" is only average at Loew's M[illegible] while "Term of Trial" sh[illegible] at Pageant, also on ope[illegible] others Grimm" still is [illegible] fourth session at Martin C[illegible]

"40 Pounds of Trouble" at the Fox and "Sodom and Gomorrah" at the St. Louis shape fine in second rounds. "Mutiny on Bounty" is rated fine in seventh frame at Esquire.

Estimates for This Week

Ambassador (Arthur) (3,000; $1.25-$2.20)—"Longest Day" (20th) (13th wk). Good $7,000. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"Phaedra" (Lope) (6th wk). Nice $1,800. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (7th wk). Fine $12,000. Last week, $12,300.

Fox (Arthur) (5,000; 90-$1.25)—"40 Pounds of Trouble" (U) (2d wk). Big $15,000. Last week, $18,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Trojan Horse" (Indie) and "Mongols" (Indie). Good $9,000. Last week, "Castaways" (BV) (6th wk), $8,000.

State (Loew) (3,600; 60-90)—"Taras Bulba" (UA) (3d wk). Okay $10,000. Last week, $12,000.

Martin Cinerama (Martin) (943; $1.25-$2.50)—"Brothers Grimm" (MGM) (4th wk). Great $17,000. Last week, $18,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Term of Trial" (WB). Neat $5,500. Last week, "Rosemary" (Indie) (reissue), $3,000.

St. Louis (Arthur) (3,800; 75-90)—"Sodom and Gomorrah" (20th) (2d wk). Fine $12,000. Last week, $15,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Lady Doctor" (Indie). Okay $2,800. Last week, "Great Chase" (Cont), $3,000.

'SODOM' LUSH $9,000, L'VILLE; 'POUNDS' 5G

Louisville, Feb. 5.

Mercury has climbed somewhat and rain has washed away much of the snow and ice, and patrons are again visiting the firstruns. "Boccaccio '70" at the Mary Anderson, only new entry, shapes socko. Second round "40 Pounds of Trouble" at the Kentucky is lively. "Barabbas" in second at the Ohio is bright. First holdover week of "Sodom and Gomorrah" at United Artists looks fine.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"40 Pounds of Trouble" (U) (2d wk). Nice $5,000 after first week's $6,000.

Mary Anderson (People's) (1,100; 75-$1.25)—"Boccaccio '70" (Embassy). Sock $10,000 or near. Last week, "Gypsy" (WB) (5th wk), $3,000.

Ohio (Settos) (900; 75-$1.25)—"Barabbas" (Col) (2d wk). Sturdy $6,000 after first week's $7,500.

Rialto Fourth Avenue (1,100; $1.20-$2.50)—"Best of Cinerama" (Cinerama) (12th wk). Likely good $4,800 in 5 days. Eleventh week, $4,000.

United Artists Fourth Avenue (3,000; 75-$1.25)—"Sodom and Gomorrah" (UA) (2d wk). Fine $9,000 after opening week's $14,000.

'Sodom' Big $9,000 In Seattle; 'Grimm' 12G

Seattle, Feb. 5.

Bulk of strength currently is centered with hardticket longrun pix although "Sodom and Gomorrah" is rated big in second session at Fifth Avenue. "Brothers Grimm" shapes socko at the Martin Cinerama in first holdover week. "Mutiny on Bounty" still is great in sixth round at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$3)—"Mutiny on Bounty" (MGM) (6th wk). Great $10,000 or near. Last week, $10,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Mars Invaded Earth" (20th) and "Young Guns of Texas" (20th). Mild $6,000. Last week, "Taras Bulba" (UA) and "Gambler Wore Gun" (UA) (4th wk-9 days), $6,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Sodom and Gomorrah" (20th) (2d wk). Big $9,000. Last week, $12,700.

Martin Cinerama (Martin) (827; $1.25-$2.50)—"Brothers Grimm" (MGM) (2d wk). Smash $12,000. Last week, $12,400.

Music Box (Hamrick) (730; $1.25-$1.50)—"Gypsy" (WB) (7th wk). Okay $4,300. Last week, $5,300.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"If Man Answers" (U) and "Stagecoach to Dancer's Rock" (U) (2d wk). So-so $5,000. Last week, $6,300.

Paramount (Fox-Evergreen) (3,600; $1.50-$2.20)—"Longest Day" (20th) (6th wk). Solid $8,000. Last week, $7,300.

Mpls. Warmer, Biz Also; 'Robe' Rich 7G, 'Gypsy' Wow $5,500 for 6th

Minneapolis, Feb. 5.

After nearly a month's prolongation, the extreme cold wave has subsided somewhat here. And the boxoffice is being helped. But subzero weather came back over weekend to hit biz.

Only two new Loop newcomers of importance, and only "The Robe," back on release at Lyric, is landing a splendid total. "Brothers Grimm" is tops for longruns, being wow in 20th week at the Cooper.

It's the last three weeks for "The Longest Day," now in 16th stanza at the Mann, and still potent.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65)—"Mutiny On Bounty" (MGM) (7th wk). Lively $8,500. Last week, $8,000.

Avalon (Frank) (800; $1)—"Paradiso" (Indie). Neat $1,500. Last week, "Daughter of Sun" (Indie) and "High Cost of Loving" (Indie), $900.

Campus (Mann) (800; $1)—"Mr. Arkadin" (Indie). Slow $1,000. Last week, "Macario" (Ellis), $1,300.

Century (Par) (1,200; $1.25-$1.50)—"Gypsy" (WB) (6th wk). Wow $5,500. Last week, $6,000.

Cooper (CY) (805; $1.20-$2.20)—"Brothers Grimm" (MGM) (20th wk). Amazing $7,000. Last week, $6,300.

El Lago (Carisch) (900; $1)—"Seven Daring Girls" (Indie) and "Double Bunk" (Indie) (2d wk). Okay $1,200. Last week, $1,100.

Gopher (Berger) (1,000; $1-$1.25)—"Castaways" (BV) (7th wk). Healthy $3,000. Last week, $3,300.

Lyric (Par) (1,000; $1-$1.25)—"The Robe" (20th) (reissue). Splendid $7,000. Last week, "Wonderful To Be Young" (Par) and "Fancy Pants" (Par) (reissue), $4,000.

Mann (Mann) (1,000; $1.50-$2.20)—"Longest Day" (20th) (16th wk). Potent $6,500. Last week, $6,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Tales of Terror" (AI). Stout $10,000. Last week, "Taras Bulba" (UA) (3d wk), $7,000.

Park (Field) (1,000; $1.50)—"Kind of Loving" (Gov) (2d wk). Fair $3,500. Last week, $4,000.

State (Par) (2,200; $1-$1.25)—"Sodom and Gomorrah" (20th) (2d wk). Good $9,000. Last week, $16,500.

Suburban World (Mann) (800; $1.25)—"Crooks Anonymous" (Janus). Nice $2,300. Last week, "Loneliness Long Distance Runner" (Cont), $1,800.

World (Mann) (400; $1.25-$2.50)—"Two for Seesaw" (UA) (2d wk). Fair $5,000. Last week, $6,500.

Cincy Biz Off But 'Gypsy' Great $12,000, 4th; 'Sodom' Sturdy 8G, 2d

Cincinnati, Feb. 5.

Film biz here continues in moderation after an extended siege of deep freeze. Shaping for a hefty rebound at the flagship Albee, "Gypsy" reigns as firstrun queen for fourth round with a hot take. Also holding for gains are holdovers "Longest Day" in 14th week at Grand and "Who's Got the Action" at Palace.

"Sodom and Gomorrah" remains sturdy in second frame at Keith's. "Rage of Lion," only downtown newcomer, rates fairish at the Capitol. "Mutiny On Bounty" looms swell in seventh stanza at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.75)—"Gypsy" (WB) (4th wk). Great $12,000. Last week, $10,000.

Capitol (SW-Cinerama) (1,340; $1-$1.30)—"Rage of Lion" (20th). Fair $6,500. Last week, "Jumbo" (MGM) (3d wk), $6,300.

Esquire Art (Cin-T-Co) (300; $1.25)—"Loneliness of Long Distance Runner" (Cont). Mild $1,000 or near. Last week, "Bell Antonio" (Embassy), $900.

Grand (RKO) (1,200; $1.25-$2.50)—"Longest Day" (20th) (14th wk). Firm $7,000. Last week, $6,000.

Guild (Vance) (300; $1.25)—"Boccaccio" (Embassy) (7th wk). Okay $1,400. Last week, $1,200.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"Kill or Cure" (MGM). Fair $1,300. Last week, "Trial and Error" (MGM) (2d wk), $900.

Keith's (Cin-T-Co) (1,300; 90-$1.25)—"Sodom and Gomorrah" (20th) (2d wk). Sturdy $8,000. Opener was $8,500.

Palace (RKO) (2,600; $1-$1.30)—"Who's Got Action" (Par) (2d wk). Nice $7,300 to top first week's $7,000.

Twin Drive-In (Cin-T-Co) (600 cars; 90c) West side only: "Sky Above, Mud Below" (Embassy) and "Warriors Five" (Indie) (subruns). Thin $2,000. Last week, "It's Only Money" (Par) and "Spiral Road" (U) (subruns), five days, $800.

Valley (Cin-T-Co) (1,276; $1.50-$2.50)—"Mutiny On Bounty" (MGM) (7th wk). Swell $8,000 after $8,000 in sixth.

Broadway Grosses

Estimated Total Gross
This Week ... $821,300
(Based on 32 theatres)
Last Year ... [illegible]
(Based on 30 theatres)

'Money' Light 8G, Pitt; 'Day' 11G, 7

Pittsburgh, Feb. 5.

Weather continues to hep biz in Pitt. Roadshows, however, are keeping the wickets whirling with parties and groups along with special youth shows. "Longest Day" at Fulton looms mighty again in seventh stanza. The same for "Mutiny on Bounty" in eighth at Nixon. Newcomer "It's Only Money" shapes slow at Stanley. "Taras Bulba" is fairish in third at Gateway. "Sodom and Gomorrah" is snappy in second at Warner.

Estimates for This Week

Fulton (Assoc) (1,900; $1.50-$2.75)—"Longest Day" (20th) (7th wk). Hefty $11,000 as against $9,300 in sixth week.

Gateway (Assoc) (1,900; $1-$1.50)—"Taras Bulba" (UA) (3d wk). Fair $6,500. Last week, $7,300.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (8th wk). Hep $12,000 with parties. Last week, $9,300.

Penn (UATC) (3,472; $1-$1.50)—Legit show current. Last week "Who's Got Action" (Par), $11,000 in 11 days.

Shadyside (MOTC) (700; $1.25)—"Carry on, Nurse" (Gov) (6th wk). Excellent $3,000 after fifth week's $2,700.

Squirrel Hill (SW) (804; $1.25)—"Billy Budd" (AA) (3d wk). Good $2,300. Last week, $2,900.

Stanley (SW) (3,700; $1-$1.50)—"It's Only Money" (Par). Weak $8,000 or less. Last week, "Gypsy" (WB) (6th wk-5 days), $6,500.

Warner (SW) (1,346; $1-$1.50)—"Sodom and Gomorrah" (20th) (2d wk). Snappy $9,000. Last week, $12,000.

'Seesaw' Slick $13,000, Denver; 'Grimm' 10G, 26

Denver, Feb. 5.

"Two For Seesaw" is topping the holdover list here this week at Paramount. "Term of Trial," only new entry, shapes dull at Orpheum. Best of extended-runs looks to be "Brothers Grimm," likely in 26th round at the Cooper. "Gypsy" is rated big in sixth session at Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Longest Day" (20th) (14th wk). Good $6,000 or near. Last week, $6,000.

Centre (Fox) (1,270; $1.25-$1.49)—"Gypsy" (WB) (6th wk). Big $8,300. Last week, $10,300.

Cooper (Cooper) (814; $1.65-$2.20)—"Brothers Grimm" (MGM) (26th wk). Trim $10,000 or better. Last week, $9,500.

Denham (Indie) (800; $1.25-$2.30)—"Mutiny on Bounty" (MGM) (7th wk). Sock $8,000. Last week, $9,000.

Denver (Fox) (2,432; $1.25)—"Sodom and Gomorrah" (20th) and "Hero's Island" (UA) (3d wk). Slow $6,000. Last week, $14,300.

Esquire (Fox) (600; $1.25)—"A Kind of Loving" (Indie) (2d wk). Oke $2,100. Last week, $2,300.

Orpheum (RKO) (2,600; $1.25)—"Term of Trial" (WB) and "Follow a Star" (Indie). Drab $5,000. Last week, "Guns of Navarone" (Col) and "Picnic" (Col) (reissues), $9,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Two for Seesaw" (UA) (2d wk). Big $13,000. Last week, $16,300.

Towne (Indie) (600; $1.25-$1.49)—"Jumbo" (MGM) (6th wk). Lean $2,000. Last week, $2,500.

Vogue Art Theatre Guild (450; $1.25)—"Phaedra" (Lope) (6th wk). Fine $1,800. Last week, $1,600.

Transit Strike's End Ups Philly; 'Gypsy' Wow 30G, 'Action' 13G; 'Day' 11G

Philadelphia, Feb. 5.

End of 10-day transit strike last Saturday (2) is giving firstrun trade a great boost this stanza. "Gypsy" paces the newcomers with a wow take at the Randolph. "Who's Got the Action," also new, shapes fast at Stanton. "Term of Trial" looms unusually fine on initialer at the 500-seat Trans-Lux.

Nearly all longruns, which have been off 30-40 percent, are pushing ahead of last week. Best of these looks like "Brothers Grimm," trim in 30th round at Boyd. "Lawrence of Arabia" is climbing far ahead of its sixth week to get a lofty total in seventh at Midtown. "Longest Day" and "Mutiny on Bounty" both are climbing ahead of last rounds.

Estimates for This Week

Arcadia (S&S) (622; 90-$1.80)—"Jumbo" (MGM) (7th wk). Okay $4,000. Last week, $4,500.

Boyd (SW) (1,536; 90-$2.75)—"Brothers Grimm" (30th wk). Neat $8,000. Last week, $7,000.

Fox (Milgram) (2,200; 90-$1.80)—"Taras Bulba" (UA) (4th wk). Fine $7,300. Last week, $7,000.

Goldman (Goldman) (1,000; 90-$2.75)—"Longest Day" (20th) (17th wk). Big $11,000. Last week, $8,000.

Midtown (Goldman) (1,200; $2.30-$3)—"Lawrence of Arabia" (Col) (7th wk). Tall $15,000. Last week, $10,000.

Randolph (Goldman) (2,300; 90-$1.80)—"Gypsy" (WB). Great $30,000. Last week, "Two for Seesaw" (UA) (4th wk), $6,000.

Stanley (SW) (2,500; 90-$2.75)—"Mutiny on Bounty" (MGM) (12th wk). Hot $11,000. Last week, $10,000.

Stanton (SW) (1,483; 90-$1.80)—"Who's Got Action" (Par). Fast $13,000. Last week, "It's Only Money" (Par) (3d wk), $6,000.

Trans-Lux (T-L) (500; 90-$2)—"Term of Trial" (WB). Good $7,000. Last week, "Phaedra" (Lope) (10th wk), $3,200.

World (R&B-Pathe) (499; 90-$1.50)—"Divorce Italian Style" (Embassy) (7th wk). Hep $3,000. Last week, $3,700.

Chi Warmer, Biz Improving; 'Child' Loud $25,000; 'Sodom' Socko 27G, 2d; 'Courage' 7G; 'Arrabia' Boff 23G, 3d

Chicago, Feb. 5.

Chi weather improved slightly this round, but firstrun biz still is languishing. Most of prerem action is in the arty houses, although "A Child Is Waiting" is debuting to a slick $25,000 at the Oriental. Universal's artic release test of "Lonely Are the Brave" is copping a boffo $8,000 in first stanza at the Surf. "The Great Chase" shapes a snappy $5,000 in its Cinema bow.

Monroe tandem of "Private Life of Hitler" and "Frightened City" looks okay. World release duo of "One Summer of Happiness" and "Naked Night" is rated modest. Carnegie subrun of "Two For Seesaw" is true, all three bills being in first weeks.

"Sodom and Gomorrah" is boffo in second Woods round. "Barabbas" is busy in State-Lake third. "Password Is Courage" is nabbing a good third Loop week. "Castaways" is holding firm in fourth United Artists frame. "Gypsy" continues sharp in its Chicago seventh. Same session of "Divorce, Italian Style" is loud at Esquire.

"Lawrence of Arabia" is heading the hardticketers with a roaring third Cinerama canto. "Mutiny On Bounty" is potent in its Todd 12th round.

Estimates for This Week

Carnegie (Telem'l) (485; $1.25-$1.50)—"Two For Seesaw" (UA) (subrun). Nice $3,000. Last week, "Baby Jane" (WB) (subrun), $3,200.

Chicago (B&K) (3,900; $1.25-$1.50)—"Gypsy" (WB) (7th wk). Fine $17,000. Last week, $18,000, with mask previews helping.

Cinema (Stern) (700; $1.50) — "Great Chase" (Cont). Fast $5,000. Last week, "Grand Hotel" (Indie) and "Night Must Fall" (Indie) (reissues), $2,500.

Cinerama (Todd) (1,036; $2.40-$2.90)—"Lawrence of Arabia" (Col) (3d wk). Socko $23,000 or over. Last week, $22,500.

Esquire (B&K) (Boleslavsky) (1,360; $1.25-$1.50) — "Divorce, Italian Style" (Embassy) (7th wk). Hardy $7,700. Last week, $7,300.

Loop (Telem'l) (866; $1.25-$1.50)—"Password Is Courage" (MGM) (3d wk). Good $7,000. Last week, $6,300.

McVickers (Cinerama) (1,100; $1.75-$2.50) — "Brothers Grimm"

(Continued on page 12)

'Courage' Slow $10,000, Hub; 'Pounds' Big 17G, 'Term' Hep 9G for 2d

Boston, Feb. 5.

Big a little better at firstruns this frame. Slight relief from frigid temps got a few people back into cinemas. "Password Is Courage" is slow at the Orpheum, the lone new entry for delivery.

"Sodom and Gomorrah" is sock in second at the Music Hall. "40 Pounds of Trouble" is very lively at Memorial in second session. "Term of Trial" looms good in second at Beacon Hill. "Gypsy" is big in seventh week at Paramount.

"Lawrence of Arabia" is getting top coin for roadshows, being way out in front in seventh round. "Brothers Grimm" is coming to end of its run at the Boston where it is okay in 27th stanza.

Estimates for This Week

Astor (B&Q) (1,117; $1.50-$2.95)—"Longest Day" (20th) (18th wk). Okay $9,000. Last week, $10,000.

Beacon Hill (Sack) (900; $1-$1.50)—"Term of Trial" (WB) (2d wk). Good $9,000. Last week, $11,000.

Boston (Beacon Fnt.) (1,364; $1.50-$2.95) — "Brothers Grimm" (MGM) (27th wk). Oke $9,000. Last week, $11,000.

Capri (Sack) (800; 75-$1.50)—"Barrabas" (Embassy) (10th wk). Good $6,000. Last week, $6,300.

Center (E. M. Loew) (1,356; $1-$1.25)—"Festival Girls" (Indie). Neat $11,000. Last week, "Bikini Never Got Wet" (Hakim) (8th wk), $6,000.

Exeter (Indie) (1,276; $1-$1.50)—"Billy Budd" (AA) (7th wk). Okay $6,000. Last week, $6,000.

Fenway (Indie) (1,300; $1.50)—

(Continued on page 12)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are not income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Pounds' Lusty 7G, K.C.; 'Sodom' Same

Kansas City, Feb. 5.

Single newcomer this session is "Barrabas '70" at the Broadside, where rated strong, and holding. "40 Pounds of Trouble" is lusty at the Saxon in second. "Who's Got Action" at Paramount also second, is rated light. "Taras Bulba" at Plaza looms nice while "Sodom and Gomorrah" at Uptown and Granada shapes just okay, also in second week. Cold weather which has been the big was the last few weeks suddenly gave way to warmup of 35 degrees on Friday.

Estimates for This Week

Broadside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Barrabas" (Embassy). Sharp $6,500; holds. Last week, "Barabbas" (Col) (8th wk), $2,000.

Capri (Durwood) (1,200; $2-$2.50)—"Mutiny on Bounty" (MGM) (7th wk). Okay $7,500. Last week, same.

Empire (Durwood) (1,204; $2-$2.50)—"Brothers Grimm" (MGM) (20th wk). Okay $3,500, stays. Last week, $3,700.

Kimo (Dickinson) (504; $1.25-$1.50)—"Phaedra" (Lopi) (7th wk). Steady $1,700. Last week, $1,800.

Paramount (Blank-UP) (1,000; $1-$1.25)—"Who's Got Action" (Par) (2d wk). Light $4,500. Last week, under expectations at $5,200.

Plaza (FWC-NOC) (1,000; $1-$1.25) — "Taras Bulba" (UA) (2d wk). Nice $6,000. Last week, $6,500.

Roxy (Durwood) (864; $2-$2.50)—"Longest Day" (20th) (13th wk). Good $6,000. Last week, ditto.

Saxon (Durwood) (1,119; 75-$1.50) — "40 Pounds of Trouble" (U) (2d wk). Lusty $7,000. Last week, shaded by weather but still great at $8,000.

Uptown, Granada (FWC-NOC) (2,048, 1,217; $1-$1.25) — "Sodom and Gomorrah" (20th) (2d wk). Satisfactory $7,000. Last week, $13,000.

'Day' Smasheroo 13G, Port.; 'Sodom' Hep 6½G

Portland, Ore., Feb. 5.

Standout news here this stanza is the great take being registered in second week at Paramount by "Longest Day," playing as hardticketer. "Samson and 7 Miracles of World" looks only fair on opener at Orpheum. "Brothers Grimm" looms loud in 11th week at the Hollywood. "Sodom and Gomorrah" still is nifty in second round at Fox.

Estimates for This Week

Broadway (Parker) (1,800; $1-$1.50) — "Gypsy" (WB) (8th wk). Okay $5,000. Last week, $6,100.

Fox (Evergreen) (1,000; $1-$1.50) — "Sodom and Gomorrah" (20th) and "Two and Two Makes Six" (20th) (2d wk). Nifty $6,000. Last week, $6,700.

Hollywood (Evergreen) (1,100; $1.50-$2) — "Brothers Grimm" (MGM) (11th wk). Loud $6,000. Last week, $6,500.

Music Box (Hamrick) (640; $1-$1.50) — "Jumbo" (MGM) (8th wk-6 days). Mild $2,000. Last week, $2,300.

Orpheum (Evergreen) (1,536; $1-$1.50)—"Samson and Seven Miracles" (AI) and "Prisoner Iron Mask" (AI). Fair $6,500. Last week, "Taras Bulba" (UA) (4th wk), $4,700.

Paramount (Port-Par) (1,400; $1.50-$2) — "Longest Day" (20th) (2d wk). Hardticket policy. Smasheroo $13,000. Last week $13,000.

'Pounds' Boffo 18G, Buff; 'Term' Fine 8G

Buffalo, Feb. 5.

Some new, strong fare is helping to boost biz at firstruns here this session. Standout is "40 Pounds of Trouble," rated smasheroo on opener at the Buffalo. "Term of Trial" looms good in first round at the Center. "Sodom and Gomorrah" shapes fine in second stanza at Paramount. "My Fair Lady," legit show, is playing currently at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.40) — "40 Pounds of Trouble" (U). Sock $18,000. Last week, "Password Is Courage" (MGM) and "Swordsman of Siena" (MGM), $6,500.

Center (AB-PT) (2,500; $1-$1.25) —"Term of Trial" (WB). Good $8,000. Last week, "Gypsy" (WB) (8th wk), $7,500.

Century (UATC) (2,500)—Stage show opened Monday (4). Last week, "No Exit" (Indie) and "Mothra" (Col) (9 days), okay $9,500 at $1.25 top.

Paramount (AB-PT) (3,000; $1-$1.25) — "Sodom and Gomorrah" (20th) (2d wk). Fine $10,000. Last week, $13,500.

Teck (Loew) (1,200; $1.50-$2.50) — "Mutiny on Bounty" (MGM). Opens tomorrow (Thurs.). Last week, "Taras Bulba" (UA) (5th wk), okay $2,500 at $1.40 top.

Cinema (Martins) (450; $1-$1.25) —"Phaedra" (Lopi) (6th wk). Good $2,300. Last week, $2,000.

'Lisa' Record 13G, D.C.; 'Raven' 12G

Washington, Feb. 5.

A batch of newcomers are perking trade here this week despite snowy weather. "David and Lisa" is smash on opener at Playhouse for a non-holiday week record.

"Who's Got Action" looms solid "Raven" is boffo at Keith's. "Sodom and Gomorrah" initials nice at Capitol. "Mutiny on Bounty" is big in 11th round at Warner.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; 1,000; $1-$1.40) — "Who's Got Action" (Par). Solid $14,000 or near. Last week, "Gypsy" (WB) (5th wk), $6,000.

Apex (KB) (840; $1.25-$1.40) — "Der Rosenkavalier" (Rank). Sock $11,000 or near. Last week, "Divorce, Italian Style" (Embassy) (13th wk), $5,500.

Capitol (Loew) (3,250; $1-$1.40) —"Sodom and Gomorrah" (20th). Nice $12,000 or close. Last week, "Hook" (MGM) (2d wk), $9,000.

Dupont (Mann) (400; $1-$1.65)—"Phaedra" (Lopi) (15th wk). Good $4,500. Last week, $3,500.

Keith's (RKO) (1,850; $1-$1.40) —"Raven" (AI). Sock $12,000. Last week, "Taras Bulba" (UA) (6th wk), $7,500.

MacArthur (KB) (900; $1.25-$1.40) — "Billy Budd" (AA) (subrun) (2d wk). Nifty $6,000 after $7,000 in first.

Ontario (KB) (1,246; $1.40-$2.75) —"Longest Day" (20th) (17th wk). Bustling $9,000. Last week, $9,500.

Palace (Loew) (2,300; $1-$1.40)— "40 Pounds of Trouble" (U) (2d wk). Sturdy $11,000 or close after opening at $14,300.

Playhouse (TL) (400; $1.40-$2) — "David and Lisa" (Cont). Amazing $13,000 or near, for non-holiday record. Last week, "Mark" (Cont) and "Taste of Honey" (Cont) (reissues), $4,500.

Plaza (TL) (278; $1.40-$1.80) — "It's Hot in Paradise" (Indie). Trim $7,500. Last week, "Wild is My Love" (Indie) (2d wk) $5,500.

Town (King) (800; $1-$1.40) — "Two for Seesaw" (UA) (7th wk). Okay $5,000. Last week, $5,000.

Trans-Lux (TL) (500; $1.40-$2)— "Barabbas" (Col) (7th wk). Fairish $5,000. Last week, $5,000.

Uptown (SW) (1,300; $1.65-$2.75) —"Brothers Grimm" (MGM) (12th wk). Net $6,000. Last week, $6,500.

Warner (SW) (1,300; $1.50-$2.75) — "Mutiny on Bounty" (MGM) (11th wk). Big $8,000. Last week, $9,000.

Additional Picture Grosses On Page 12

Cold Wave Chills B'way Biz; 'Term' Fine $41,000; 'Bikini' Smooth 12G, 'Larceny' Opens Sock, 'Wine' 135G

Another cold wave, which arrived last Sunday (3) and carried over until Monday night, proved more damaging to Broadway firstrun business than the snow, sleet and rain of last Saturday and earlier in the week. Despite these handicaps, some of the newcomers are doing fairly well even with the continued newspaper blackout.

"Term of Trial" is best newcomer with a fine $41,000 in first week or near, daydating the Paramount and Trans-Lux 52d Street. "Her Bikini Never Got Wet" is $12,000 or close on initial session at the Forum, rather solid for a foreign-made nudie. Combo of "Rice Girl" and "Fatal Desire" is heading for a mild $7,000 in first round at Victoria.

Two new arty pix are making the Reade upstairs-downstairs twins, the New Bonnet and Coronet, whirl with activity. "Monkey in Winter" hit a big $8,000 in first five days at the former while "Love and Larceny" soared to a smash $10,000 in initial four days at the Coronet.

Biggest coin total still is going to the Music Hall, where "Days of Wine and Roses" with stageshow looks to hit a potent $136,000 in third session. Stays a fourth, with "To Kill a Mockingbird" opening Feb. 14.

"Sodom and Gomorrah" wound its second stanza daydating the Astor and Trans-Lux 86th Street with a nice $68,500. "40 Pounds of Trouble" held with fancy $19,000 or close in initial holdover round at the Palace.

"Lawrence of Arabia" is still pacing the hardticketers, landing a capacity $48,000 in seventh week at the Criterion. Pic is currently in eighth. "Mutiny on Bounty" looks to hold with lusty $26,000 in 12th round at the State. "Longest Day" is heading for big $25,000 in 19th session at the Warner.

"West Side Story," which goes on continuous-run with lowered scale today (Wed.) at the Rivoli, held with a stout $17,500 or near in six-day 89th week. "Brothers Grimm" held about even with previous week to get a fancy $19,500 in 26th session at the Capitol with an assist from three morning shows.

Estimates for This Week

Astor (City Inv) (1,004; $1.25-$2) — "Sodom and Gomorrah" (20th) (3d wk). First holdover round ended yesterday (Tues.) was lusty $16,000 or near after $22,500 for initialer. Daydating with Trans-Lux 85th Street.

Cinerama (Loew) (1,562; $1.50-$2.50)—"Brothers Grimm" (MGM) (27th wk). The 26th stanza completed Sunday (3) was fancy $19,400, with three extra morning performances after $19,500 for 25th week. "How West Was Won" (MGM) is due in soon, exact opening to be determined by the termination of the N. Y. newspaper strike.

Criterion (Moss) (1,500; $1.50-$4.50)—"Lawrence of Arabia" (Col) (8th wk). Seventh session finished Sunday (3) was capacity $48,000 after same in sixth week.

DeMille (Reade) (1,462; $2-$2.50) —"Barabbas" (Col) (17th-final wk). Current round ending tomorrow (Thurs.) looks like slow $9,500 after $13,000 in 16th week. "Son of Flubber" (BV) preems here Friday (8).

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Phaedra" (Lopi). First week ending tomorrow (Thurs.) is heading for good $6,000 or near. In ahead, "Boccaccio" (Embassy) (5th wk-8 days), $6,500. "The Hook" (MGM) is due in on Feb. 15.

Palace (RKO) (1,642; $1.25-$2) — "40 Pounds of Trouble" (U) (3d wk). First holdover stanza finished yesterday (Tues.) was nice $19,000 or near after $23,000, not up to forecast, for first. Palace is due to open vaudeville-film combo policy on Feb. 20, with Three Stooges topping bill.

Forum (Moss) (812; $1.25-$1.80) —"Her Bikini Never Got Wet" (G. Hakim) (2d wk). Initial week ended yesterday (Tues.) was smooth $12,000 or close.

Paramount (AB-PT) (3,663; $1-$2)—"Term of Trial" (WB) (2d wk). First round completed yesterday (Tues.) was nice $29,000 or close. Badly hurt by cold Sunday-Monday.

Radio City Music Hall (Rockefeller) (6,200; $1-$2.75) "Days of Wine and Roses" (WB) plus stageshow (3d wk). Current week ending today (Wed.) is heading for potent $136,000 after $140,000 for second. "To Kill Mockingbird" (U) with new stageshow is set to open Feb. 14.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (89th wk). Current round winding today (Wed.) looks like stout $17,500 for six days (9 shows) after $20,200 for 87th week. Goes continuous, with $1.50-$2.50 scale, starting today (Wed.). Stays on.

Roxie (Loew) (1,059; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (13th wk). Current stanza finishing tomorrow (Thurs.) looks to hit lusty $26,000 after $28,000 for 12th week. Holds, of course.

Victoria (City Inv) (1,063; $1.25-$2) — "Rice Girl" (Indie) and "Fatal Desire" (Indie). First week ending tomorrow (Thurs.) looks like mild $7,000 or close.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (18th wk). This session ending tomorrow (Thurs.) is heading for big $25,000 after $27,500 for 17th week. Continues indefinitely.

First-Run Artes

New Bonnet (Reade) (430; $1.25-$2)—"Monkey in Winter" (MGM). This newie hit big $8,000 in first five days, rather remarkable under present conditions at this 430-seater.

Coronet (Reade) (500; $1.50-$2) —"Love and Larceny" (Indie). Initial four days soared in socko $10,000. In ahead, "Lovers of Teruel" (Cont) (7th wk-6 days) was okay $4,500. This is first pic to play this new house, and pic had nice extended-run.

Fine Arts (Davis) (468; $1.50-$2) —"Sundays and Cybele" (Davis) (13th wk). The 12th round completed Sunday (3) was fancy $10,400 after $10,800 for 11th week.

Beekman (Rugoff Th.) (500; $1.50-$2) — "Electra" (Lopi) (8th wk). The seventh week finished Sunday (3) was good $6,500 after $6,500 for sixth.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2) — "Freud" (U) (8th wk). This session ending today (Wed.) is heading for smash $21,500 after $22,000 for seventh week. Stays on indef.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) "Lovers of Teruel" (Cont) (subrun). First frame ending today (Wed.) looks to hit nice $4,000 or close.

Normandie (T-L) (592; $1.25-$2) —Playing reissues currently, with "Son of Flubber" (BV) opening

(Continued on page 12)

'Sodom' Smash $10,000, Prov.; 'Day' Lively 9G; 'Pounds' Brisk 7G, 2d

Providence, Feb. 5.

Heavy tele play on sex angle has Majestic's current "Sodom and Gomorrah" heading a fairly healthy week hereabouts. It's sock. Seventh week of "Longest Day" at Kimwood is rated nice. Albee's second of "40 Pounds of Trouble" looks big. Strand's "Who's Got The Action" shapes okay.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25) — "40 Pounds of Trouble" (U) (2d wk). Big $7,000 expected after $9,000 in first.

Kimwood (Snider) (724; $2-$2.50) —"Longest Day" (20th) (7th wk). Advance bookings helping to nice $9,000. Sixth round was $8,500.

Majestic (SW) (2,200; 75-$1.25) —"Sodom and Gomorrah" (20th). Sock $10,000. Last week, "Boccaccio" (Embassy) (2d wk), $7,000.

State (Loew) (3,200; 75-$1.25) — "Jumbo" (MGM) (2d wk). Fair $6,500. Last week, $8,000.

Strand (National Realty) (2,200; 75-$1.25) — "Who's Got Action" (Par) and "Where Truth Lies" (Par). Okay $6,000. Last week, "It's Only Money" (Par) and "Operation Bullshine" (Par) (2d wk), $4,500.

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Det. Dandy; 'Arabia' Mighty $25,000, 'Budd' 7½G; 'Grimm' Great 16G, 27

Detroit, Feb. 5.

With the addition of blockbusting "Lawrence of Arabia" and some new product and strong holdovers, Detroit firstruns are doing well this week. "Lawrence" is headed for a wham take at Madison. "Billy Budd" looks okay at Grand Circus. "Not Tonight Henry" shapes fair at Fox. "Term of Trial" is only fairish at the Palms.

Meanwhile, "Gypsy" stays great in sixth round at the Michigan. "Brothers Grimm" continues wonderful in 27th week at Music Hall. "Longest Day" stays fine in 13th session at Mercury.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp) (5,041; $1.25-$1.40) — "Not Tonight Henry" (Indie) and "Seventh Commandment" (Indie). Fair $14,000. Last week, "Playgirl After Dark" (Indie) and "She Walks by Night" (Indie), $7,000 for similar second week.

Michigan (United Detroit) (4,026; $1.50-$1.80) — "Gypsy" (WB) (6th wk). Hotsy $14,000. Last week, $16,000.

Palms (UD) (2,986; $1.25-$1.40) — "Term of Trial" (WB) and "Rider on a Dead Horse" (Indie). Fair $9,000 or near. Last week, "Samson and Seven Miracles" (AI) and "Airborne" (Indie), $6,000.

Madison (UD) (1,408; $1.50-$3.30) — "Lawrence of Arabia" (Col). Smasheroo $25,000. Last week, "Barabbas" (Col), $9,000 in sixth week.

Grand Circus (UD) (1,400; $1.25-$1.40) — "Billy Budd" (AA). Oke $7,500. Last week, "Castaways" (BV) (6th wk), $7,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "The Hook" (MGM) (2d wk). Fine $8,000. Last week, $9,000.

United Artists (UA) (1,667; $1.25-$3) — "Mutiny on Bounty" (MGM) (11th wk). Steady $9,500. Last week, $9,000.

Music Hall (Benson Enterprises) (1,213; $1.25-$2.50) — "Brothers Grimm" (MGM) (27th wk). Great $16,000. Last week, $15,300.

Mercury (United Motion Theatre Co.) (1,400; $1.20-$3) — "Longest Day" (20th) (13th wk). Fine $8,000. Last week, $7,300.

Trans Lux Krim (Trans-Lux) (900; $1.40-$1.65) — "World Without Shame" (Indie) (3d wk). Oke $4,000. Last week, $5,000.

LOS ANGELES

(Continued from page 8)

G&S) (2,213; 1,106; $1-$1.25) — "Child Is Waiting" (UA) (2d wk), Orpheum; 1st wk, Hawaii. Slim $6,300.

Warren's (Metropolitan) (1,757; $1-$1.25) — "Sodom and Gomorrah" (20th) and "The Trap" (Par) (reissue) (3d wk). Good $6,300.

El Rey (FWC) (861; $1-$1.25) — "Manchurian Candidate" (UA) (reissue) (3d wk). Handy $3,200. Last week, $4,300.

Lido (FWC) (676; $2-$2.40) — "Seven Capital Sins" (Embassy) (3d wk). Okay $3,000. Last week, $3,900.

Chinese (FWC) (1,408; $2-$2.40) — "Son of Flubber" (BV) (3d wk). Lusty $24,000. Last week, $28,500.

Fox Wilshire (FWC) (1,990; $1.24-$2) — "To Kill Mockingbird" (U) (6th wk). Fast $14,000. Last week, $16,000.

Vogue (FWC) (810; $1.25-$1.40) — "Days of Wine and Roses" (WB) (6th wk). Socko $11,000. Last week, $10,800.

Warner Beverly (SW) (1,316; $1.05-$3.30) — "Lawrence of Arabia" (Col) (7th wk). Smash $20,000. Last week, same.

Pantages (RKO) (1,512; $1.25-$2.75) — "Gypsy" (WB) (7th wk). Torrid $24,000. Last week, $32,500.

Huntington Hartford (Allied) (1,012; $3-$3.50) — "Long Day's Journey Into Night" (Levine) (7th wk). Socko $6,200. Last week, $6,100.

Hollywood Paramount (State) (1,468; $1.50-$2.40) — "Jumbo" (MGM) (7th wk). Modest $11,000. Last week, $10,000.

Beverly (State) (1,150; $1.40-$2.40) — "Two for Seesaw" (UA) (7th wk). Busy $4,700. Last week, $4,800.

Crest (State) (750; $2) — "Electra" (Lope) (7th wk). Nice $1,900. Last week, $2,100.

Music Hall (Rea) (730; $2-$2.40) — "Freud" (U) (8th wk). Snappy $7,200. Last week, $7,900.

Egyptian (UATC) (1,392; $1.65-$3.30) — "Mutiny on Bounty" (MGM) (13th wk). Bright $20,000. Last week, $19,400.

Fine Arts (FWC) (631; $1.40-$2) — "Phaedra" (Lope) (13th wk). Solid $5,300. Last week, $5,400.

Carthay (FWC) (1,138; $1.20-$3.30) — "Longest Day" (20th) (17th wk). Firm $11,000. Last week, $10,800.

Warner Hollywood (SW) (1,301; $1.25-$2.50) — "Brothers Grimm" (MGM) (30th wk). Strong $18,000. Last week, $17,300.

'Arabia' Wham 30G, Frisco; 'Grimm' 23G

San Francisco, Feb. 5.

Firstrun trade here currently is on a solid upswing. Pacing field is "Lawrence of Arabia," which looks smash in second round, same as on opener at the United Artists. "Brothers Grimm" also is boffo in 20th session at Orpheum. "David and Lisa," which hit a great pace the first four days, looks to establish a new record opening week at the Music Hall.

Estimates for This Week

Alexandria (United Calif) (1,200; $1.20-$3.50) — "Longest Day" (20th) (17th wk). Hep $7,900. Last week, $7,000.

Coronet (United Calif) (1,250; $1.40-$3.50) — "Mutiny on Bounty" (MGM) (11th wk). Big $14,000 or over. Last week, $15,000.

Esquire (No. Coast) (950; 90-$1.50) — "Boccaccio '70" (Embassy) and "Brocades" (20th) (2d runs). Good $4,300. Last week, "Child Is Waiting" (UA) and "Dead to World" (UA), $4,000.

Fox (FWC) (4,651; $1.25-$1.50) — "Sodom and Gomorrah" (20th) and "It Happened in Athens" (20th) (2d wk). Slow $7,400 in 5 days. Last week, $14,000.

Golden Gate (RKO) (2,800; $1.25-$1.50) — "Mill of Stone Women" (Parade) and "A Public Affair" (Indie). Mild $8,000. Last week, "Wonderful To Be Young" (Par) and "Two, Two Make Six" (Union), $7,000.

Metro (United Calif) (1,000; $1.50-$1.80) — "Divorce, Italian Style" (Embassy) (13th wk). Fancy $4,300. Last week, $4,400.

Orpheum (Cinedome) (1,436; $2.75-$2.90) — "Brothers Grimm" (MGM) (20th wk). Boff $23,000 or better. Last week, $21,300.

Paramount (Par) (2,646; $1.50-$1.75) — "Who's Got the Action" (Par) and "Where Truth Lies" (Indie). Fairly good $16,000. Last week, "Gypsy" (WB) (6th wk), $8,500.

St. Francis (Par) (1,400; $1.50-$1.75) — "Term of Trial" (WB) (2d wk). Oke $6,000 or near. Last week, $11,500.

United Artists (No. Coast) (1,148; $1.00-$2.75) — "Lawrence of Arabia" (Col) (2d wk). Smash $30,000. Last week, ditto.

Vogue (S.F. Theatres) (346; $1.50) — "Passion of Slow Fire" (T-L). Hep $3,300. Last week, "Summerskin" (Angel) (5th wk), $2,000.

Warfield (Loew) (2,686; $1.25-$1.50) — "Password Is Courage" (MGM) and "Cairo" (Indie). Slow $7,300. Last week, "Escape From East Berlin" (MGM) and "Swordsman of Siena" (MGM), $8,500.

BROADWAY

(Continued from page 9)

Friday (8), daydating with DeMille.

Little Carnegie (L. Carnegie) (250; $1.25-$2) — "Eclipse" (Times) (7th wk). This round finishing today (Wed) is heading for fine $6,000 or near after $6,000 for sixth. Stays on.

Guild (Guild) (450; $1-$1.75) — "Leonardo Da Vinci" (Indie) (reissue). First week ending tomorrow (Thurs.) looks to hit fairly good $5,000 or near. Holding. "The Trial" (Astor) opens Feb. 20.

Murray Hill (Rugoff Th.) (565; $1.20-$2) — "Love at 20" (Embassy). Opens today (Wed). In ahead, "Eclipse" (Times) (7th wk-6 days), was okay $4,000 or near after $5,000 in sixth full week.

Paris (Pathe Cinema) (568; $1.50-$2) — "Divorce, Italian Style" (Embassy) (31st wk). The 30th week finished Sunday (3) held with sturdy $12,300 after $14,000 for 29th week.

Plaza (Lopert) (525; $1.50-$2) — "David and Lisa" (Cont) (7th wk). Sixth round completed yesterday (Tues) was whom $17,500 or close after $20,000 for fifth week.

Sutton (Rugoff Th) (561; $1.50-$2) — "Seven Capital Sins" (Embassy) (4th wk). Third session ended yesterday (Tues) was big $13,000 or close after $15,000 for second week.

Tower East (Loew) (300; $1.50-$2) — "Long Day's Journey Into Night" (Levine) (18th wk). The 17th round ended yesterday (Tues) was good $8,700 after $6,200 in 16th week.

Toho Cinema (Toho) (300; $1.50-$2) — "Bad Sleep Well" (Toho) (3d wk). Second round ended yesterday (Tues) was sturdy $6,000 after $6,200 on opening.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Term of Trial" (WB) (2d wk). Initial stanza ended yesterday (Tues) was sock $12,000 or close.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Sodom and Gomorrah" (20th) (2d wk). First holdover week finished yesterday (Tues) was modest $4,500 or near after $6,000 for first week.

World (Perfecto) (300; 90-$1.50) — "Web of Passion" (Times) and "Frantic" (Times) (reissues) (2d wk). Looks like sturdy $5,500 after $7,000 for opener.

MARANO TRYING ANEW FOR TAGS ON KIDPIX

Albany, Feb. 5.

State Assemblyman Louis R. Marano has reintroduced his bill, defeated last year, empowering the New York Motion Picture Division, which licenses films, to determine in addition whether the pix are acceptable for exhibition to children of elementary and secondary school age.

The bill, which establishes certain broad standards as to "suitability," does not require the posting of such recommendations, and thus may not strictly be called a classification measure. It does provide that the record of all films found to be suitable shall be published "at such times and in such manner" as directed by the Board of Regents, which governs the licensing division.

Meanwhile, it's understood that another bill is being prepared for introduction which would specify that only chosen films might be denied an exhibition license, but which would add a system of classification of pix for "unaccompanied children." Details of the bill haven't yet been revealed.

CHICAGO

(Continued from page 9)

(MGM) (20th wk). Okay $10,000. Last week, $9,400.

Monroe (Jovan) (1,000; 65-90) — "Private Life of Hitler" (Indie) and "Frightened City" (Indie). Good $4,300. Last week, "European Nights" (Indie) and "Adolescent Shame" (Indie), $8,500.

Oriental (Indie) (3,400; 90-$1.80) — "Child Is Waiting" (UA). Sharp $26,000. Last week, "Taras Bulba" (UA) (6th wk), $13,000.

Roosevelt (B&K) (1,400; $1.75-$3.20) — "Longest Day" (20th) (17th wk). Lusty $14,000. Last week, $16,300.

State-Lake (B&K) (2,400; 90-$1.80) — "Barabbas" (Col) (3d wk). Busy $15,300. Last week, $26,300.

Surf (H&E Balaban) (684; $1.20-$1.80) — "Lonely Are the Brave" (U) (reissue). Boff $8,000. Last week, "Phaedra" (Lope) (6th wk) (m.o.), $3,200.

Todd (Todd) (1,000; $2.20-$3.30) — "Mutiny On Bounty" (MGM) (12th wk). Solid $15,000. Last week, ditto.

Town (Teitel) (640; $1.25-$1.80) — "Green Mare" (Indie) (3d wk). Neat $3,000. Last week, $3,500.

United Artists (B&K) (1,700; 90-$1.80) — "Castaways" (BV) (4th wk). Trim $14,000, with sneak preview added. Last week, $14,000.

Woods (Essaness) (1,200; 90-$1.80) — "Sodom and Gomorrah" (20th) (3d wk). Torrid $27,000. Last week, $36,000.

World (Teitel) (606; 90-$1.25) — "Summer of Happiness" (Indie) and "Naked Night" (Indie) (reissues). Okay at $3,300. Last week, "Morning Star" (Indie), $3,200.

BALTIMORE

(Continued from page 8)

$1.50) — "Who's Got Action" (Par). Okay $8,000. Last week, "Barabbas" (Col) (3d wk), $7,000.

Mayfair (Fruchtman) (700; 90-$1.50) — "40 Pounds of Trouble" (U). Sock $10,000 or near. Last week, "Taras Bulba" (UA) (6th wk), $3,300.

New (Fruchtman) (1,600; $1.50-$2.30) — "Longest Day" (20th) (2d wk). Good $13,000. Last week, $16,000.

Playhouse (Schwaber) (365; 90-$1.30) — "Mr. Arkadin" (Indie) (2d wk). Mild $1,500. Last week, $1,800.

Stanton (Fruchtman) (2,800; 50-$1.80) — "Sodom and Gomorrah" (20th). Nice $12,000. Last week, "Gypsy" (WB) (5th wk), $6,500.

Town (T-L) (1,125; $1.50-$2) — "Mutiny on Bounty" (MGM) (7th wk). Great $12,000. Last week, $10,000.

Rex (Freedman) (500; $1.50) — "Daughter of Sun" (Indie) (2d wk). Down to okay $2,000. Last week, $3,000.

Jack Armstrong Lines Up His Allied Chairmen

Jack Armstrong, National Allied States Assn. president, has set up seven committees to plan, program and execute Allied activities during 1963.

The executive committee was created at the recent annual meeting of the board of directors to advise and aid the officers of the association and to provide long-range policy continuity. Ben Marcus is chairman of this committee which has two other members in Marshall Fine and Wilbur Snaper. Other committees include industrial relations, Snaper chairman; finance, Harry Bendel, chairman; convention, Irving Dollinger, chairman; COMPO, Ben Marcus triumvir; market research, Armstrong, chairman and television, Snaper, chairman.

In addition, Fine has been assigned as special liaison to Theatre Owners of America to coordinate activities in areas of common problems. The market research committee is considered by Armstrong to be an important new group. It is charged with guiding Allied's market research program to learn the psychology of patron motivation so that theatres can gain a larger share of the entertainment market.

Frankenheimer Extols Moderate-Budget Pix

Hollywood, Feb. 5.

Director John Frankenheimer suggests a twofold plan for bringing more employment back to Hollywood as well as giving the American film industry greater stature in the overall film spotlight.

Hollywood's employment problem can be solved by more production at less cost, he says. The three pix on his upcoming slate—"Seven Days in May," "The Confessor" and "The Flowers of Hiroshima"—all will be made at comparatively modest budgets. "Confessor" will go at a maximum of $1,300,000, "Hiroshima" at $900,000, and while he hasn't a budget yet on "May," he says it will be at a similarly attractive figure. Each will be made in black-and-white in a conventional ratio process.

Concerning Hollywood's "image," he thinks that the holding of Hollywood's proposed film festival in Washington would give the industry needed stature and imply governmental recognition of the "industry as an important international communications medium." The Washington site would not detract from Hollywood prestige, but would add "governmental endorsement and give foreign reps an opportunity to experience an introduction to our own government."

Reprise for Prygrocki

Winnipeg, Feb. 5.

Manitoba Motion Picture Exhibitors' Assn. re-elected Harry Prygrocki as its president for a second term.

Annual meeting also elected R. K. Beach and Paul Johnson as vice-presidents and R. D. Hurwitz as secretary-treasurer. Past president is Harry Hurwitz.

Frank Fisher, Odeon Theatres (Canada) Ltd. vice-president, was meeting's guest speaker.

'Arabia' Capac. 43G, Toronto; 'Gypsy' Boff $22,000; 'Pounds' Wow 12G, 2d

Toronto, Feb. 5.

Canadian preem of "Lawrence of Arabia" is taking the big Toronto coin and is capacity in first week at Carlton with $3 top. Other newcomers are "Gypsy" and "Samson and Seven Miracles of World," with biz booming especially for former.

Second stanza of "40 Pounds of Trouble" looms wow at Loew's. "Who's Got the Action" is loud in second at the Hollywood. "Mutiny on the Bounty," now in its 10th frame, shapes sock. "Longest Day" is big in seventh round.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3) — "Lawrence of Arabia" (Col). Capacity $43,000 looms. Last week, "Taras Bulba" (UA) (6th wk), at $1.25-$1.75 scale, $12,000.

Century, Downtown, Midtown, Odeon, Scarboro, State (Taylor) (1,242; 1,050; 1,062; 752; 662; 696; 50-$1) — "7 Miracles of World" (Astral) and "Varan" (Astral). Lofty $26,000 or close. Last week, "Satan in High Heels" (7 Arts) and "Nude in Pocket" (Indie), at four Taylor house combo, $10,000.

Eglinton (FP) (918; $1.50-$2.75) — "Best of Cinerama" (Cinerama) (4th wk). Fair $4,000. Last week, ditto.

Hollywood (FP) (1,080; $1-$1.50) — "Who's Got Action" (Par) (2d wk). Lusty $11,000. Last week, $13,000.

Hyland (Rank) (1,106; $1.25-$1.50) — "Some People" (Indie). Fair $6,000. Last week, "Kind of Loving" (20th) (6th wk), $5,000.

Imperial (FP) (3,216; $1-$1.50) — "Gypsy" (WB). Sock $22,000. Last week, "Girls, Girls, Girls" (Par) (2d wk), $12,000.

Loew's (Loew) (1,641; $1-$1.50) — "40 Pounds of Trouble" (U) (2d wk). Wham $12,000. Last week, same.

Tivoli (FP) (900; $1.50-$2.50) — "Longest Day" (20th) (7th wk). Loud $10,000 or over. Last week, $11,300.

Towne (Taylor) (692; $1-$1.50) — "Divorce, Italian Style" (IFD) (7th wk). Excellent $6,000. Last week, ditto.

University (FP) (1,300; $1.90-$2.50) — "Mutiny on Bounty" (MGM) (10th wk). Smash $18,000. Last week, $18,000.

Uptown (Loew) (2,290; $1-$1.50) — "Africa Ablaze" (MGM) and "Malaga" (MGM) (reissues). Nice $7,000. Last week, "Jumbo" (MGM) (5th wk), $4,300.

BOSTON

(Continued from page 9)

"Joan of Angels" (Indie) (2d wk). Passable very slow $3,300. Last week, $4,500.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (7th wk). Fancy $21,300. Last week, $22,000.

Mayflower (ATC) (680; 90-$1.50) — "Two For Seesaw" (UA) (subrun). Good $4,000. Last week, "Phaedra" (Lope) (subrun) (5th wk), $3,000.

Memorial (RKO) (3,000; 90-$1.50) — "40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie) (2d wk). Bright $17,000 or over. Last week, socko $22,000 and way over estimate.

Music Hall (Sack) (4,300; 90-$1.50) — "Sodom and Gomorrah" (Embassy) (2d wk). Sock $22,000. Last week, $30,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Password Is Courage" (MGM). Slow $10,000 or close. Last week, "Child Is Waiting" (UA) and "Magic Sword" (UA) (3d wk), $9,000.

Paramount (NET) (2,357; 70-$1.50) — "Gypsy" (WB) (7th wk). Big $10,000. Last week, $14,000.

Park Square (Indie) (300; $1.50) — "Divorce, Italian Style" (Embassy) (30th wk). Still holding at fast $4,000. Last week, ditto.

Saxon (Sack) (1,100; $1.50-$3) — "Mutiny On Bounty" (MGM) (12th wk). Fine $12,500. Last week, $13,000.

State (Trans-Lux) (730; 75-$1.25) — "Too Young, Too Immoral" (Indie) and "Any Man's Woman" (Indie) (3d wk). Hot $7,000. Last week, $8,000.

Spiegel Philosophizes On Superficiality of Films, Including His Own, Too

Detroit, Feb. 5.

Communicator Sam Spiegel has communicated his fear that future generations will condemn this one for failing to communicate. The film producer called this failure one of mankind's greatest blunders, perhaps a fatal one.

Speaking at a Detroit Press Club celebrity luncheon when he was in town promoting his Columbia film, "Lawrence of Arabia," Spiegel said: "Years from now, people looking at pictures being made today, including mine, will sadly see how superficially we used this magnificent means of communicating with people around the world on the others and the influences we hold to."

Other points the outspoken producer made included:

The future of motion pictures depends on their quality, not their quantity—despite what some of my exhibitor friends who are at this luncheon may think."

"I would love to work again with Liz Taylor. Spiegel produced "Suddenly Last Summer" in which she starred. She is a great professional. We never had any difficulty because she responds to a firm, professional hand which she did not get during the filming of 'Cleopatra.'

"The script is the blueprint of the movie and determines its quality."

"The production of motion pictures should not be called an industry, it is an art."

At the luncheon, Spiegel received a plaque for producing outstanding motion pictures from the Greater Detroit Motion Picture Council.

CORN STRINGENCY EIBS H'WOOD MUSEUM JOBS

Hollywood, Feb. 5.

Hollywood Museum, in a serious financial setback, will severely cut back its staff as of Jan. 31, when general manager Max Goodland and committee coordinator Richard Hall will exit the offices. Staffers Nan Roden, executive secretary to Hall, and Evelyn Sapiro, receptionist, also leave.

Sherman Harris, newly appointed director of the Museum, will continue in his office, with Arthur Knight retained as curator.

Charles Nicolai, rep of A. J. Brakeley, fund raising firm now employed by the Museum, will move his office to the Museum quarters.

Aim Knockout of Sunday Laws: In Kentucky

Knoxville, Tenn., Feb. 5.

Most Southeastern cities have defeated Sunday closing laws primarily by the help of people in the entertainment business. A recent North Carolina Supreme Court ruling said if one type of business must close all others must be treated on the same basis.

Knoxville recently had a Sunday "blue law" proposal, but it was quickly withdrawn. A move is now underway in Kentucky to void a recently enacted closing law.

A good number of lawsuits are being filed to prevent the enforcement of the Kentucky "blue law." Most of the suits are being based upon high court rulings and other actions taken in Tennessee and North Carolina.

Voiding the Kentucky closing law would be a final victory. Ordinances and legislation aimed at closing Sunday operations are always aimed at retail store outlets, furniture stores and the like. But enforcement would close theatres, parks and other places of amusement.

SINATRA'S TENT 25 AWARD

Hollywood, Feb. 5.

Frank Sinatra [illegible] on the Heart Award of Tent 25, Variety Club of Southern California, for "his services in behalf of children everywhere."

Presentation was made at org's annual inaugural ball Friday (25) at Beverly Hilton Hotel, with Jack Benny [illegible] Sinatra, unable to attend [illegible] of his Las Vegas Sands engagement.

A TREASURY OF FILM SELL QUOTES

[COMPILED BY DICK AVERSON]

(Following "Selling Copy" for feature films of recent release were extracted from the daily press by a communications pundit at Syracuse University. These samples comprise a representation of current prose style in and out of the distributors' press books.—Ed.).

". . . stripping of a man's past to lead to emotional and social awareness, not eschewing a symbolical strip-tease . . ."

—THE DENUNCIATION

* * * * * *

"A WAR
A TRUCK
3 SOLDIERS
12 PROSTITUTES
Its object is to ENTERTAIN you."

—THE CAMPFOLLOWERS

* * * * * *

"The big difference between people is not between the rich an' the poor. The big difference is between those who have ecstasy in love an' those who haven't."

—SWEET BIRD OF YOUTH

* * * * * *

"BANNED IN FRANCE!
BANNED IN ITALY!
ONLY IN FREE THINKING COUNTRIES CAN THIS STORY BE TOLD!"

—THOU SHALT NOT KILL

* * * * * *

"A TRILOGY OF SHOCK AND HORROR! . . . A NEW CONCEPT IN MOTION PICTURES!"

—TALES OF TERROR

* * * * * *

"Bodyguard to a beauty
who wanted PASSION NOT PROTECTION!"

—SWORDSMAN OF SIENA

* * * * * *

"A MAN—A GIRL—A WEEKEND—TWO GENERATIONS MEET—"

—THAT CERTAIN URGE

* * * * * *

"A normal white woman wouldn't get involved!"
"Only our shadows are equal!"
"She dared love a man whose color was on the outside!"
"It sears the screen!"

—ANNA'S SON

* * * * * *

"THEY USED TO whisper ABOUT WHAT WENT ON IN SODOM AND GOMORRAH.
Soon they will be SHOUTING about it!"

—SODOM AND GOMORRAH

* * * * * *

"It's your wife, Joe. In another motel. Come and pick her up.
THIS, IN ITS OWN TERRIFYING WAY, IS A LOVE STORY."

—DAYS OF WINE AND ROSES

* * * * * *

"The screams . . .
the tantrums . . .
the tears . . .
the fantasies . . .
the falsehoods . . .
This is what haunts the mind and numbs the heart in the strange world of the SCHIZO!
• SCHIZOPHRENIA—Split personality. A psycho who can love and love . . . hurt and hate . . .

—I THANK A FOOL

* * * * * *

"That AGONIZINGLY HILARIOUS Pause between Honeymoon and Marriage!
The bridegroom with the shivers . . .
the bride with the shakes!"

—PERIOD OF ADJUSTMENT

* * * * * *

"It sounded like fun. It began like a game. The very proper ladies of Briarwood were going to be interviewed by Dr. Chapman and his staff of researchers. They would merely reveal the most intimate details of their lives . . ."

—THE CHAPMAN REPORT

* * * * * *

"ARE THE MEN AND WOMEN IN WASHINGTON REALLY LIKE THIS?
what happened in Hawaii?"

—ADVISE AND CONSENT

* * * * * *

"SURELY!
The greatest spectacle ever produced!
CERTAINLY!
The greatest duel ever staged!"

—SEVEN REVENGES

* * * * * *

"YOUNG MAN—Nineteen . . . In a hungry hurry . . . your blood on fire . . . and you want to write about it . . . tell the world about it—so you light out . . . and try to learn all there is about love and war and fear and courage . . ."

—ADVENTURES OF A YOUNG MAN

* * * * * *

"THEY CROSSED THE BOUNDARY BETWEEN BLACK AND WHITE TO REACH EACH OTHER'S ARMS—
'I just can't believe our daughter would marry a Negro!'"

—FLAME IN THE STREETS

". Alexis crossed her path. From that moment, destiny uprooted her world . . . For this man she sacrificed everything . . . religion, honor, home, friendship, affection, respect, even her child. Nothing else mattered . . . nothing else existed . . . but a terrible, devastating, tragic, profane love . . . A love unforgettable and unforgotten . . . timeless. The passion of Phaedra . . . who in the same moment embraced her love and her destruction. . ."

—PHAEDRA

* * * * * *

"JUST RING FOR DOOM SERVICE!"

—HORROR HOTEL

* * * * * *

"THE ROLLICKING COMEDY OF WHAT COMES OFF IN AN ALL GIRLS COLLEGE!"

—WHERE THE GIRLS ARE

* * * * * *

"PLAYBOY MAGAZINE SAYS:
The best Nudie movie to date!"
"PLAYBOY MAGAZINE SAYS:
The best Cutie movie to date!"
"EVERYTHING POPS OUT OF THE SCREEN!"
"BROAD-MINDED ADULTS ONLY!"

—PARADISIO

* * * * * *

"Sister, sister,
oh so fair,
why is there blood
all over your hair?"

—WHAT EVER HAPPENED TO BABY JANE?

* * * * * *

"WHAT DID THEY DO TO YOU, BABY, WHAT DID THEY DO?"

—PANIC IN YEAR ZERO

* * * * * *

"IT JUST DIDN'T FIGURE . .
that they would . . . that they could . . . that they did!"

—TWO FOR THE SEE-SAW

* * * * * *

"If you come in five minutes after this picture begins, you won't know what it's all about!"

—THE MANCHURIAN CANDIDATE

* * * * * *

"MA-MA says:
Be Boton in the Parlor
and Continental in the Boudoir . . .
but never mix them up!"
"MA-MA says:
It's all right to be Boston in Public
and French in Private . . .
but never mix them up!"

—IF A MAN ANSWERS

* * * * * *

"No longer a child . .
Not yet a woman . .
WHAT IS SHE?"

—LOLITA

* * * * * *

"What Can A Girl Expect Of A War Lover?"

—THE WAR LOVER

* * * * * *

"THIS IS NO PARTY FOR POOP-OUTS!"

—TWO TICKETS TO PARIS

* * * * * *

"Only a brave man goes after the lion . . . only a fool goes after the lion's mate!"

—THE LION

* * * * * *

"THERE ARE MANY KINDS OF LOVE.
But is there any without guilt?
Perhaps the strangest, most dangerous of all is the love that's a dare—a mature woman tempting a youth who is deeply, desperately lonely.
SUPERB TOGETHER!"

—FIVE FINGER EXERCISE

* * * * * *

"The man who made his home a nest of strange desires . . . who made his wife . . . his daughter . . . his doctor . . . pawns of an odd obsession."
"I did my best to get it first prize at the Cannes Film Festival"—Henry Miller

—ODD OBSESSION

* * * * * *

"Due to the ABNORMAL SUBJECT MATTER of this motion picture, absolutely no children will be allowed with or without their parents . . . special uniformed police will supervise admissions."

—POOR WHITE TRASH

* * * * * *

"HE TOOK BY FORCE . . . WHAT HE COULD HAVE HAD FOR LOVE!"

—PIRATE AND THE SLAVE GIRL

* * * * * *

"INTELLECTUALS, TAKE NOTE.
God created woman but the devil invented BRIGITTE BARDOT!"

—AND GOD CREATED WOMAN

* * * * * *

"He was half Oriental . . . but he used the women of Two Continents without salem or guilt!"

(Continued on page 20)

Shop Steward Prompted Management, NLRB Rules Against Pathe Lab 702

Washington, Feb. 5.

A National Labor Relations Board trial examiner has recommended dismissing unfair labor practice charge against Pathe Laboratories Inc. Charges were raised by Motion Picture Laboratory Technicians, Local 702, IATSE.

Examiner Eugene Frey upheld Pathe's contention that it didn't illegally fire Alphonse Francis, a union steward in its New York plant.

Frey sided with Pathe in charges that Francis overstepped his union authority by taking over management duties and giving orders which changed the company's long standing operating methods.

Examiner's recommendation is subject to final Board action.

OPERA FILMS COMBO: LIVE LONGHAIR TRIO

Albuquerque, Feb. 5.

New longhair live music policy has been started by an Albuquerque hardtop art theatre.

Policy—first time live music has been used in an Albuquerque film house in more than a decade—started Sunday (3) in Don Pancho's Art Theatre here, and will continue, each Sunday and Tuesday.

With the special longhair concert, featuring piano trio from AFM Local 618, will be special program of opera film, mostly Italian imports.

Group, lined up by Manager Ed Lawrence is the Rafiel Trio, including Arthur Fuehler on cello, his wife Jean on piano and Carl Racine on violin.

First in film series is "La Traviata." Others shedded included "Marriage of Figaro," "Faust" and "Rigoletto."

Frisco Cinerama Switch; 'West' at Orph Feb. 27

San Francisco, Feb. 5.

"How the West Was Won" takes over the Orpheum here on Feb. 27, in a gala premiere to benefit the Press and Union League Club's scholarship fund.

As of the end of January, before the first advertising (and only minimal publicity) for the new Cinerama feature had appeared, there was over $6,000 advance in the boxoffice, reported Sam Pearlman, Western Divisional Manager for Cinerama.

Frisco will be the third U.S. city to see the 150-minute film. A contingent of players, as yet unrevealed, is expected for the benefit preem.

"Wonderful World of the Brothers Grimm" bows out after 29 weeks. As of the week ending January 26, 302,000 payees had contributed $615,200 to the run, Pearlman said. He estimates the final four weeks at a conservative $100,000, making a total of $715,300 estimated gross and 302,000 payees for the run. House seats 1,430, is scaled at $2.75-$2.95.

Counting the first three nights, which are sold out, the advance for "West" would be even higher, according to Pearlman.

In addition to the PULC premiere, the second and third night showings are sold to the Latter-Day Saints (Mormons), who use each Cinerama opening as a benefit occasion, he said.

Puerto Rican Chain Ups Net, Half-Year, By 28%

Commonwealth Theatres of Puerto Rico, report a 28% earnings increase for the six months ended Oct. 31, 1962, compared to the comparable period in 1961. Earnings rose from $100,586, or 32c a share, to $305,232, or 41c a share, for the six months ended last October. At the same time, income rose from $1,720,081 to $1,936,788.

The company, which has an island-wide theatre, concessions and vending operation, last month opened its 43d theatre. This is a 1,200-car drive-in—twice the capacity of any other drive-in in Puerto Rico.

"BEST PICTURE OF THE YEAR!"

—Selected by the National Board of Review

DARRYL F. ZANUCK'S THE LONGEST DAY

42 INTERNATIONAL STARS!

Screenplay by CORNELIUS RYAN
Released by 20th Century-Fox

Golden Globe Nominees: Many Classes

Hollywood, Feb. 5.

Members of Hollywood Foreign Press Assn currently are balloting on annual Golden Globe awards, with voting deadline set for Feb. 12. Entries in various categories include the following:

Best Motion Picture—Drama: "Miracle Worker," "Lolita," "Adventures of a Young Man," "Chapman Report," "Longest Day," "To Kill A Mockingbird," "Lawrence of Arabia," "Freud," "Mutiny on the Bounty," and "Days of Wine and Roses."

Best Motion Picture—Comedy: "That Touch of Mink," "Best of Enemies," "If A Man Answers," "Period of Adjustment," "Boys' Night Out."

Best Motion Picture—Musical: "Music Man," "Gypsy," "Jumbo," "Wonderful World of the Brothers Grimm," "Girls' Girls' Girls."

Best Motion Picture Promoting International Understanding: "The Interne," "Best of Enemies," "To Kill A Mockingbird."

Best Director: Morton DaCosta ("Music Man"), Stanley Kubrick ("Lolita"), Martin Ritt ("Adventures of a Young Man"), George Cukor ("Chapman Report"), Ismael Rodriguez ("Los Hermanos del Hierro"), Mervyn LeRoy ("Gypsy"), David Lean ("Lawrence of Arabia"), Robert Mulligan ("To Kill A Mockingbird"), Blake Edwards ("Days of Wine and Roses"), John Frankenheimer ("Manchurian Candidate") and John Huston ("Freud").

Best Actor—Drama: Burt Lancaster ("Bird Man of Alcatraz"), James Mason ("Lolita"), Laurence Harvey ("Wonderful World of Brothers Grimm"), Bobby Darin ("Pressure Point"), Jackie Gleason ("Gigot"), Peter O'Toole ("Lawrence of Arabia"), Gregory Peck ("To Kill A Mockingbird"), Jack Lemmon ("Days of Wine and Roses"), Paul Newman ("Sweet Bird of Youth"), Anthony Quinn ("Lawrence of Arabia").

Best Actor in Comedy or Musical: Robert Preston ("Music Man"), Charlton Heston ("Pigeon That Took Rome"), Alberto Sordi ("Best of Enemies"), Karl Malden ("Gypsy"), Cary Grant ("That Touch of Mink"), Jimmy Durante ("Jumbo"), James Stewart ("Mr. Hobbs Takes A Vacation"), Stephen Boyd ("Jumbo"), Marcello Mastroianni ("Divorce, Italian Style").

Best Actress—Drama: Anne Bancroft ("Miracle Worker"), Shelley Winters ("Lolita"), Susan Strasberg ("Adventures of a Young Man"), Glynis Johns ("Chapman Report"), Geraldine Page ("Sweet Bird of Youth"), Katherine Hepburn ("Long Day's Journey Into Night"), Bette Davis ("What Ever Happened To Baby Jane?"), Lee Remick ("Days of Wine and Roses"), Susannah York ("Freud"), Melina Mercouri ("Phaedra").

Best Actress—Comedy or Musical: Shirley Jones ("Music Man"), Rosalind Russell ("Gypsy"), Doris Day ("Jumbo"), Jane Fonda ("Period of Adjustment"), Natalie Wood ("Gypsy").

Best Supporting Actor: Telly Savalas ("Bird Man of Alcatraz"), Harry Guardino ("Pigeon That Took Rome"), Harold J. Stone ("Chapman Report"), Paul Newman ("Adventures of a Young Man"), Cesar Romero ("If A Man Answers"), Omar Sharif ("Lawrence of Arabia"), Victor Buono ("What Ever Happened To Baby Jane?"), Peter Sellers ("Lolita"), Ed Begley ("Sweet Bird of Youth"), Rod Martin ("Experiment In Terror").

Best Supporting Actress: Patty Duke ("Miracle Worker"), Gabriella Pallotta ("Pigeon That Took Rome"), Jessica Tandy ("Adventures of a Young Man"), Kay Stevens ("The Interne"), Angela Lansbury ("Manchurian Candidate"), Tarita ("Mutiny on the Bounty"), Martha Raye ("Jumbo"), Shirley Knight ("Sweet Bird of Youth"), Hermione Gingold ("Music Man"), Susan Kohner ("Freud").

Best Musical Scoring—Any Picture: Maurice Jarre ("Lawrence of Arabia"), Elmer Bernstein ("To Kill A Mockingbird"), Bronislau Kaper ("Mutiny on the Bounty"), Meredith Willson ("Music Man"), Franz Waxman ("Taras Bulba").

Most Promising Newcomer — Male: Terence Stamp ("Billy Budd"), Paul Wallace ("Gypsy"), Peter O'Toole ("Lawrence of Arabia"), Omar Sharif ("Lawrence of Arabia"), Keir Dullea ("David and Lisa").

Most Promising Newcomer — Female: Sue Lyon ("Lolita"), Dahlia Lavi ("Two Weeks In Another Town"), Rita Tushingham ("Taste of Honey"), Suzanne Pleshette ("Rome Adventure"), Janet Margolin ("David and Lisa").

The Golden Globe Awards will be presented to winners at the Awards Dinner to be held March 5 in the Coconut Grove of the Ambassador. There will be no announcement of winners prior to the event.

Whisperers Slow to Back Complaints Via Warrant; No Action Against House

Youngstown, O., Feb. 5.

Second attempt by a member of the City Council to have the city license for the Mahoning Follies Theatre withdrawn has resulted in City Law Director Russell G. Mock explaining to the Council that investigations by police, firemen, and members of the law department staff uncovered no evidence to support either a license revocation or arrest.

Several months ago Councilman David A. O'Neil sought action to close the theatre, and recently Councilman George J. Bindas again called for action. A complaint also was received from the Holy Name Society of Holy Name Church. All complained that the theatre's fare is obscene, but Law Director Mock held that city investigations did not bear this out, at least as obscenity is defined under Ohio law.

Mock said that if any member of Council or any individual cared to sign a warrant, he would process it. However, Mock pointed out that the city has no power to interfere with private business operations just because certain people do not like them. Mahoning Follies, about a mile from downtown, has an adults only policy, and recently offered two nudist-type films, "Surfside 77" and "Nude Camera." Earlier it offered "Back to Nature" (1-18).

R. Allen Joining Conners; Fitzgerald-Mamakos Duo

Hollywood, Feb. 5.

Ray L. Allen succeeds Jim Fitzgerald as exec veepee of Chuck Conners' C.A.F. Enterprises, indie promotion, packaging and public relations firm. Fitzgerald exited to form own pr outfit with Mike Mamakos.

Joe Higgins takes over Allen's former spot as treasurer and Lou Goldman is secretary.

MICHIGAN THEATRES FIGHT $1.25 MINIMUM

Detroit, Feb. 5.

Opposition to a move to enact a state minimum wage law calling for $1.25 an hour was voiced in a special Allied Theatres of Michigan bulletin. At present, Michigan does not have such a law.

"Every effort will be made to provide exemption for part-time employees, students and all theatre employees in order to prevent theatre closings and the further loss of jobs in the motion picture industry," the bulletin stated.

UA's Quarterly 40c

United Artists has declared a regular quarterly dividend of 40c a share on its common stock.

Divvy is payable March 29 to holders of record March 15.

HARRIS' OSCARCAST GUMP

Point has been raised anew that the Academy of Motion Picture Arts & Sciences, in its annual awards-giving, ought to focus more attention on pictures coming up in the future. In a letter to the Acad, Edward D. Harris, public relations rep for Herbert Rosener Theatres of Southern California, suggests that at least one-third of the next Oscar tv'er be devoted to previews of future releases. Such trailers would be helpful to exhibitors playing the new product whereas the concentration on the past year's productions hardly helps at all.

Asks Harris: "Can you imagine the Annual Auto Show displaying only last year's models and making awards to the engineers?" Re the latter, he opines that technical awards should be given off the air, limiting the accolade presentations to film, performers, director, song, wardrobe and some specials. And he's for cutting the running time.

Importers Protest Texas Idea To Build Hollywood Seal Into Law

The Independent Film Importers & Distributors of America has registered a formal protest with the governor of Texas against a bill now pending in the Texas legislature which would authorize the use of a Production Code seal as a defense to obscenity charges.

In a wire to the governor IFIDA points out that the bill in effect would authorize a private organization, the Motion Picture Assn of America, to determine the "obscenity" of films. IFIDA also notes that the MPAA "charges a substantial fee for its seal" and that many IFIDA members never bother to get Code seals for pix, even though the pix have passed through U.S. Customs and meet local and state standards throughout the nation.

IFIDA concludes: "To create an implied assumption of obscenity for films lacking such a seal is contrary to law and is an unAmerican procedure."

Fete Y. Frank Freeman

Hollywood, Feb. 5.

Film industry will toss a testimonial dinner for Y. Frank Freeman, board chairman of Assn. of Motion Picture Producers and Paramount Pictures veepee, April 28 at Beverly Hilton Hotel. Event is being sponsored by all branches of the industry and Greater L.A. community.

Co-chairmen of affair are Abe Lastfogel, Charles Boren, Richard Walsh, Eric Johnston, Willard Keith, Conrad Hilton, E. J. Mannix. E. L. DePatie is general chairman for the dinner.

Boston's Irving Isaacs Turns Distributor; Handles Rapped 'Joan of Angels'

Boston, Feb. 5.

Irving Isaacs, who has been operating the Telepix Theatre (now called the Park Square Cinema) the past 10 years, has entered distribution with the acquisition of three Polish features, one of them the controversial "Joan of the Angels." This pic has been attacked by the Vatican Radio, by Stefan Cardinal Wyszynski of Poland and condemned by the Legion of Decency but nonetheless has been playing the Fenway Theatre, Boston, without incident, according to Isaacs.

"Angels" concerns a 17th century priest who murders two people and has a love affair with a nun.

Other two imported by Isaacs, now being readied for release, are "Baltic Express" and "Lydia Ate the Apples."

Distrib-exhib states he believes art films are a good boxoffice remedy particularly during the current product shortage but stresses they must be top quality and well advertised and publicized.

Isaacs noted, too, that exhibs in this country base their buying on New York Times reviews "but there are times when the judgment of the N.Y. Times critics may be esoteric and people may be misled."

PROTESTANT ANXIETIES AS TO ENTERTAINMENT

Albany, Feb. 5.

New York State Council of Churches (Protestant), in a "Statement of Legislative Principles" for 1963, included the following commentary on "Mass Communications":

"We are concerned with the influence of mass media where it is used to excite prurient interest, to offend decency and is obscene or portrays brutality and crime as desirable and acceptable. We are also concerned with an overuse of mass media to 'entertain' rather than to enhance knowledge of significant public issues and problems. We support legislation which encourages the use of mass media in a responsible and reasonable manner and which improves the content, both morally and intellectually, of the information disseminated."

However, "We believe that legislation to control mass media, though well intentioned, may violate or impair civil rights; may inhibit or restrict the free flow of ideas; or may tend to superimpose the values of a particular segment of the community upon the entire community, including its judgment concerning that to which the public shall have free access. Consequently, we oppose legislation which tends toward indiscriminate censorship."

The State Council of Churches was among the organizations supporting the Joint Committee on Offensive and Obscene Material's bill of last year, providing classification by the State Education Dept.'s Motion Picture Division of films determined by it to be "acceptable" for exhibition to children attending elementary or secondary schools under the jurisdiction of the State Education Department. A similar measure was reintroduced by Chairman Luigi R. Marano, recently.

Rev. Leon M. Adkins, pastor of a Methodist church in suburban Newtonville, is chairman of the State Council's Legislative Committee.

How Hollywood Festival Committee Makes Out as 'Custodian of Prestige'

Hollywood, Feb. 5.

Hollywood's proper image in the international film spectrum is the chief concern of the generally anonymous Hollywood Guilds' Festival Committee, formed by request of the U. S. Information Agency as official selection and coordination committee for Hollywood representation in foreign film festivals.

Representatives of the 12-man committee, including chairman Fred Zinnemann (Screen Director Guild) co-vice-chairman Allen Rivkin (Writers Guild of America, West) Walter Mirisch (Screen Producers Guild) and Richard Widmark and Gene Kelly (Screen Actors Guild) recently pointed up progress of the organization, now in its second year of operation.

Zinnemann asserted the overall aim of the committee is "to reestablish the American prescience of good picturemaking." To do this, group has operated for past year on a totally volunteer basis in areas of selection of both the representative pictures to be official American entries to the six officially recognized foreign fests as well as to recommend and encourage greater governmental support and representation by important American officials at these events. Rivkin revealed a step forward in the latter area, noting that U. S. Ambassador at Large Llewellyn E. Thompson has agreed to attend the Moscow Film Festival to be held next July. Similarly, our Ambassador to France was in attendance at last year's Cannes fete.

Entire committee, meeting according to the dictates of the festivals, last year screened in excess of 30 features according to Kelly, who said they will see a similar or larger number this year. Screenings are set up by studios or through the Motion Picture Producers Assn., with whom they work closely, or members individually see pix at local theatres. It was stressed that all committee members see all pix voted upon.

In Wake of Edward R.

Among major points brought out by the committee, which started after last year's meetings here with Edward R. Murrow on Hollywood's image abroad, is the fact that pictures eligible as official entries in foreign festivals cannot have been made using foreign subsidies. Zinnemann pointed out this is automatic and not a committee ruling, since such films could ostensibly also be the entrants of the countries which have put up the money. Thus, only fully American films are eligible for such prizes as American entrants, a situation which the committee hopes will make producers more aware, of the new attention being placed on American participation in festivals, of the values and benefits of American production.

Kelly and Widmark pointed out the method of selection has "no censorship stipulation as far as subject matter or socially significant material is concerned." Both stressed "The USIA is delighted if we send a picture in the latter category and leaves it to our judgment to make it a proper representation." Committee selects on basis of "content, presentation, dramatic value and universality of appeal" and, Zinnemann pointed out, "after a good deal of arguing to make sure we are in total agreement." Chairman asserted "It is not important if the picture gets the first prize, but it is important that our exposure is good for the country and for the Hollywood film industry." He said they "try to eliminate thinking to send pictures that studios or producers want only for commercial push."

Gets Good Co-op

Committee reps called attention to good studio cooperation in their work, but Kelly reflected in one instance last year—20th Century-Fox—the studio refused to send the picture selected by the group. "We are trying to discuss this attitude," he said. Similarly, he asserted they are breaking down the idea of studios holding a picture for a particular festival. "The companies have left it to our judgment, which offers better representation everywhere," all reps agreed.

Next picture to be selected will be for Cannes, May 9-23, for which the committee is now screening. Fests involved are Mar Del Plata, Argentina; Cannes, France; Berlin, Germany; Moscow, USSR, and Venice, Italy, one entry each. Edinburgh, Scotland, is also involved, but no prizes are given at this affair so entries are not limited. Moscow fete alternates annually with Czechoslovakia. Committee has not been asked to participate in any of 36 other film events held internationally.

Remaining committee members include Willis Goldbeck, co-vice-chairman, and King Vidor (alternate) of DGA; Charlton Heston (alternate) SAG; John Huseman, Martin Manulis, (alternate) SPG, Ernest Lehman, Daniel Taradash, (alternate) WGA. Joseph Youngerman, DGA, is executive director.

Value Line Plays Soar

Value Line Investment Survey, stock market analysis sheet published by Arnold Bernhard & Co., has taken crystal ball in hand and offers the following for 1963—

1. The problems of blockbusters, the star system, runaway production and censorship will remain;

2. The work week will shorten and disposable income will rise, affording more time and money for entertainment;

3. "Lawrence of Arabia" may prove to be one of the big money makers of all time;

4. Polaroid will release its color film;

5. MGM will experience an earnings resurgence;

6. 20th-Fox will finally release "Cleopatra."

FIRST CAME

SHOWMANSHIP

NOW COMES

SALESMANSHIP

THE JOSEPH E. LEVINE
SALES & COLLECTIONS DRIVE
MARCH 4-MAY 31 1963

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Time and Life Building • Rockefeller Center • New York 20, N. Y.

Pasadena City Censors Knocked Cold; 'Morals' Belongs to State Power

Pasadena, Cal., Feb. 5.

Pasadena's film censorship law has been ruled unconstitutional by that city's Superior Judge A. Curtis Smith, whose decision pointed out that the city statute attempted to cover moral matters preempted by a state law.

Ruling exonerates Harold Wenzler Sr., operator of the Holly Oaks Theatre there, who was convicted July 27, 1961 for asserted exhibition of lewd and obscene films and who has challenged validity of the law. He was granted a writ of habeas corpus at hearing Wednesday (16) which discharges him from obligations under that law. He will immediately file a request, he said, for return of $1,000 fine he paid in Pasadena Municipal Court at time of his conviction.

Censorship law was repealed by City of Pasadena at time of Wenzler's court challenge in Sept., 1961, of its unconstitutionality, but Wenzler's conviction remained in effect until Wednesday's court ruling. Judge Smith's decision was based upon arguments, briefs and precedents submitted by both Wenzler's attorney, Stanley Fleischman, and county counsel handling case against Wenzler.

Exhibitor is up on a second offense which is still awaiting court settlement, covering a charge he sold obscene film across the counter of his theatre. This involves a state law and not involved in the Pasadena city dispute.

TAVAZZA NAMED NEW TITANUS GEN. MANAGER

Rome, Feb. 5.

Giuseppe Tavazza is the new general manager of Titanus. He fills a post vacated some time ago when Franco De Simone moved up to a vp position.

Tavazza is the former President of Italian film industry's Specialized Services Union, which groups all 16m and other small bore actors, and has also served as VP of ANICA, the Italian industry association.

Lombardo's departure also quiets rumors that De Simone would eventually be leaving Titanus to take over another post. Reports were personally denied by the company topper, who added that De Simone would accompany him on his upcoming US swing.

ARTHUR MANSON'S SHIFT

Decamps Columbia for Dino De Laurentiis, N.Y.

Arthur Manson has resigned his promotional post at Columbia Pictures after a two-year association to become ad-pub director of the newly-formed Dino De Laurentiis Corp. of America. In addition to working on future films from the Italian producer, Manson will continue ad-pub efforts on "Barabbas," a Col release, plus Paramount's release of "War and Peace."

Manson headed ad-pub-exploitation for Cinerama before joining Col.

Prem's 'Cardinal' Shed Set

Shooting schedule for Otto Preminger's "The Cardinal" has been set. Pic adaptation of Henry Morton Robinson's novel begins lensing today (Wed.) in Stamford, Conn., with Curt Jurgens, Carol Lynley, Tom Tryon and Burgess Meredith in the cast.

Shooting will be in Stamford through Feb. 11 and resumes around Boston Feb. 13, remaining there through March 11. From there it's off to Vienna for four weeks of lensing and then to Rome until the end of April. Following this, activity switches to Hollywood for about 10 days work and the whole shooting schedule is due to be wrapped up by mid-May.

A casting call for the Columbia Pictures release held in Boston last week brought out an overflow crowd of hopefuls for extra roles of about 2,000 applicants, as a result of a newspaper story last Thursday (31). Turnout garnered some advance publicity for the film as stories about the casting, which required some five "Cardinal" staffers, were page one news in Boston papers.

Fabian Builds in Suburbs

Fabian Theatres Corp. is planning several new suburban theatres within the next year, the first of which will be a 1,500-seat house to be constructed in the Bay Terrace Shopping Center, Bayside, L.I.

New house will be equipped with innovations in comfort, hi fi sound and other features including 70m projection. The Fabian Circuit operates a chain of theatres throughout New York, New Jersey, Pennsylvania and Virginia.

Allied to TOA Re Preview: 'You're Real Showmen'

Detroit, Feb. 5.

Although often at odds during their respective histories, Allied States Association and Theatre Owners of America, the two major exhibitor organizations, seem working toward a more cohesive attitude. Latest evidence of this development is a letter sent last week to TOA prexy John Stembler by Allied chief Jack Armstrong in which the latter affirmed his group's support of TOA's Hollywood Preview Engagement program, the second lap of which will be MGM's "The Courtship of Eddie's Father."

In his note to Stembler, Armstrong raved about the success of the TOA plan last fall with the promotional mass releasing in New York of "What Ever Happened to Baby Jane?" stating that the outcome of that project "is of tremendous interest to every exhibitor in the country." He went on to urge "not only our own members but every theatreman in the United States to use their best promotional efforts to make this picture (Eddie's Father) a sensational boxoffice hit." The committee, so ably headed by Nat Fellman, is to be commended for the development of this effective plan to alleviate the irregular releasing plan which is detrimental to all segments of the industry."

Although not working together on quite as close a level, both TOA and Allied have been, each in their own ways, stepping up their campaigns against exploitation on television of pictures, particularly recent vintage product. It may be that at some point, the two may also enter some form of joint effort in this area, like the Hollywood Preview Engagement but for the product release situation. It would make sense considering the common nature of the problem and the structure of the organizations.

Another area in which the two may find themselves working together is in the implementation of the Association of Motion Picture Advertisers' plan for general release exploitation of foreign films. This plan, designed to help soften the product shortage situation, has been suggested to both TOA and Allied by AMPA, with the hope of support from both groups. As yet, neither TOA nor Allied have replied to the AMPA suggestion.

At any rate, these and other indications of present and possible future cooperative efforts, point the way, in the eyes of some observers, to a new climate of inter-organization cooperation on several matters of exhibitor concern.

Curtis, Peck Team for U

Tony Curtis has been set to star with Gregory Peck in Universal's "Captain Newman, M.D." The actor is currently represented on the street by his production for U of "40 Pounds of Trouble" in which he separately stars as does Peck in a current Universal release, the Pakula-Mulligan Brentwood Productions film, "To Kill a Mockingbird" which opens at Radio City Music Hall Feb. 14.

Also tagged for "Captain Newman" is David Miller, who'll direct the comedy which rolls Feb. 12. Robert Arthur produces the adaptation of Leo Rosten's novel.

TEMPLE'S FILM 'FESTIVAL'

Philly's Congregation Also Presents Invited Speakers

Philadelphia, Feb. 5.

Calling the series an "International Film Festival" Beth Sholom Congregation is presenting "I'm All Right Jack" (Feb. 12), "Ballad of a Soldier" (March 12), "Riffifi" (April 3) and "Gold of Naples" (May 8).

Films are presented together with speakers Jerry Gaghan (News and VARIETY), Marciarose (WRCV-TV), Mike Kiss (Bucks County Playhouse) and Ethelyn Thrasher, managing director Playhouse in the Park, will make like pundits.

LOOKS GOOD TO KEEP ROACH STUDIO AS SUCH

Hollywood, Feb. 5.

Fenty Fenmore Realty Fund, Beverly Hills real estate investment firm which purchased the old Hal Roach studios on a bid of $1,325,000 last month, will operate property as a studio and not put it to any other use, as was believed possible when deal was consummated.

Barton Fenmore, vepee of firm, made this known upon confirmation last week by the U.S. District Court, Scranton, Pa. of the bid. Auction was held at studio in Culver City after three false starts in Scranton earlier.

"We anticipate," said Fenmore, "leasing out the premises to television and feature film producers after renovating and improving all studio facilities. We do not anticipate any change of personnel."

Roach built lot in 1920 and used it as his base for all his comedies, which included Harold Lloyd's "Lonesome Luke" series.

Broadened Supervisory Tasks of Nat Nathanson

Nat Nathanson has been named midwest division sales manager of Allied Artists Pictures, assuming his new post immediately.

The sales longtimer steps up to his new position from supervisor of the Chicago, Milwaukee and Indianapolis branches. Nathanson's new territory includes supervision over these three offices as well as branches in Des Moines and Omaha.

Spectacular Corp. of America has been authorized to conduct a motion pictures and television programs business in New York, with capital stock of 200 shares, no par value. Margulies & Heit of Manhattan are filing attorneys at Albany.

Italo Film Circles Stirred As Lombardo Resigns Censorship Post

Rome, Feb. 5.

The dramatic resignation of Goffredo Lombardo, prexy of Italy's Film Producers Association and head of Titanus Films, from the Italian government censorship committee has caused quite a stir in Roman pic circles and once again focused attention on the controversial censorship legislation in this country.

It's reported, but not confirmed, that other producers who are members of the censorship group would also follow Lombardo's move and resign. (Film authors and pic critics associations here have long refused to give their approval to members' required participation in censorial matters.)

Hassle, long brewing, came to a head last week when the Spanish-made "Viridiana" was banned by a Milan court order after having been granted an official censorship okay for release.

The subsequent total ban of Sancro Films' "Queen Bee," directed by Marco Ferreri, has only made things worse. At this writing a third pic, Marcello Andrei's "La Smania Addosso" has reportedly also been banned by the censors, though it would still have the possibility of appeal.

Most controversial aspect of Lombardo's resignation is his implied criticism of the system which results in a film's being assigned to one of eight different censor groups, not all of them, apparently, equally rigid in applying the regulations. At least that's the interpretation given in some local pic circles to Lombardo's statement that he was "perplexed" by the system in which "certain films" were assigned to "certain committees."

One local observer suggested that "discriminatory assignments of 'difficult' films to those not welcomed by a current political majority to one censor committee rather than another constituted a weapon which tended to invalidate the objectivity of the system."

Meanwhile, protest meetings have been held in Rome and Milan at which "Viridiana" and "Queen Bee" axes were unanimously deplored. Also considered was formation of a permanent "committee for the defense of art and culture," made up of writers, critics, and others in the Italian world of culture and arts.

Lorre's Horrorscope

Hollywood, Feb. 5.

Peter Lorre has been inked by American International Pictures to an exclusive four-year pact calling for eight terror films. First two will be "It's Alive," pairing with Frankie Avalon, and "Comedy of Terror" with Vincent Price and Boris Karloff.

Pact bars Lorre from doing any outside films in the horror, science fiction, macabre comedy or Edgar Allan Poe categories.

Another Albany Try for Minimum At $1.50 an Hr.

Albany, Feb. 5.

A third new minimum wage bill, introduced last week by Assemblyman Jerome Marks, a first-term Democrat from New York City, would repeal the present Article 19 of the State Labor Law and inserts a new one, to fix the minimum for employees in every occupation, at $1.25 an hour, on and after July 1, 1963, and $1.50 an hour, effective Jan. 1, 1964.

The 1960 state-wide minimum wage statute calling for $1 hourly, was amended, on recommendation of Governor Nelson A. Rockefeller last year, to increase the scale to $1.15 hourly, effective Oct. 15 last, and to hike it to $1.25 an hour, Oct. 15, 1964.

The Democratic members of the Legislature, some of whom unsuccessfully sponsored 1962 bills providing for an immediate increase of the wage floor to either $1.25 or $1.50 hourly, recently voted at a meeting in New York City, for a $1.50 hourly minimum "by the end of the year" in order that "the working men and women of New York State be protected."

Two pre-filed measures propose that senate an up-scale to $1.50 an hour—the first, on Oct. 15, and the second, on Oct. 1, 1963.

Assemblyman Marks bill would achieve the $1.50 hourly goal by Jan. 1 next, with an intermediate increase to $1.25 an hour, on July 1, next.

Interrupt Firstruns for Reissues

'Retrospective Thursdays' During Current Runs—Offbeat Policy Pleases

Minneapolis, Feb. 7.

A policy departure for local leading loop firstrun houses to help offset the declining volume of product has them interrupting the runs of their regular firstrun offerings for single days over a period of a number of weeks to present reissues under some sort of "Festival Series" guise.

It has proved so successful that Ted Mann is utilizing it at his downtown firstrun World and Orpheum which house top-drawer firstruns.

He currently has going "Golden Operetta" and "World Heritage" one night a week series at the World and Orpheum, respectively. Both are proving to be boxoffice stimulants, as did one previously at the World and others at neighborhood houses which formerly went for reissues very rarely.

For these World one day "interruptions" Mann has the second of an MGM operetta series the first of which was a big winner. Newspaper ads proclaim "Encore! Encore!" and that the theatre "by popular demand" is bringing back another "Festival" of MGM "golden operettas." They're eight in number, and are on tap for Thursday nights only over the eight-week period. These oldies are "The Student Prince," "Maytime," "Brigadoon," "The Firefly," "Bittersweet" and "Naughty Marietta."

The excellent start to which the MGM "World Heritage" series got off at the Orpheum prompted Mann to set the "Golden Operetta Festival" along with it now.

The day selected for the brief temporary interruptions at the World and Orpheum is Thursday which usually is a comparatively weak one boxoffice-wise here. For Orpheum has a tieup with paperback reissues of the original books, all considered classics, from which the movies were adapted. Public schools' participation also has been landed by the theatre.

For both "Festivals" there's the theatres' regular after 5 p.m. adult $1.25 admission (frequently upped to $1.50 for firstruns). However, the Orpheum's "World Heritage" includes a 75c reduced students' price which has helped to make it a big magnet for the younger folks.

These "Festivals" are not only proving highly profitable for local exhibitors, but they're putting a lot of rental money in the pocket for the film exchanges employing them. They augment the film companies' income here by boosting "oldies" sales outside of television.

TIM CLAGETT HEARS SOME ADMIRING WORDS

Washington, Feb. 5.

Manning (Tim) Clagett, vp. of the Motion Picture Assn. of America, who represents the film industry in legislative matters in all 50 states, was tendered a luncheon here Saturday (2) by MPAA president Eric A. Johnston on the occasion of his, Clagett's, 15th anniversary with the organization.

Johnston was unstinting in his salute to Clagett, noting: "In these years where there has been a threat in any state to freedom of the screen, there you have found Tim Clagett combatting it."

Johnston footnoted: "The best tribute I know to his activities is this fact: there is less statutory censorship of motion pictures today than when Tim Clagett started 15 years ago."

'Love at Twenty' Brings Out Collegiate Ballyhoo

Joseph E. Levine is awarding two $25 savings bonds to college students in the New York metropolitan area who submit the most interesting critical appraisals of his "Love at 20" which makes its U.S. debut today (Wed.) at the Murray Hill Theatre. One prize will go to the college journalist who pens the most penetrating review of the pic published in a school publication and the other to a non-journalist collegian who sends the best letter discussing any of the five love stories in the film.

Oh yes, tearsheets etc are to be mailed to "Love Editor" (who he?) at Embassy.

Dial TV For Murder

Continued from page 1

spells the end for many smaller exhibs. The consumer franchises are killing 'let's go out' impulses. Against all this distribs say that the theatremen aren't doing enough to exploit current releases. They also contend that the general attitude of the exhibs, especially the smaller ones, is more do-nothing-and-complain than fight back showmanship. Say distribs: "They do little to attract people away from their tv sets and into the theatres. They just book the picture, run it up on the marquee, take the usual house ad in the local paper and that's about it."

But, nonetheless, the enlarged tv menace is upon many theatres, especially the smaller, rural ones which run half empty most of the time anyway. There is a product lag and tv showings don't help. But the distribs have an investment in these films and, its argued have every right to try to get the most out of this investment as possible. What tv does with the films after it gets 'em is not in the distributors' power to change.

At any rate, both Allied States Assn. and Theatre Owners of America have been campaigning in their own ways to try to curb video's and distribution's "excessive" exposure of recent vintage film. Independent Theatre Owners of Ohio has a campaign going to get newspapers to list the year-of-production on each film revived on air and has made some headway in getting this accomplished. However, this isn't killing weaponry against the powerhouse competition of the home screens.

President John H. Stembler has again revealed plans to step up TOA's fight to stop the sale of recent theatrical playoff pix to tv. He has again asked distribs to ease up, at least on the recent ones and "to put a halt to their suicidal actions that, if continued will destroy us all."

And Then There's Toll

In yet another area, that of pay-tv, Philip F. Harling, chairman of the Joint Committee Against Pay-TV, last week fired off a hot letter to distribs which was triggered by a Jan. 19 showing of Columbia's "The War Lover" in the studios of Hartford's experimental toll station, Channel 18. In this instance, approximately 100 members of the congregation of Beth David Synagogue there saw the film as a free promotion for the station.

In his letter, Harling rhetorically asks "Is it the intention of motion picture distributors to further dilute, in the future, any potential theatre boxoffice results and their own percentage thereof, by aiding and abetting such free competition in the name of promoting 'experimental' pay tv? Is it their intention to set up free competition against their own 16m departments which rent films to synagogues, churches, schools and similar organizations?" He went on to urge distribs to stop feeding Channel 18 with free showings for publicity or any other purpose.

And so the struggle goes on in its "whatever we can do at least it's something" decidedly uphill battle which fact's exhibs making very little, if indeed any progress.

NBC' Mon. Movies—Wow!

NBC's got a problem. The Monday night pix movies clicked on the opening night ratings and if these overnight N.Y. returns for the 7:30-9:30 p.m. feature are any indication it's going to be awfully difficult for the network to switch next season to more conventional tv fare that might take a drubbing from the strong CBS-TV Monday lineup.

"The Enemy Below," a Robert Mitchum-Curt Jurgens war story made in 1957, launched NBC-TV's skein on Monday (4). The N.Y. Nielsen gave the two-hours a whopping 30.2 over the strong CBS comedy lineup's average of 25.3. ABC, at the time, ran an average 12.7. CBS won in the N.Y. Arbitrons, but barely. On ARB it was 21.8 for NBC and 22.1 for CBS (but both had a 35.0 share); 8.2 for ABC. CBS shows include hot "Lucy"-Danny Thomas-Andy Griffith parlay.

January B.O.

Continued from page 1

"Two For Seesaw," also from United Artists, did well enough to capture 11th place. "Boccaccio" (Embassy) rounds out the Golden Dozen for the month.

"It's Only Money" (Par), seventh in December, "Phaedra" (Lope), which was 11th in the preceding month, and "Child Is Waiting" (UA) are the runnerup films for the month.

An extensive lineup of new pictures, launched largely late in the month, with excellent results holds promise for exhibs in February, the month which has two important holidays. "Lawrence of Arabia" (Col), of course, hints probably the greatest future potential via hardticket engagements. Film has been sock to capacity in nearly every one of the five engagements started to date.

"40 Pounds of Trouble" (U) also shapes highly promising. In fact, it was so big the first session out on release that it wound up fourth. In the same category, "Sodom and Gomorrah" (20th), with more playdates, proved so strong opening stanza that it took first place in the same weekly ratings.

"To Kill a Mockingbird" (U), next pic due in at N.Y. Music Hall, still was sock on its preem engagement in L.A. "Days of Wine and Roses" (WB) also indicates high potential. Film is very big in second session at the N.Y. Music Hall, and continues hefty on extended-run in L.A. "Term of Trial" (WB), which opened in N.Y. last week, is rated slick in Boston on one of first playdates.

"The Hook" (M-G-M), another newie, stout in first two weeks in Washington, is rated good in Detroit. "Son of Flubber" (BV), the latest from Disney which is due in N.Y. this week, shapes terrif in L.A.

Of the so-called arty theatre pictures, "David and Lisa" (Cont) looms as one of strongest, based on its amazing run in N.Y. where its fifth week was the biggest of the engagement. "Freud" (U), another winner in this field, still is great in seventh round day-dating two arty houses in N.Y.

Embassy & Par

Continued from page 3

credits the company as a strong asset in the selling of "Jack the Ripper" which, though admittedly a bomb, was bailed out rather well, in Levine's opinion.

Another section of the Paramount-Embassy talks quite obviously involves production. Embassy sources reveal that other projects besides the "Carpetbaggers" and "Nevada Smith" films are also on the drawing boards. Deals for at least two more pix are said to be nearing completion with more under consideration, hence the $80,000,000 projection. What these productions are isn't projected but they are said to be of a hefty budget nature.

The "Carpetbaggers" script is in and production is due to start in the spring. It isn't felt that "Nevada Smith" will begin lensing until after completion of the first picture. Both will be shot in Hollywood.

There is yet a third segment to the Par-Embassy negotiations. This involves television, an area in which Embassy is most interested. The hegemonies of a tie between the two in this area could be the "Nevada Smith" project. Levine is very high on this character and is strongly considering molding him into a teleseries in addition to the theatrical form. Paramount and he are currently talking about such a project.

Divvy Undisclosed

The financial details of Levine's participation in the various plots hasn't been detailed as yet but he is known to be heavily invested in these as in other recent arrangements like the $6,700,000 four-picture coproduction deal he just concluded with Italian producer Carlo Ponti. Such involvements again kindle interest in Embassy's fiscal future as regards maintaining sufficient liquid funds to enable the firm to continue its wheeling and dealing.

It is pointed out that Embassy's cash flow has increased considerably in the past year with the release of much product and the new sales push to tv of its various properties. The company is said to have an adequate fiscal supply at present. However, public offering has also been considered but, as of now, this idea is not much of a possibility because Levine feels he has enough working capital.

At any rate, the company's recent dealings with Paramount have been termed as "just the beginning" by an Embassy spokesman and, with Par already perking on the production front, the future bodes quite interesting for both.

20th Studio Start

Continued from page 3

future filming is being accelerated in line with plan of prexy Darryl F. Zanuck to stockpile screenplays. Prexy wants to maintain production action at studio to maintain overhead cost controls.

Seymour Poe, global distribution chief, is due for early visit following his swing through Europe and South Africa.

With signing of Harold Medford to script "Fate is the Hunter," 20th now has eight writers at work. Lineup follows: Hal Kanter and Jack Sher, "Something's Got To Give"; Daniel Taradash, "Morituri" for Producer Aaron Rosenberg; Lehman, "Music"; Alfred Hayes, "Monserrat"; Philip Dunne, "The Agony and the Ecstasy." Nunnally Johnson is working in England on the script for "High Wind in Jamaica."

Majors Brush

Continued from page 3

opening he hadn't even received stills or pressbook.

Neither Universal, which paved the way for major company artie distribution via its early association with Rank, nor Paramount, which once had a multi-pix pact with Ponti-DeLaurentiis, are showing any signs of getting into specialized handling again. And Warner Brothers, which occasionally picks up what might expected to be an artie release, simply handles such films as it would a more conventional domestic pic. As witness its current booking of the Laurence Olivier-Simone Signoret starrer, "Term of Trial," at the huge Paramount Theatre on New York's Times Square, day-date with the Trans-Lux 52d Street.

SCHOOL ANGLES FIGURE FOR U'S 'MOCKINGBIRD'

Universal Pictures is priming scholastic angles as part of its promotion for "To Kill a Mockingbird." "Study guides" will hit schools and educational groups around the country.

One of these projects is currently in preparation by the National Council of Teachers. The group's contribution will be a 13-page booklet in the "Studies in the Mass Media" series on "Mockingbird." This will be made available to schools throughout the country. Another project is a more elaborate booklet being prepped in the "Novel Into Film" series by U. This is aimed for distribution to theatres to be used in local promotions with schools and ed groups.

Already in circulation is a four-page study guide prepared by Seventeen Magazine. It's being distributed in connection with the Feb. issue of Seventeen-in-School with some 12,000 educational groups throughout the country receiving the booklet.

The Pakula-Mulligan Brentwood Productions pic, based on Harper Lee's novel and starring Gregory Peck, is currently playing in Los Angeles and is due to open at Radio City Music Hall, N.Y., next month, following the exit of Warner Bros.' "Days of Wine and Roses," the current attraction.

Lippert Lipping

Continued from page 7

camera work, which meant less work for filmites. The new 5% raise will cut this eight-day shed further to seven, which will result in inferior product going out to theatres, which are already hard pressed by shortages and quality deterioration.

Gloomy

"Unions must come to the ultimate conclusion that they are basically dealing with a dead horse," Lippert asserted flatly. "There are few companies which are not in bad financial trouble. Soon there will come a time when they no longer can sell old films to tv, and that will be a day of reckoning."

Labor unions, however, aren't alone responsible for the problem of less product, according to Lippert, whose latest indie, "The Yellow Canary," starring Pat Boone, will be released as first of a new six-pix deal with 20th-Fox. Just as guilty, he said, are the big talent agencies which have been "so shortsighted in salary demands for their clients they also compel companies to cut down on the number of pictures. Companies can't take the gamble any more."

Hollywood and film theatres need about 100 more pix a year from U.S. producers, Lippert believes. This would solve the employment problem as well as shortage at the boxoffice. "You'd think a leader would rise to handle this situation," he said.

The slack in Hollywood output is being taken up by foreign importations, producer pointed out.

Lippert doesn't see pay-tv as the solution to problem of unemployment in Hollywood, either. In Canada, he said, motion picture features meant very little in the Toronto trials but there was tremendous reception to sports and special events.

"Hollywood," said Lippert, "will be sadly mistaken if it thinks that the public will go for features on pay-tv."

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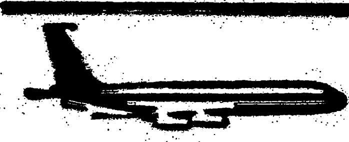

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MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Seventh Cine-Meeting which is attracting widespread interest and will be held from 12 to 25 April 1963.

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED-Milano

A Treasury of Film Sell Quotes

Continued from page 11

"I not nice girl. Ivan son . . . you only man for love"
"Have you ever had anything to do with a white girl?"
"All the beauty of Japan photographed in Technicolor"

—A GIRL NAMED TAMIKO

* * * * * *

"There were so many men . . . she had forgotten some of the names"

—A VERY PRIVATE AFFAIR

* * * * * *

"WOMEN WERE HIS STOCK IN TRADE . . . HE PLAYED THE MARKET OF LOVE"

—MAXIME

* * * * * *

"HOW WOULD YOU LIKE TO TUSSLE WITH RUSSELL?"

—THE OUTLAW

* * * * * *

"YOU'LL FLIP YOUR BIKINI!"
When you see Nature take its course between an American Playboy and a French Nature Queen in Spectacolor

—HER BIKINI NEVER GOT WET

* * * * * *

"This is JIM . . . color him black and white.
This is JULES . . . color him black and white, also.
This is JIM . . . color him all the colors of the rainbow.
This is JULES . . . color him all the colors of the rainbow"

—JULES AND JIM

* * * * * *

"He passed for white . . . AND THEY LOVED IT"

—I SPIT ON YOUR GRAVE

* * * * * *

"The most riotous bedtime story in years!
A hilarious yarn of vice and versa"

—WHO'S GOT THE ACTION?

* * * * *

"It's scandalous! It's spicy! And it has the year's sauciest cast"

—THE PIGEON THAT TOOK ROME

* * * * * *

"TAHITI, of the Isles Beneath the Wind, is among the most beautiful places on earth. Its people are handsome. The language they speak is the language of Love"

—MUTINY ON THE BOUNTY

* * * * * *

"From a villa in Rome he took her to a chalet sky high in the snow-crusted Alps and let the magic of Italy go to work for him . . . It sure did!"

—ROME ADVENTURE

* * * * * *

"ONLY SHE KNEW HOW TO HEAL THE SCARS OF BATTLE . . ."

—EL CID

* * * * * *

"MAN IS STILL THE MOST DANGEROUS ANIMAL OF ALL . . .
Don't be frightened, Evie"

—ISLAND OF SHAME

"THE FILM FROM FRANCE
THEY ALL WERE AFRAID TO BUY
'Too far out' . . . 'Too intellectual' . . .
'Out l'Avventura's l'Avventura'
WHAT THEY REALLY MEANT WAS THAT IT WOULDN'T MAKE ANY MONEY. HOW COULD IT WHEN YOU HAVE TO SEE IT TWICE TO UNDERSTAND IT"

—PARIS BELONGS TO US

* * * * * *

"Astor is proud to present this film . . .
In the realization that its content may be misinterpreted by the immature . . .
Astor does not solicit such patronage . . .
We make this recommendation voluntarily."

—LES LIAISONS DANGEREUSES

* * * * * *

"CORPUS DELECTABLE . . . THE GAY SLAY OF THE YEAR"

—NO PLACE LIKE HOMICIDE

* * * * * *

"INEZ WHO PREFERRED WOMEN
ESTELLE who preferred men . . .
GARCIN, who was afraid"

—NO EXIT

* * * * * *

". . . WHERE LOVE IS A WAY OF LIFE"

—NUDE ODYSSEY

* * * * * *

"He ordered marriage on the rocks . . . with a twist! She had to be exed . . . so she could be nex'!"

—DIVORCE ITALIAN STYLE

* * * * * *

"Hide your women . . . seize your swords . . . the Tartars are coming . . .
NOT A WOMAN WAS LEFT UNMOLESTED . . .
NOT A STICK LEFT STANDING"

—THE TARTARS

* * * * * *

"Come into my guest room . . . said the victim to the wolf"

—LOVER COME BACK

* * * * * *

"SOPHIA . . . So Female . . .
from battlefield to boudoir . . .
from prison camp to palace . . .
from Maid to Madame"

—MADAME

* * * * * *

SOFT SELL:
Seven men of courage . . .
take a prodigious leap from the jet to the stone age . . .
They discover a land of lush, primitive beauty . . . a pagan paradise of strange practices . . .
HARD SELL:
"THEY LIVED WITH CANNIBALS!
. . . FILMED FERTILITY RITES NEVER BEFORE PHOTOGRAPHED!
. . . FORCED INTO INTIMACIES WITH THE WIVES OF THEIR SAVAGE CAPTORS!
TWO OF THEM MADE IT"

—THE SKY ABOVE, THE MUD BELOW

New York Soundtrack

Continued from page 7

He intimated that the officers protected inebriates against harm to themselves.

Larry Menkin, now resident in Pacific Palisades, Calif., but an early pioneering writer-producer of television programs at DuMont and other New York outlets, has written a 400 pp novel, "Crack In The Wall" under prod of the west coast agent, **H. N. Swanson**. This stems from his "Harlem Detective" materials. It brings a Negro and white plainclothesman together as a police team against the violence, sex and crime conditions in the segregated section, where racial discrimination complicates the law fractures and the interpersonal relationship of the two protagonists.

Back in town from a Columbia International convention in Santiago, Chile: **Bernard E. Zeeman**, v.p.-treasurer; **Arthur L. Perkoff**, administrative exec; **Martin Blau**, publicity manager; and homeoffice sales execs **Edwin Levine, Robert Myers and Steve Roberts** . . . **Cindy Carol**, the new Gidget, in for a few days of promotional roadwork and then to Rome for "Gidget Goes to Rome" . . . Metro prez **Robert H. O'Brien** returned from the Coast along with **Bob Weinstein** and **Dan Terrell**, denies **Ben Thau** returning to Culver City plant.

Universal is enjoying something of a space-getting field day in both Look and Life magazines. The company had cover stories on Alfred Hitchcock's "The Birds" in both mags in December. "Freud" was represented by two picture stories back to back in Life on Dec. 29 and Jan. 4. The same mag is running a piece on "To Kill a Mockingbird" in this week's issue and in April will print a feature by **Eugene Burdick**, author of "The Ugly American," about the film version.

Indie publicist **Irving Drutman** has a feature article in the current Playbill on **"Binkie" Beaumont**, the gumshoe behind-the-scenes head of London's H. M. Tennent Ltd. . . . **Richard A. Gerwerk Jr.** has been named operations manager of the Gevaert Co. of America . . . Nine UA fieldmen arrive in town tomorrow (Thurs.) for a two-day product-promotion conference at the homeoffice . . . 20th's "Nine Hours to Rama" has its world preem at the Carlton, London, Feb. 21.

A new star is before the cameras at the 20th-Fox homeoffice and other New York locations. It's the 20th prexy who has the title role in "The World of **Darryl F. Zanuck**," NBC-TV special now in production for a set airing April 2 . . . MPAA attorney **Barbara Scott** and **Louis Pesce**, director of the N. Y. State Motion Picture Division, taped a debate on film classification Monday (4) for a broadcast sometime later this month on WNYC.

Keir Dullea off on a national tour on behalf of Continental's "David and Lisa" . . . Lopert Films, **Elio Romano's** newly formed indie distrib firm, has moved into new quarters on Madison Ave. In addition to organizing the upcoming festival of Brazilian pix at the Carnegie Hall Cinema here, Romano has acquired one German and one Polish pic for U.S. release . . . **Jack H. Levin**, prexy of Certified Reports, was in Washington last week to attend the "Dinner With The President" celebrating the 50th anniversary of the Anti-Defamation League.

There's speculation around that **Jeanette MacDonald** will pull a Nelson Eddy and come out of retirement. She's been making with the p.a.'s and roadwork in behalf of the remarketing of her old Metro operettas and likes the exercise.

Dino De Laurentiis in town from the Coast where among other things he was honored by the Hollywood Foreign Press Assn. and heads for home in Rome this upcoming weekend . . . Metro-Cinerama had pencilled in a Feb. 21 start for "How the West Was Won" at Loew's Cinerama Theatre here but decided to postpone date. New date contingent on the newspaper strike outcome. Gotta have the Gotham dailies, MGM and C'rama feel.

As one of the "exhibitor-tested" ideas which Trans-Lux is suggesting for the promotion of its "Horror Hotel" is a concession stand in the theatre lobby which dispenses "red blood." Trans-Lux reports that cherry syrup is about $1.50 a gallon and advises serving patrons "a small, two-ounce drink" gratis. It then cautions: "Important: Don't give more than a two-ounce drink." The need for such caution is not explained, but the mind reels at the numerous possibilities. Like cherry syrup can be pretty sick-making when taken internally.

Dave Emanuel, prexy of Governor Films, on a biz trip to Dallas and the Coast . . . Manhattan Sound Corp. has been organized here by **Fred Adair, Don Sarazeni and Gus Mortensen** to handle film recording, mixing and scoring . . . **King Vidor** is to be the honored guest at the cocktail-benefit for San Francisco's Museum of Performing Arts Feb. 7 in the Bay City . . . **Bill Heineman**, UA veep, was emcee at last week's lunch at the Absinthe House honoring film industry vet **Frank Marshall** on his retirement as film buyer for Stanley Warner.

Sid Ganis, of 20th's publicity staff, taking a week of sun in San Juan . . . Seven Arts veeps **Ken Hyman** and **Norman Katz** have returned to their London offices after conferences here . . . **Bernie Wilens**, William Morris exec in charge of east coast film production, back in New York after a European swing . . . 20th's adaptation of **William Inge's** play, originally titled "A Loss of Roses," then "Celebration" and "A Woman in July," has finally received the nomenclature tag of "The Stripper."

"The Mastery of Space," a 30-minute film highlighting **John Glenn's** orbital space flight, is getting hefty programming interest from tv stations around the country who will slot the pic for showing in honor of the upcoming first anni of the flight. Association Films distributing . . . **Ann Doran** will be featured in the Universal-Randall-Greshler production "The Brass Bottle" . . . Embassy's "Love At Twenty" has its American preem today (Wed.) at the Murray Hill Theatre, N. Y.

LLOYD RUST CALLS TIME

Dallas, Feb. 5.

Lloyd Rust, active in the motion picture industry business in Texas for nearly 50 years, is to retire. For the last three years he has been at General Films Distributing Co.

Ann Dennis will be promoted to head booker at General Films and Empire Pictures, with Lea Ford as her assistant.

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A Warner Bros. Picture
ON STAGE "CHEERING UP"

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"SAMSON" "RAVEN" Top Grossers From American International!

"Welcome to the hit parade, MR. RAVEN, congratulations on your BLOCKBUSTING BUSINESS in New York and Los Angeles!"

"Samson" Records "Miracle" Grosses Despite Snow, Ice

American International's adventure spectacle, "Samson and the Seven Miracles of the World," despite the current cold wave and snowy weather sweeping the nation, is racking up record and near-record weekly grosses in all of its key opening engagements, according to AIP sales chief Leon F Blender

Biggest opening was in the Chicago multiple engagement where "Samson" grossed over $140,000 with below-zero temperatures plaguing the Windy City In Boston, San Francisco, Oakland, Buffalo and Denver, single house weekly grosses surpassed the $10,000 mark to best previous AIP highs for the same theaters—all in the face of cold and bad weather

In Jacksonville, Florida and Madison, Wisconsin, AIP house records were broken by the Gordon Scott-starrer, while Norfolk, Virginia, and two San Jose, California, houses exceeded $9,000 for the color spectacle according to Blender

Some of the individual house figures for "Samson" follow

Pilgrim Theatre, Boston, Massachusetts 1st week, $9,000.

Paramount Theatre, Buffalo, New York 1st week, $9,072.

Denver Theatre, Denver, Colorado 1st week, $9,247.

Fox Theatre, San Francisco, California 1st week, $9,746.

Paramount Theatre, Oakland, California 1st week, $6,868.

Smash L.A., N.Y. Bows Zoom AIP's "Raven" To Flying Start at B.O.

American International's newest Edgar Allan Poe thriller, "The Raven," looms as the company's all-time boxoffice attraction as the Vincent Price—Peter Lorre—Boris Karloff starrer opens today in the San Francisco area on the heels of sensational opening grosses in the New York City and Los Angeles markets.

All the more impressive because of coincident record bad weather in both New York and L. A. were the following smash figures for these key situations.

In a 89-theater New York City multiple, "The Raven" chalked up over $325,000 00 at the boxoffice, while the Poe thriller's Los Angeles gross neared $300,000 on the basis of incomplete preliminary returns as this paper went to press last night.

The New York opening "The Raven," the first engagement of the color and Panavision film, was given an extra boost by a flying two-day personal appearance tour of top Gotham houses by two of the pictures three top stars—Peter Lorre and Boris Karloff. Despite freezing weather and snow, the two veteran thespians completed their grueling p.a. schedule to the acclaim of cheering capacity throngs both inside and outside the New York theaters.

"The Raven" received an additional boost in both key spots and for all ensuing engagements through a record-breaking nationwide promotional-exploitation campaign highlighted by spectacular free plugs on more than half dozen of the top network TV shows.

Among the shows plugging "The Raven," with guest appearances of both Lorre and Karloff adding to the effect, were "I've Got A Secret," "The Tonight Show," "Play Your Hunch," "The Steve Allen Show," "Your First Impression" and "The Tennessee Ernie Show."

A further boost to "The Raven" came with a Louella Parsons syndicated lead exclusive story of the signing of Peter Lorre by AIP to a four-year, eight-picture contract. The popular columnist's exclusive on Lorre, which coincided with the New York opening, also disclosed that Lorre's next two AIP pictures will be another with Price and Karloff titled "Comedy of Terror" and "It's Alive," co-starring with Frankie Avalon, both to go into production this year.

"Thank you, MR. SAMSON, it's delightful to follow in your GIANT BOXOFFICE footsteps!"

Irving Kahn on Tollvision Future: Certain, and Before Decade Passes; Details Entertainment Growth Map

Although tollvision has been slow to get rolling, some of it's exponents have still been working toward it's arrival as if it were just around the corner. One such outfit is TelePrompter, which has been approaching the situation via the CATV booster antenna route which is applicable to tollvision because of it's direct cable into the home setup. So far, Telepro has amassed 15 CATV systems, worth about $15,000,000, according to Irv Kahn, the firm's prexy.

These systems provide a cash flow to the company of about $1,500,000, says Kahn, but this doesn't show up too clearly in the outfit's statements because of the high depreciation costs involved in operating the systems. It's figured that around $700,000 in depreciation will result this year.

Respecting a time table for toll, Kahn feels that it is a generally-accepted notion today that toll is a coming reality. There were sceptics about sound films, television and indeed about many electronic innovations in show biz, he points out, and there are pay tv sceptics too. Toll will come, he says, and it may come "sooner than expected."

He disputes the idea that it is still about 10 years away, as was remarked recently by another industryite. Kahn notes the area of fight promotions, pointing to a steady increase in patronage with each closed circuit match. The Patterson-Liston bout had about 150,000 viewers, he says, and the fight before that 100,000, the one previous 50,000 and before that 30,000—a steady growth. Of course the fight itself has something to do with it and odds are that, considering the quick knockouts in some of these contests, there may be some reluctance for, say, the next Liston-Patterson match.

Steadily Bigger

But whatever the example, the potential is increasing. It is estimated that there are around 1,000,000 subscribers to CATV systems around the country, which, figuring about 3½ persons per set, would make it about 3,300,000 people getting their tv via cable. The projects are spreading into some fairly large cities too because the big master antennas provide more channels and more reliable reception.

TelePrompter started its CATV acquisitions and constructions (it's mostly a matter of acquisition with Telepro but they also have some construction deals working like one with Henry Kaiser for a Hawaiian point) a little over three years ago and now have about $15,000,000 worth of 'em. In fact CATV is now the company's bread and butter with their prompting biz now a mere 3% of the total. But, no matter how lucrative they have turned out, the CATV projects are mainly preliminary to toll.

Shows and Promotion

TelePrompter plans have two parts: one, entertainment and, second, merchandising. The company is planning 36 show biz events a year, 12 first run pix and 12 other events ranging from legit to sports. These could be started tomorrow but the idea is to get the merchandising system working too. This plan works through a gadget in the home through which a viewer, after watching a pitch on the special channel, can order the item by pressing a button. The apparatus is also applicable to education, polls, instant national tv ratings and a wealth of other ideas.

And the beauty of the thing for Telepro is that its cables are already in place in many locales. There's been a 20% growth in CATV subscribers in the past year too as a result of promotion of new hookups to existing cables and new wiring of virgin locations. Testing of the TelePrompter toll plan will begin soon via a major CATV area not yet decided, maybe the Hawaiian one. The TelePrompter CATV systems have about 30,000 subscribers in all at this point.

Although it has been in the works since 1960 when the TelePrompter toll system was announced, it has never been given a major test. Nonetheless, through diversification and the CATV biz, the company has rallied from a $600,000 deficit in the first half of 1962 to a profit showing operation with expectations for a strongly black set of books as 1963 progresses and its toll tests begin.

Sedative Value In Toll Angles

London, Feb. 5.

On the assumption that tollvision in Britain would be judged on its ability to produce its own programs, and not utilize material of other media, the Cinematograph Exhibitors Assn. feels that the proposals as outlined in the Government White Paper, offer some degree of protection to theatre owners.

The exhibitors are still thinking in terms of persuading the Postmaster General to see that the pay tv system does not show motion pictures or, if it does so, not before theatres have exhausted the potential of the particular films.

As the feevee trials, as authorised in the recent Government White Paper, are not skedded to start until 1964, and will last at least two or three years, the CEA reckons that it will be close to 1970 before a national pay television system could be generally adopted. The Association has decided not to pursue a parliamentary campaign against tollvision.

Par Hot Star Hole

Continued from page 3

precarious to go for broke." The Rackin theory is to find suitable properties early and thus get a headstart on a deal. Company, for example, bought rights to "Come Blow Your Horn," Neil Simon's successful legiter, for only a basic payment of $90,000 plus subsequent sums based on the Dramatists Guild escalator clause. A one-third percentage of the film's net also is involved but there's no sharing of the gross.

Rackin cited other properties come upon within the realm of cost sanity, including "Paris When It Sizzles," "My Six Loves," "Who's Sleeping in My Bed" and "Papa's Delicate Condition."

As for attracting the stars, Rackin explains "We let them be comfortable and find a home." John Wayne, for example, has an exclusive six-picture deal with Par—at straight salary. "We feel very strong," states Rackin. "People are coming to us."

He asserts that Par provides a guidance which is appreciated "by the creative people who don't understand how to save money." "Horn" was completed six days under schedule and some $230,000 was saved by doing without some locationing in New York which was originally scheduled but found to be unnecessary. "Condition" was brought in five days under schedule with a saving of $300,000. In no case is there any sacrifice of quality, stresses Rackin.

A key point he makes is that since a film requires a gross of two and a half times negative expenditure to break even a reduction of, say, $200,000 in negative means $500,000 less is required in gross.

Wrapping it up, Rackin says Par will be intent on latching onto important people and plays but just refuses to spend itself into fiscal disaster. The no-help-wanted sign is up for stars who want only to risk nothing and take all.

Pink's Panacea

Continued from page 4

but uses three black and white separations and then adds color control.

"Castilian," starring Romero, Frankie Avalon, Broderick Crawford, Alida Valli and introducing Teresa Velasquez and Spartaco Santony, is due for June 16 release by Warner Bros. Pink has no other set releases on upcoming four films. Picture was made at $1,000,000 budget. Producer has one a year pact for five years with Miss Velasquez.

Home Entertainment Files Registration With SEC

Washington, Feb. 5.

Home Entertainment Co. of America has filed a registration statement with Securities and Exchange Commission to set up a pay tv system in Santa Monica, Cal.

Home Entertainment and its Los Angeles subsid want to register 230,00 common shares of the subsidiary and 23,000 five year common stock purchase warrants of the parent company.

Offering will be made at $100 per unit.

Home Entertainment's prospectus says the pay tv system has neither been installed nor commercially tested "and there is no assurance that it is commercially feasible."

Success of the venture will largely hinge on program material and no program arrangements have been made, prospectus added.

Patent applications are still pending, but the company can give no "assurance that such patents will be issued or that Home Entertainment will be able to prevent others from appropriating the results of its developmental work with impunity," according to SEC records.

Columbia Vexed Because Hartford Cuffos Audience

Columbia this week was riled, and expressing itself as possibly being in a mood for litigation, over the fact that its picture, "The War Lover," which had been okayed for showing in the Hartford, Conn., home toll tests, also was shown to an invited audience for free.

Protesting vigorously, Col told RKO General, as impresario of the Hartford pay-tv run, that this was an "unauthorized exhibition." Film company also told Hartford station WCHT the showing, which took place Jan. 10, was "in violation of agreement and a legal action is being considered."

Col said its objections had been transmitted to RKO General a day before Theatre Owners of America's Philip Harling issued a protest. Film company added it agreed with TOA as well as all other exhibs that free exhibition of films is "unfair, unwarranted and unfortunate."

Apparently a matter of principle is involved since the invited audience for "War Lover" had to be held down to the limited capacity of the WCHT studio.

MOUNT NEW ATTACK AGAINST FAST TIME

Minneapolis, Feb. 5.

Minnesota exhibs, four-wall as well as outdoor theatremen, are happy because the large and strong Minnesota Farmers Union has gone on record to try to obtain from the current state legislature repeal of summer daylight saving time. Exhibs fought unsuccessfully during sessions against fast clocks. They claim it hurts their boxoffice considerably and it's in the majority of the state's residents disfavor. North Central Allied will join hands with the Farmers Union in trying to effect its demise.

Among other things, the exhibs' owners point out that late light delays their screenings' start until an "unreasonably" late hour and thus adversely effects their grosses to a great extent.

Farmers Union resolution urges that Congress cause between standard and DST time for the entire nation and until that is done it be discarded in Minnesota.

A "Minnesota Poll" as the series of such by the two daily newspapers here revealed that the opposition to DST in this state is strongest among farm men and women, amounting to 70%. Minnesota residents over 60 years also were found to be mostly against it. This is primarily an agricultural state.

Amusement Stock Quotations

Week Ended Tues. (5)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11¼	ABC Vending	100	14⅛	13½	13⅝	—⅜
47½	22¾	Am Br-P't Th	139	37¼	35⅞	36	—2¼
20⅝	10	Ampex	200	18¼	16¼	16⅝	—⅞
48⅝	31½	CBS	365	48½	47⅜	48¼	—⅜
23⅞	8⅛	Chris Craft	136	14⅛	13⅞	13¼	—⅛
31	14	Col Pix	100	24¼	22⅞	24	+1
51⅝	34½	Decca	17	45¼	45¼	45½	+⅛
60⅝	21	Disney	64	32½	31½	31⅞	+¼
115⅞	86	Eastman Kdk.	232	114½	112¼	113⅛	—1⅝
6¾	4¼	EMI	205	6⅛	5⅜	6	+⅜
16⅜	8⅝	Glen Alden	202	12	11⅜	11⅞	+⅛
47½	17⅞	Loew's Thea.	152	20⅜	19¾	20¼	+¼
76⅞	33	MCA Inc.	96	54⅛	53	53	—⅝
19⅝	10⅛	Metromedia	134	10¾	10⅛	10⅝	+1¼
50⅛	26⅛	MGM	264	30⅝	29¼	30	—½
10⅞	5¾	Nat. G. Corp.	[illegible]	10⅛	9⅞	10¼	¾
25½	19	Outlet	†900	22⅛	22	22	—⅜
50½	31	Paramount	60	39¼	37⅞	38⅛	—1½
221	81½	Polaroid	630	143	136½	139⅛	—⅜
65	36⅞	RCA	604	63⅛	61⅛	62⅛	—⅛
12⅞	6½	Republic	†115	9⅛	8⅝	8⅞	—½
17	12½	Rep., pfd.	9	15	15	15	
40¼	18⅛	Stanley War.	61	23⅛	22⅞	22¼	+⅛
34⅞	27¼	Storer	31	34⅞	33¾	34¼	⅜
39⅞	15⅞	20th-Fox	372	27⅝	25⅛	26	—1½
35⅞	22¾	United Artists	82	30⅛	29½	29½	—⅜
30¾	10½	Warner Bros.	476	15¾	14¾	15⅞	+1
75⅞	42¼	Zenith	436	58	55¾	55⅞	—¾

American Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅞	2½	Allied Artists	30	3⅝	3⅞	3⅛	—⅛
9	3⅝	Ball'nt GAC	15	6⅝	6⅛	6¼	—⅛
21⅞	10¼	Cap. Cit. Bdc.	22	19½	19	19	—½
20⅝	8½	Cinerama Inc.	305	17	15⅞	17	1
12	6½	Desilu Prods.	32	8⅛	7⅞	8⅛	+¼
9⅛	4½	Filmways	33	6⅞	6½	6¾	
18	8⅝	Movielab	13	10⅞	10⅞	10⅞	+1
14⅞	8½	MPO Vid.	61	9⅞	7⅞	8	—⅛
2¼	⅝	Nat'l Telefilm	31	15/16	13/16	15/16	+1/16
5⅛	2	Reeves Sdcst.	37	3⅛	3	3⅛	—¼
7½	2¾	Reeves Ind.	214	3⅞	3½	3⅞	+⅛
22¾	13	Screen Gems	13	18	17⅞	18	
36⅞	6⅞	Technicolor	203	10	9⅞	9⅞	—⅛
16⅞	4¼	Teleprom'tr	30	5⅞	5⅞	5⅞	—⅝
3	1⅛	Tele Indus	35	2⅞	2⅞	2⅞	—¼
18¼	10	Trans-Lux	19	13¼	13	13	—¼

* Week Ended Mon. (4).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3¼	4	
Ameco Corp.	1¼	1½	
Commonwealth Theatres of Puerto Rico	7	7⅜	—⅜
Four Star Television	11½	12⅜	—⅛
Gen Aniline & FA	200	206	+10
General Drive-In	9¼	10⅜	—½
Magna Pictures	1½	1⅝	
Medallion Pictures	5¼	5⅞	+⅜
Music Fair Enterprises	4¼	4¾	+⅛
Premier Albums	6⅛	7⅛	
Rust Craft Greeting Cards	10½	11¼	+½
Seven Arts Productions	9⅜	10⅛	+⅞
Transcontinental Television	12¾	13⅝	—¼
U. A. Theatres	5½	6⅛	—⅛
Universal Pictures	58½	62⅛	+½
Walter Reade-Sterling Inc.	1⅝	2¼	
Wometco Enterprises	19½	21	—⅛
Wrather Corp.	3¾	4½	—¼

(Source: National Assn. of Securities Dealers Inc.)

Insider Stock Buys, Sells

[Dec. 11 — Jan. 10 Period]

Washington, Feb. 5.

Decca and MCA Inc. trading highlighted insider deals for Dec. 11-Jan. 10 period. As reported by Securities and Exchange Commission, MCA bought 15,110 more capital shares of Decca boosting total holdings to 1,322,805. T. B. Schreiber through gifts and sales disposed of 5,000 MCA holdings leaving him 341,300. Other insider deals reported by SEC (Common unless otherwise noted) were:

Allied Artists—Roger Hurlock purchased 500 raising total to 36,000.

American Broadcasting-Paramount Theatres—Simon Siegel sold 2,300 leaving him 6,606.

Cameo-Parkway Records—Bernard Lowe picked up 700 upping total to 6,000.

Cinerama Inc.—Frederick Koenhner garnered his first 100.

Loew's Theatres—Arthur Tolchin and Archie Weltman both exercised options on 1,000. Tolchin's total is now 8,500 and Weltman's holdings run 3,100.

Metromedia Inc.—Morton Ansted bought 300 upping total to 9,900.

Radio Corp. of America—Douglas Lynch exercised option on 2,083 raising total to 2,742. Theodore Smith took option on 2,000 boosting holdings to 6,005. Walter Watts exercised option on 8,701 for total 11,808. Robert Werner took option on 697 for total 4,300.

Reeves Broadcasting & Development Corp.—Morris Schechter picked up 300 raising total 300. Harry Peterson purchased $3,000 of 6% convertible sub debentures for total 30,000.

Rollins Broadcasting—Wayne Rollins picked up 100 as guardian raising shares to 7,700. Rollins also sold 1,000 of Class B common in a private sale leaving him 600,400.

Teleprompter Corp.—Roy Coffin bought 300 raising personal holdings to 1,300. Through the Rainbow Corp. he picked up 1,000 for total 2,000.

Television Industries Inc.—Morton Siegel through his wife got his first 300.

Warner Bros. Pictures—Wolfe Cohen disposed of 3,000 leaving him 10,000. Benjamin Kalmenson sold 30,000 leaving him 20,000.

Norman Starr sold 2,700 leaving him 7,300. Stephen B. Thrilling sold 1,300 leaving him 10,300.

FRENCH PROD. STRIKE LOOMS

Freeze Hurts West End Deluxers, 'Lawrence' Mighty $33,000, 7th, 'West' Sturdy 21½G, 'Girls' Stout $16,000

London, Jan. 26.

The bitter Arctic conditions which have prevailed throughout the whole of the month have hurt most of the firstrun deluxers, seriously affecting all situations other than the few hard ticket shows, which were protected by advance bookings. Standout attraction was "Lawrence of Arabia," which grossed a mighty $33,000 in its seventh frame at the Odeon, Leicester Square. "How the West Was Won" finished its 13th Casino round with a sturdy $21,600 for 15 performances, which reflected the slender matinee biz, though evening performances continued at capacity. "The Longest Day" was down to $16,300 in its 10th sesh at the Leicester Square Theatre.

The brightest newcomer in the past week was "Girls' Girls' Girls'" which was heading for a stout $16,000 or more at the Plaza. "Summer Holiday" was holding in fine style, with prospects of a brisk $17,000 in its third Warner week.

Estimates for Last Week.

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (40th wk). Steady $10,700.

Carlton (20th) (1,128; 70-$1.75)—"Sink the Bismarck" (20th) (reissue) (4th wk). Fair $6,100. "The Comancheros" (20th) (reissue) follows Jan. 31.

Casino (Indie) (1,155; $1.20—$2.15)—"How the West Was Won" (Robin-MG) (13th wk). Lively $21,600 for 15 performances.

Coliseum (MG) (1,795; $1.05—$2.00)—"Rope" (MG) (reissue). Brisk $8,500.

Columbia (Col) (740; $1.05—$2.50)—"Guns of Navarone" (BLC) (reissue). Fair $5,000.

Dominion (CMA) (1,712; $1.05—$2.20)—"Porgy and Bess" (BLC) (10th wk). Fair $7,900.

Empire (MG) (1,330; 70-$2.15)—"Period of Adjustment" (MG) (2nd wk). Okay $10,000 or near. Over $10,000 opening week.

Leicester Square Theatre (CMA) (1,375; $1.05—$2.80)—"The Longest Day" (20th) (10th wk). Solid $16,300 for all performances.

London Pavilion (UA) (1,217; 70-$1.75)—"Phaedra" (UA) (4th wk). Fine $10,100, same as previous week.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (60th wk). Down to $3,300.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"Bridge on the River Kwai" (BLC) (reissue) (3d wk). Average $6,000.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Lawrence of

(Continued on page 24)

Pinewood Expands

London, Feb. 5.

The Rank Organization plans an expansion program at Pinewood which will add 8,000 square feet to existing stage facilities. The work will include the raising of the roof of one of the existing stages by 16 feet.

It is estimated that building will start in April, and the new stage will be ready in July, in time for the peak summer period. The development program includes the installation of electrical and air conditioning plant, using techniques not previously employed on feature production.

'Dalmatians' Top Foreign Film In Japan Last Year

Tokyo, Jan. 29.

Disney's "101 Dalmatians," released here in July, was top earner of foreign films which opened in Japan during calendar 1962, with $632,000 in the coffers by the year-end.

It was followed by "El Cid" (Col), which coined $618,000 since its April bow while Towa's Italian import, "Mondo Cane," which opened in September, hit $300,000 by Dec. 31. Next in line was Eiko's success with the reissue of "Stagecoach," registering $475,000, and Paramount's "Blue Hawaii," which had racked up $420,000.

Other imports near the top, in order of standing were "Shane" (reissue) (Par), "Hatari" (Par), "Man Who Shot Liberty Valance" (Par), "Sergeants 3" (UA), "Too Hot To Handle" (RKO-BCFC), "My Darling Clementine" (reissue) (Tokyu), "She Wore Yellow Ribbon" (reissue) (Eiko), "Barabbas" (Col), "The Hustler" (20th) and "L'Italian E Amour" (Japan Herald).

Listing does not consider the boffo "West Side Story" (UA), which opened Dec. 21.

SPAIN'S SCRIVENERS NAME THEIR 'BESTEST'

Madrid, Feb. 5.

Spanish film writers, grouped in the Circulo de Escritores Cinematograficos (CEC), picked "Dulcinea" as the best film of the year in a ballot vote taken last week. "Dulcinea," a Spanish-German-Italian coproduction starring Millie Perkins, Cameron Mitchell and Italian Falco Lulli, was filmed in Spain by coproducer-director-screenwriter, Vicente Escriva. This film is also the Spanish candidate for the Academy Awards in the best foreign film bracket.

The CEC singled out Julio Coll as top director for "Dress Rehearsal for Murder." Actress Amparo Soler Leal came through with honors for her role in "The Big Family" and actor Roberto Camardiel was the film scribes' choice for his performance in "Dress Rehearsal."

"Judgment at Nuremberg" was named best foreign film of the year and "Macario" was given the nod from among a selection of Spanish-language pix.

Award ceremonies took place at the new, modern Palafox Cine where the Director General for Cinema, Garcia Escudero, made an official appearance. Ceremonies were followed by a screening of Ingmar Bergman's "Wild Strawberries."

Fewer Films in Annual Arg. Screen Institute Race for Cash Prizes

Buenos Aires, Jan. 29.

Thirty-four pictures have been entered in the Screen Institute's annual contest here, which awards 15 cash prizes to feature pix, 10 to shorts and three to juvenile films. Awards amount to 30% of funds collected in the financial year ending April 27, from the 10% industry subsidy admission tax.

Entries are somewhat below the previously estimated 44, due to non-registration of some coproductions, and to three or more pictures not being ready in time. Institute must appoint a 21-man jury (five board members, plus 16 representatives of writers, artists' and actor associations) to vote the awards.

The Institute is now taking a much rigid and business-like stand in respect to production loans, in some cases insisting on collateral being deposited in guarantee. This led to the abandonment of some production plans, as financiers don't like parting with collateral. It also has cut some loans to below the 50% of production cost stipulated in the Film Law.

WOULD SHUTTER IF NOT HELPED

Paris, Feb. 5.

The Syndicate of French Film Producers made it plain this week that it still might go through with a threatened production stoppage if some necessary and quick governmental help is not forthcoming. However, indications are that ministerial sympathy may stave off an actual strike and bring about at least early assistance to help ailing producers.

Although crisis has been a long-standing one, the rising threat of tele, falling cinema attendance, rising costs, offish foreign marts, theatre shutterings and tough taxes made a strong move necessary, the producers aver.

If the threat of a strike was to get public and governmental attention, it has served its purpose. Culture Minister Andre Malraux has promised help and Centre Du Cinema head Michel Fourre-Cormeray went on record as saying that the plight of films was known and that the government intended raising local film aid to Italian levels, cutting taxes and also trying to shore up the failing Cofram org, a private-national affair to survey Latin American outlets, which has fallen on bad ways.

French producers suffer under a 30% to 33% tax bite. They get 5.5% aid on local grosses for their next film and want it pushed up to 14%, as done in Italy. They feel this is a dire necessity. Common Mart film execs seem against it but this may be pressured through.

Tax Cut Seen in Offing

A cut in taxes, and deleting films from luxury categories, may also be in the offing. But the producers are also demanding a modus vivendi with tv to allow them to make vidpix for the pending web instead of companies under the nationalized tv arrangement.

Producers also want 70% of the pix shown on tele to be French, which is a slap at the many dubbed

(Continued on page 24)

7-Arts Settles 'Bondage' Hassle

London, Feb. 5.

After several weeks of delay, due to hassles with the British and Irish unions, Seven Arts has now come to terms, and will be starting production of "Of Human Bondage" at the Ardmore studios, Dublin, on March 4. The unit will move in to start rehearsals on Feb. 25.

Originally, the British unions demanded a minimum of 70 technicians, whereas Seven Arts was only prepared to take 30. A compromise was reached last week, for a total of 41, and this has been accepted by the Irish unions.

The production, which is for Metro release, will be produced by James Woolf and directed by Henry Hathaway. Kim Novak and Laurence Harvey are the stars.

7% Fewer Films Shown Last Year In B. Aires; 198 Yank Pix Released

Buenos Aires, Jan. 29.

Compared with 1961, Buenos Aires had a 7% decrease in the number of films released last year. The total was 463, compared to 498 in 1961. North American (mostly Yank) films dominated with a total of 198, but this was 12 below the 1961 figure. The British dropped from 63 to 45 and Italians from 68 to 46. Native releases increased from 25 to 38, French from 44 to 51 and Mexican 13 to 17. 1957 still is a record foreign release year, with a total of 701.

Germany had 27 releases last year, Spain and Mexico 17 each, Japan 6; and Russia and Sweden, 3 each.

Tinters dropped from 200 to 165 releases. Anamorphic releases stayed at 101 as in two preceding years, with CinemaScope in the majority, with 30.

Columbia and MGM were responsible for the highest number of pix released, with 39 each. 20th-Fox and Imperial had 32 each while United Artists and Rank had 31 apiece. Paramount and the French Difa followed with 26 each. AAA, 20; Pelmo, 19; Universal and WB, 16 each; and Allied Artists and Atlas (European), 11 each.

Of the native distributors, Araucania had 12 releases, Sono Film, 10; Siglo XX and V Cinematografica, 2 each.

Paris Huddles on Common Market Stress Need for Film Aid System Operated From One Central Coffer

Paris, Feb. 5.

Recent meetings here among European Common Market judiciary bodies, and the various film organizations from the six ECM signatories (France, West Germany, Italy and Benelux countries), only made it clear that the main and immediate need was the setting up of a system of Film Aid that would operate from one central coffer for the various industries.

Principal drawbacks were differing outlooks on this aid and Benelux sensitivity to paying into the coffers via admission price taxes while having no appreciable production themselves. But easing of pix rentals possibly could persuade them.

Still, ECM headquarters has yet to allow the French to raise their Film Aid, via percentages on local takes, to a needed 14% over the present 5.5%, although Italy has this system. What did come out was the creation of a European Arbitration Board to look into and try to solve any hitches that may develop in soldering the ECM film industries into a method whereby all would come under one general exchange heading.

Also reviewed was whether film was a product or a service. Final appraisal take it seemingly an art with mainly emotional appeal and with big business leanings nevertheless. This fairly muddy definition may still get films off the luxury lists.

But the main problem is still the necessary detaxation, especially for the French, and a general Film Aid setup without which the ECM industries would have trouble in surviving. Hence nothing solid has come from all these Paris meetings. But it does show a definite industry inclination to work out a modus vivendi and incorporate their industries as well as get the needed fiscal changes to stave off the crisis hanging over their heads.

Future meetings and more concrete agreements and moves should show which way films will go under the ECM. More coproduction and more space for each other's pix would seem to be in the offing.

'Story' Scores in B.A.

Buenos Aires, Jan. 29.

"West Side Story" (UA) is now past its 30th week at the Biarritz moveover house here, having started out at the Broadway last May.

Edgar Kerner, company's Buenos Aires manager, is now moving to Japan, and will be replaced here by Enrique Nevol, formerly in Paris. Several farewells have been staged for Kerner.

Total of British Features Dropped To 71 During '62

London, Feb. 5.

The number of British feature films registered by the Board of Trade during the year ended Dec. 31, dropped by six to a total of 71. There was also a drop in imports during the same period from 270 to 248. These figures apply to pix with a running time of 72 minutes, or more.

In the second category, with a running time of between 33 and 72 minutes, the British total jumped by two to 45 but this figure included imports from Australia and Canada which qualify as quota. The number of shorts dropped by 33 to 201. Imports in the two categories were 42 (against 48) and 176 (against 152).

As always, America led the field with 117 full length features, with France and Italy in second and third places with 41 and 31 respectively. Germany, with 11, was the only other country to reach double figures. Russia topped the list from the Eastern European countries with eight, followed by three from Poland, two each from Hungary and East Germany, and one from Yugoslavia.

All but 22 of the 178 shorts imported into Britain came from America, with Russia second with seven and Yugoslavia in third place with five. America also sent over 31 films with a running time of between 33 and 72 minutes.

The total of 248 feature imports included six coproductions, the U.S. was associated with two—one made with Japan, and the other with Italy.

Green to N.Y.

London, Feb. 5.

Michael L. Green, director of Regal Films International, left London yesterday (Mon.) for New York, where he will be concluding negotiations for the U.S. release of "Live Now, Pay Later," the company's current hit.

He expects to spend about two weeks in Manhattan.

Japan Indies No Longer Show Yen for Reissues; U.S. to Handle Oldies

Tokyo, Jan. 29.

The slackening of reissue imports by Japan's indies apparently is being taken up by the U.S. majors, the lineup of oldies for this year indicates.

The indies, who made an impact on the market last year with a number of click reissues, mostly American (bought at low prices), now feel that with upgraded costs of choice oldies they can do better by spending a little more for fresh European product. The Yank outfits, on the other hand, have a heftier slate of reissues in anticipation of increased import quotas while their studio production activity is sluggish.

Warner Bros. plans to bring back "The Searchers," "The Crimson Pirate" and "East of Eden" this year with possibly "Rebel Without A Cause" and "Giant" later in the year. And 20th-Fox will re-release "Broken Lance" and "Street With No Name" and is mulling others. Universal has "The Glenn Miller Story" slated for return dates, and may also bring back "All Quiet on Western Front." Paramount will again distribute "Roman Holiday" here. UA has "Limelight" and Disney "Peter Pan." Both Metro and Columbia are still weighing reissue setups.

A current import license gives a picture seven years of playing time. Prior regulation was for five years. Most reissues therefore require new licenses.

French Pix Censorship Back in Full Swing After Lull; Paradox Exists

Paris, Feb. 5.

Even if the Algerian War's end did bring some letup in film censorship, four pix are still facing blue pencil problems. Two may come out with cuts. One will be passed a bit but still forbidden export while a fourth has still to ask for a release visa.

Pictures involved are Jean-Luc Godard's "Le Petit Soldat" (The Little Soldier), Chris Marker's "Cuba Si," Jean Herman's "Bon Pour La Vie Civile" (Good For Civilian Life), and French director Claude Autant-Lara's "Tu Ne Tueras Point" (Thou Shalt Not Kill). Last-named was made in French language in Yugoslavia as an Italo-Yugoslav entry. Columbia Films has the latter for worldwide distribution.

Godard made "Soldier" in 1960 during the Algerian fracas. It told about a non-committed adventurer involved with French and Algerian secret service men in Switzerland and depicted torture practiced by both sides, though only the Algerian variety was shown. Pic just this week started out on its commercial career with only a few cuts.

"Cuba," made in '61, was banned as being too one-sided on the Cuban Revolution, and the U.S. attitude is that it was completely pro-Cuban because of its commentary. Now it has reportedly been given a new commentary and is called "Cuba, Land of Contrasts." Marker claims it has become a banal travelogue and wants his name off it.

'Good' Not Good Enough

Herman's film, "Good" was nixed as amoral inciting to violence. It deals with a real young delinquent couple and detail's their anarchic outlook on life and their elders. Twelve minutes have been cut from this. It now runs 36 minutes, and it will soon be released under the title "Le Chemin De La Mauvaise Route" (The Way of the Wrong Road) but is forbidden export as detrimental to the French prestige and image.

Pic Hit at French Army

"Kill" copped an acting award for French actress Suzanne Flon at the Venice Film Fest of 1961. It could not have been made in France since it treated conscientious objection, during the Algerian affair, and also took satirical potshots at the French army. But it got a prize in Brussels, will soon be released in Switzerland and the producer, Morris Ergas, may now ask for a French visa. And he may get it.

The censorship board here has reps from all the ministries and various pressure groups as well as pro film people. So almost any group feeling slighted can hold up a production. Classic example is the late Jean Vigo's 1933 masterpiece "Zero De Conduite" which has never officially gotten a visa since it enraged education reps at the time. It has become a classic and is allowed to play in art rep houses but is technically still taboo.

The U.S. "Paths of Glory" (UA), about a French army blunder in the first World War, is still nixed as is "Life of Emile Zola" (WB), due to the treatment of the Dreyfus Case. Yet "I Accuse" (MGM) also dealing with the Dreyfus Affair, was released. Latter did poorly, however. So censorship still shows an inconsistency here but also still appears tight in spite of the easing on four pix with some cuts.

Paradox Re French Films

The paradox exists of French pix being the most morally frank in the world but the most hogtied, in regard to censoring, on any immediate social and political problems. News censoring is also a tele problem. Easing up has been promised by Culture Minister Andre Malraux, but it still has some way to go.

Latest report is that "Thou Shalt Not Kill" got its censor okay after a few cuts. So last minute moves could mean an easing of stringent censorship here.

Lane at London Coliseum

London, Feb. 5.

Raymond Lane, formerly manager of the Theatre Royal, Nottingham, is the new manager of the London Coliseum.

He succeeded Sam Harbour who had the appointment for 37 years.

'Theatres Not Dying' Sez Rank's Winckles

London, Feb. 5.

It was "utter nonsense" to suggest that the cinema is dying, dead, finished, declared Kenneth Winckles, Rank managing director, when opening a new Odeon cinema in Preston last week. It was true that the industry had taken a tremendous hammering, and that the number of theatres in the country had almost halved in the past 12 years.

Statistics, however, obscured the true story. What was happening was that the cinema was reshaping itself to the needs of the '60s. The demand for entertainment was as great as it had ever been, and although there were fewer films being made, there were more good films.

Winckles declared that Rank had backed its faith in the cinema with hard cash for the modernization and rebuilding of theatres to provide luxury and comfort. The new Preston Odeon formed part of a $560,000 conversion of the former Gaumont.

Film Crisis Cry Anew In France Albeit More 1st-Run Hits in Paris

Paris, Feb. 5.

The cry of film crisis grows louder here as filmmakers insist that if detaxation is not forthcoming, plus greater film aid, a plummeting fall in production and more shutterings of cinemas may be in the offing. But with usual paradoxical French film fillip, figures denote that more productions did better in Paris firstruns than in preceding years.

Of course, this means that the public is willing to turn out for better pix while ordinary ones usually do not stand a chance. But the disappointing showing of the new crop of filmmakers in the wake of the now defunct New Wave, rising costs and fading foreign markets still have made things tough here.

A promised 12% to 15% on grosses to be given to producers over the present 8%, and no more handouts on foreign income, could shore things up for a while. But more general quality is needed before newly beset filmmakers can find a needed economic equilibrium.

There were 88 pix were made here last year, which 27 were all-French and 38 French-Italo majority coproductions. This is 14% under 1961. Fall was mainly in French films as producers awaited governmental moves on aid and watched Common Market decisions.

More U.S. films were released this past year at 96. Paris had 36 pix hitting over 100,000 admissions in firstruns, usually indicative of subsequents. This was 77% over those that hit this rating in 1961. It showed that in spite of the tele menace, more spending on cars and household goods, as things got financially better, people went out for pix that had appeal.

Of the grossers, 16 were French or majority French pix, 14 American and six were from other countries. Topper was a French moppet gang war pic, "The Button War." Warner Bros. took this for distrib when locals refused it and got its lead grosser of the year. Others were the Brigitte Bardot starrer, "Warrior's Rest," Italo "Divorce Italian Style," and the U.S. "The Longest Day" (20th) and "West Side Story" (UA). Incidentally, "Rest," "Day" and "Story" are still in playing firstruns.

"Phaedra" (UA) was in for over 200,000. Other U.S. pix that ranged from 150,000 to 200,000 admissions were "Man Who Shot Liberty Valance" (Par), "Breakfast at Tiffany's" (Par), "Counterfeit Traitor" (Par), "Nikki" (BV) and "Sergeants 3" (UA).

Were, there were moneymakers in '62. But the local outlook is still shaky. This year will call for big decisions on taxes, film aid and French production before the familiar cry of trouble can be stilled.

Luber & Cardiff Take Over 20th's 'Ulysses'

London, Feb. 5.

Bernard Luber and Jack Cardiff have made a deal with 20th-Fox to take over the "Ulysses" property, which was being developed by the late Jerry Wald. The deal includes the script, which was written by Allan McClelland and Cardiff.

Luber will act as producer and Cardiff will direct. Production is planned for the spring of 1964, and the film will be lensed in Ireland. No distribution deal has yet been made.

June Project

Another Luber project is skedded to get under way in June. He has acquired the rights to Berkeley Mather's "The Achilles Affair," and plans to film the desert sequences in Egypt or North Africa before moving into Yugoslavia for locations along the Adriatic and studio interiors in Belgrade.

Mather is writing the screenplay, and Luber is concluding negotiations with Robert Parrish to direct. The book has been published in 12 languages, with hard cover and paperback editions.

The picture will have a 12 weeks shooting sked, and is budgeted at around $2,800,000. Negotiations are now proceeding with a U.S. major for a distribution deal.

Prod. Strike

Continued from page 3

American pix showing up on the No. 1 channel here. They also demand that stars and lead technicians also take a risk via deferred payments to help cut down costs.

Actors' Group Not Agreed

A recent meeting of the syndicate of actors has taken objection to the last point. It feels that actors do their work and get what they are worth, and prices are not that high, except for a few stars. Latter rarely incorporate or take deferments, as happened in the U.S.

The big backlog and the disappointing showing of the over 100 newcomers who made pix on the heels of the New Wave bonanza are other factors that brought ailing film conditions to a head.

So producers here still have plenty of things to resolve but promised government aid probably will help stave off the threatened production shelving and may start the way for easier production aspects. But a streamlining of distribution and exhibition is still needed as well as more foreign income.

Recent good holiday showings of fine fare from French producers, as well as foreign ones, and the fact that more pix took bigger takes this year than last, are some bright spots in the generally downbeat film situation here. It remains to be seen how fast the government can come through with promised help.

It appears that the worst may be averted but the close call likely will bring on changes in the film setup of France.

London Grosses

Continued from page 3

Arabia" (BLC) (7th wk). Great $22,000.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Cape Fear" (Rank) (3d wk). Neat $8,600. Over $8,300 previous week. "The Fast Lady" (Rank) opens Feb. 6.

Plaza (Par) (1,800; $1.05—$2.30) — "Girls! Girls! Girls!" (Par) (1st wk). Heading for about $10,000 after $11,400 opening four days.

Rialto (20th) (592; 70—$1.30) — "Alexanders Ragtime Band" (20th) (reissue) (3d wk). Fair $4,300. Around $5,300 opening week. "Summer Holiday" (WB) follows Feb. 7.

Ritz (MG) (430; 70—$1.05) — "Kill or Cure" (MG) (3d wk). Moderate $3,300. "Private Potter" (MG) preems Jan. 31.

Royalty (MG) (996; $1.05—$2.30) — "Mutiny on the Bounty" (MG)

Studio One (Indie) (596; 50-$1.30) — "In Search of the Castaways" (Disney) (11th wk). Steady $2,000. "Legend of Lobo" (Disney) and "Horse Without a Head" (Disney) preem Feb. 1.

Warner (WB) (1,785; 70-$1.75) — "Summer Holiday" (WP) (2d wk). Prospects of a smash $17,000. Over $20,000 previous round. Stays until Feb. 6, with "Critics Choice" (WB) bowing Feb. 7.

International Sound Track

London

Character actor Ronald Fraser is the latest addition to the cast of "The VIPs," the Elizabeth Taylor-Richard Burton starrer, which is now in its second month of filming at Metro's British studios . . . Federico Fellini's "Eight and a Half," which Columbia will release throughout most of the world, will be handled for the major in Britain by Gala Films. Deal was made by Gala's managing director, Ken Rive, during a recent trip to New York, who also set two coproductions with Jonas films, first of which is skedded to start by the end of this month . . . Irving Rapper has reported to Robert Bradford on his upcoming Technirama production of "The Golden Touch," which is due to start rolling in the spring, from screenplay by Jesse L. Lasky Jr. and Pat Silver. Cecil Ford has been named associate producer, and Henry Wilcoxon, executive v.p. of the production company, is due in London later in the month . . . Described by the producer-director-scripter as a "nightmare comedy," "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb" started at Shepperton studios last week. The man with the triple credits is Stanley Kubrick, and the cast includes Peter Sellers, George C. Scott, Sterling Hayden and Keenan Wynn . . . The Rank Organisation has linked up with the Regent Oil Company on a promotion for "The Fast Lady," including a competition in which a car will be the first prize.

Paris

Joseph E. Levine of Embassy, toying with the idea of remaking a French swashbuckler "Mandrin" in English with the same star Georges Riviere. Costumer, about an 18th century Robin Hood type bandit, is doing good local biz. French film people wonder why Levine does not just dub the pic instead of redoing it . . . The firstrun pic house, Orly-Publicis, opens at Orly Airport next month. Run by the Publicis Presse, it will have new pix in the evening with documentary programs during the day. It will also be used for international previews with scribes brought to the airport, shown the pic and bundled off again . . . Italian pix picking up at local boxoffices this year with 15% of overall grosses going to host country pix, with 6% all-Italo pix and 9% Italo-French majority coproductions. This is way over the 6% to 8% that Italian product has taken the last few years . . . Of the 140 films on Paris screens, 70 are reissues . . . There is one film theatre seat for every 15 Frenchmen according to recent Centre Du Cinema figures. There are 5,786 hardtops with 2,763,787 seats . . . Brigitte Bardot on again and off again about a first U.S. visit to coincide with the opening of her latest pic "Warrior's Rest" this spring . . . Colomb De Daunant was raising bulls in the Camargue section of France till Albert Lamorisse made his "White Mane" there. Bitten by the film bug, de Daunant made two shorts that copped fest awards and now is prepping his first feature "The Beast of Vaccares," about a bull herder who believes one animal is possessed by an evil spirit.

Two pix split the most coveted annual film critic award, the Prix Louis Delluc, this year. Both winners are unreleased and first efforts. One is Alain Robbe Grillet's "L'Immortelle" (The Immortal) and the other Pierre Etaix's "Le Soupirant" (The Suitor).

Jean Seberg to Morocco for a starring role in the sketch pic "The Greatest Swindles in the World." Her seg will be done by Jean-Luc Godard . . . A Swedish film producer Rolf Fant is supposedly prepping a sketch pic to link top directors in Sweden, Italy and Japan via Ingmar Bergman, Federico Fellini and Akira Kurosawa. Pic is to be called "God, Devil and Man."

Rome

"How the West Was Won" gets Italo unveiling Feb. 20 at Milan's Manzoni Theatre, with new projection equipment shied in this week from Coast . . . Gina Lollobrigida has denied reports she'd star in Robert Aldrich's "Two for Texas," as she never even read script . . . Globe Films organizing press debate on censorship of Spanish-made "Viridiana," which was recently nixed in Milan after being okayed in Rome . . . Lex Barker does "The Hangman of Venice" later this year for Ottavio Poggi with Guy Madison as costar . . . Gordon Scott does "The Lion of St. Mark" for same producer this spring.

Gerd Oswald's "Storm Over Ceylon" created just that: Ceylonese government boiled over hitting sequences shot in front of giant Buddha, calling them "most offensive" and asking for their immediate deletion . . . Marcello Mastroianni in costume tests for Mario Monicelli's "I Compagni" (Comrades), which Franco Cristaldi produces for Lux-Vides . . . Report here says Peter O'Toole being paged by Luchino Visconti for DeLaurentiis' "The Stranger" . . . Ugo Gregoretti in Naples to start his episode in "The World's Greatest Frauds," with other directors in 4-episoder Claude Chabrol, Roman Polanski, and Jean-Luc Godard . . . Ulysse-Vides produces.

Otto Preminger has signed International Film Service, Rome, to handle all production details on Italo sequences of his "Cardinal," which rolls here April 11 on a four-week shed . . . Cyd Charisse, John Gavin expected here soon to prep their "Amazon Made in Italy" start with APO Film's Aldo Pomilia.

Madrid

Eddie Constantine in Madrid starring with Elisa Montes in "Tela de Arana" (Spider's Web), for Sergio Newman's Hispamer Films in coventure with Productions Boldfeld of Paris . . . "Dulcinea" and "Noches de Verano" (Summer Nights) are running neck and neck in the contest here to pick an official Spanish contender at the Mar de Plata film fest . . . Egyptian screen star Faten Hamama arrived on an Ethiopian airways inaugural junket from Cairo to join her husband, Omar Sharif, who costars in the Bronston production "The Fall of the Roman Empire" . . . Producer Alfredo Matas, producer-director Julio Coll and Spanish actresses Mercedes Alonso, Amparo Soler Leal, and Aurora Bautista, returned from Spanish Film Week activities in Chile where they were received by the Chilean president and attended screenings of "Placido," "Santa Teresa," "The Big Family," "Every Day is Sunday," "Every Man's Land" and "Rehearsal for Murder" . . . The Spanish Cinematheque, directed by Carlos Fernandez Cuenca for the past ten years, will become more than a clearing house for films in circulation and will soon initiate several retrospective series of films directed by Eric Von Stroheim, Antonioni and Frank Capra . . . Miguel Rubio, who recently released the Spanish-German-Italian co-production "March or Die" starring Stewart Granger, now has an Italo-Spanish coproduction almost ready for camera, called "Homicide in Italy," to star John Gavin, Cyd Charisse, Vittorio Gassman and Alberto Closas.

Tokyo

Daiei cooking a deal to make a picture this spring with Vince Edwards, who is hottest foreign actor in Japan these days off high-rated "Ben Casey" telseries. If project evolves, film would be in Japanese with Edwards' dialogue dubbed. And it would preserve his good-guy image . . . "Longest Day" (20th-Fox) continues smash . . . B.O. for Nipponese pictures slipped badly in late January, after holidays . . . "Divorce, Italian Style" did o.k. in first week at Hibiya despite current downbeat biz for imports too . . . If Peter O'Toole can't accompany Sam Spiegel for Feb. 14 opening of "Lawrence of Arabia" (Col) at Yurakuza, he'll be replaced by somebody else from cast . . . Writer Shintaro Ishihara set up own film company called 20th Century Productions. It's geared for three pictures a year, one of the first to be a co-production with an Italian outfit about pearl divers in South Pacific.

THE ABC GOLDENSON YEARS

Schoenbrun Back to Europe

Washington, Feb. 5.

David Schoenbrun is expecting Wednesday (tomorrow) a CBS offer which would send him across the Atlantic as chief European correspondent, a new post.

Schoenbrun, veteran of 16 years in Paris and one year as chief Washington correspondent for the net, has hedged agreeing to the offer, but will return tomorrow to N. Y., probably to accept.

His hesitation is based on a bad case of Potomac fever which has afflicted him, his wife and daughter. The whole family strongly prefers to remain in Washington, and because of this attitude he has been in hot debate with CBS execs for several weeks.

He will probably not be replaced as chief Washington correspondent. Instead, the web news operation in the capital will be headed by a "news administrator." Either Bob Allison or Bill Small, both a part of the Schoenbrun Washington regime, is expected to be named administrator.

The CBS offer to Schoenbrun would not restore him as Paris bureau chief. He would make Paris the principal base of operation but he would have all Western Europe in which to roam. The deal calls for him to be anchorman for all major European broadcasts.

Schoenbrun expects to return to Washington within a couple of years. Because of this he intends to rent his Washington house, recently completed, instead of selling it.

As Washington chief, Schoenbrun insisted upon being on the air as the D.C. voice, and he doesn't have the wry smile of a David Brinkley, one that perhaps would suit constant exposure on a new expanded CBS news show. It's this, coupled with the fact that De Gaulle and the Common Market will be the hot story for months to come (and which is right down Schoenbrun's alley) that has motivated CBS in wanting Schoenbrun back in Europe.

Possibility looms of a second CBS News "upheaval." This one involves Doug Edwards, one of the vets in the CBS news camp. KTLA in Los Angeles has been overturing Edwards to pick up stakes and move west, dangling attractive offers. (With Clete Roberts out of KTLA, station has been looking for a hot man.) Thus far Edwards hasn't said yes or no.

Edwards' disenchantment with CBS set in about a year ago when he was dethroned from the No. 1 news slot at 7:15, with Walter Cronkite replacing him. At that time ABC made noises in his direction, offering him lots of coin. But Edwards turned it down. Apparently this time he's giving serious thought to the KTLA offer.

CBS-TV Bows to Affil Squawks, Will Allow Alternate Feeds on News

CBS-TV, meeting some stiff affil resistance on clearances of its projected half-hour evening news feed, has made some modifications. Major modification, which won quick affil endorsement, is providing alternate news feeds in all time zones.

The other major modification, which affils had to swallow in return for alternate news feeds, is the reduction from 30 minutes to 15 minutes in the afternoon time which will be returned by the net to affils. The bargain now is the affils will be returned 15 minutes for allotting another 15 minutes to the network for CBS News' expanded weekday evening 30 minutes news feed.

The alternate news feeds in each of the time zones is as follows: 6:30 to 7 and 7 to 7:30 p.m. in the east; same alternate news feeds for the Pacific Coast; and 5:30 to 6 and 6 to 6:30 p.m. for the cen-

(Continued on page 40)

Revue's Writers Make Like Execs

Hollywood, Feb. 5.

Revue Studios, expanding its development in creative areas, is in what amounts to a trend toward signing of writers to terminals, writers who will function not only as scripters but as producers and general execs on various studio projects.

Latest to be signed is N. Y. comedy writer Bell Jacobson, who checked in at the valley lot this week with a longterm pact. Jacobson, who has written for many top comedy shows on tv, has just finished scripting an untitled hour-long comedy pilot for Revue. In addition, he will serve as advisor and consultant wherever needed on Revue series, as well as on new projects, under terms of his exclusive pact.

Signed to similar longtermers previously were writer Gene Coon, currently working on pilot projects, and writer Roland Kibbee, also busy on pilots. Now producer-writers, they will be utilized creatively wherever needed.

'General Hospital' As ABC-TV Soaper

Hollywood, Feb. 5.

ABC-TV has verbally ordered "General Hospital," a Selmur Productions daytime soaper, with a tentative airdate of April 1 for the half-hour show. Selmur is the production subsid of ABC-TV.

John Berardino stars in the soaper, which would be aired cross-the-board. Show will be taped at ABC-TV.

Howard K. Smith, 'Close-Up' Series On ABC Nfy List

While ABC-TV is in the process of locking in its primetime schedule for 1963-64, the area of public service programming is still being mulled by web execs. No definite shows have been penciled in thus far and the fate of the Howard K. Smith stanza and the "Close-up" series is yet to be decided.

At this point, it does not appear that Bell & Howell will be returning with the "Close-up" series, but the web is committed to telecasting a series of documentaries to be made by the ABC special projects division. Whether this series of documentaries will be slotted in a regular position or telecast on an irregular basis is still up in the air. Howard K. Smith's role on the web is similarly uncertain in view of the fact that Nationwide Insurance has not signified that it will again pick up the tab for this half-hour of commentary.

ABC-TV execs indicated that despite the omission of public service shows on the prelim schedules, there'll be plenty of news specials and documentaries scattered around next season.

ROAD-TO-PROFIT KEYS 10TH ANNI

By GEORGE ROSEN

This Saturday (9) American Broadcasting-Paramount Theatres will officially mark its 10th anniversary. It's an event that represents a tale of progress, profits and poignancy.

When Leonard Goldenson took over ABC as it merged into his theatre chain (of which he had been president for the only three years of its separate corporate existence after the Justice Dept. anti-trust decree had spun it off from the old Paramount Pictures), he was surrounded by a first and second echelon of lieutenants which both broadcast and Wall St. observers believe may well have comprised one of the ablest groups of individual broadcast and show business executives ever assembled in one enterprise.

There were the three Bobs—Kintner, O'Brien and Weitman, now president of NBC, president of MGM, production chief of MGM, respectively. Also Ollie Treyz, then head of ABC Research and Sales Development, with his lieutenants Don Durgin and Dean Shaffner; Lee Johnson, then head of ABC Station Relations, Jim Stabile, ABC's general counsel; Bob Stone, then in ABC's Production Services Dept. All of them—except Treyz—are now with Kintner at NBC.

Back in '53, Monday, Feb. 9, started as an ordinary midwinter day in N. Y. On the third floor of 30 Rockefeller Plaza, ABC's President Kintner, was rushing through a typically busy crisis-packed day.

Business was bad and getting worse. Network tv billings were down to $1,000,000 a month. Losses were mounting. Bank balances were teetering at around $1,000,000. The FCC investigation into the proposed merger with Paramount Theatres, bogged down for months in the examination of Par's qualifications for television licenses to operate ABC's owned stations, made it impossible for the impoverished ABC to borrow money. Owner-chairman Ed Noble, who had kept ABC afloat with two personal advances to meet payrolls and pay the most pressing bills, was close to calling it quits.

For months the company had survived solely because of the Herculean efforts, of one man—Bob Kintner.

After lunch, Kintner called a meeting of his top aides in the front office board room which separated Noble's office from his own. In reviewing client prospects for the '52-'54 selling season, about to begin, they discussed their major clients: ABC had only 14 nighttime advertisers, Billy Graham Associates, Vitamin Corp. of America, Charles Antell, Sweets & Co.; Ironrite, Hotpoint, Gruen Watch, Skippy Peanut Butter, Sterling Drug, S. C. Johnson, American Chicle, Lorillard Tobacco, Procter & Gamble (which sponsored only one show, "Beulah") and General Mills, which was by far its largest advertiser.

They discussed their programs: "Billy Daniels Show", Walter Winchell, "You Asked For It", "Hour of Decision," "Hollywood Screen Test," "Inspector Mark Saber," "Beulah," "The Name's The Same," "A Date With Judy", Chicago wrestling, "The Lone Ranger", "Chance of a Lifetime," "The Stu Erwin Show", "Ozzie & Harriet", "Paul Whiteman Teen Club", "Live Like A Millionaire."

Such was the status of ABC at 3 p.m. that afternoon. No one could truly understand how far ABC has come in 10 short years without a brief understanding of how badly it was tottering in its final pre-Goldenson day.

At 3:02, Kintner's secretary appeared and asked him to step in his office and take an important call from Washington. Three minutes later, Kintner reappeared to tell his men that the merger was approved. They scattered to their various departments to herald the news that a new ABC was born.

To following morning the en-

(Continued on page 42)

Ratings on NBC News-Actuality Specials (Matching Com'l Segs) Ease Burden of Network Salesmen

NBC News tv specials are pulling higher audiences than ever. The network's research staff offers the observation that such programs in the fourth quarter of '62 attracted a viewership "just about the equivalent of those for television's average nighttime entertainment programs."

If anything, this information has again boosted the stock of Bill McAndrew, topper of news for the network. It's been a little rougher this year for NBC News to clear time slots for all the specials it has produced, and, quite conceivably, the fast track record of recent McAndrew-inspired specials will win a few more starting positions before the season is out. They'll be easier to sell now.

Last season NBC sales planning issued a report that news - actuality specials delivered over 8,500,000 total Nielsen tv homes, 6,000,000 average audience homes, and 23% of the available audience. The share of audience this fall was 29%, and, naturally, total and average audience also went up—2,000,000 in total audience and about 1,700,000 homes for average audience.

It is the first time since television news reached a state of prime time grace, that tv documentaries have given any real steady form of competition to straight commercial vehicles—the dramas, comedies, westerns, etc.

Naturally, NBC News had its rating bombs in the three months from October last, but the fact that NBC can claim a 29% share means that some of the documentaries had to do exceptionally well, by any tv standard, in order to lift up the rest on the average. The news specials for the fourth quarter of '62 were 26% higher in audience returns than those for the same period of '61, when they already showed signs of bringing news out of the dreary audience cellar.

There is obviously still no profit in news documentaries, but the combination of "reasonable" costs (e.g., just pay for time, in most instances) and higher ratings have attracted many sponsors to NBC News' tv output. Web says 19 different bankrollers have bought in. But there are still plenty of openings remaining for the rest of the season, if only because sponsors of news tend to like waiting until the last minute for any number of

(Continued on page 48)

Coming: '877-532-8861'

Coming up on the features-to-tv skeds is the Metro picturization of "Butterfield 8."

Some station guys are already wondering whether they'll have to change the title to its new number—'877-532-8861.'

Como Expected To Trim TV Sked To 5 or 6 Hours

They're lasing odds around NBC that Perry Como will not be back next season for his Wednesday night hour Kraft tv show, but that Como, instead, will elect to do perhaps five or six 60-minute specials. If so, these would be slotted in preempted time periods in various sectors of the nighttime schedule.

However, NBC is counting on a continued Kraft pledge of allegiance to Wednesday nights 9 to 10, with a new showcase of its own, via J. Walter Thompson. Understand the JWT boys have been scouting several dramatic properties.

A couple of weeks back Dinah Shore served notice that, save for perhaps one or two guest shots, she would not return to tv next season.

KEEFE BRASSELLE AS CARRY'S SUMMER SUB

Keefe Brasselle will star in an hourlong variety show, to be telecast as a summer substitute for the vacationing "Garry Moore Show" this summer.

The show, titled "Variety Gardens," will have the setting of an outdoor beer garden of the Gay '90's, functioning in the present. Guestars will be featured each week of the 13-week series, to be produced and directed by Greg Garrison. Series is an outgrowth of the Brasselle special telecast on CBS-TV last September, under the banner of Lunar Productions.

DEATHLESS 'DEATH VALLEY'

Picks up a 12th Year Renewal As Borax Rides Again

Hollywood, Feb. 5.

"Death Valley Days," which has been around almost as long as tv, is being renewed for its 12th season. U. S. Borax & Chemical sponsors and owns the spot-booked vidfilm series which is produced by Filmaster Productions.

Filmaster is already preparing scripts for next semester. McCann-Erickson reps U. S. Borax in this unique situation, where "DVD" is neither network or syndication, but spot-booked around the country in certain markets. Filmaster will begin production of next season's films in May. Robert Stabler, Filmaster prexy, is producer of series.

NBC's Belvins Retires

After almost 33 years with the company, Thomas Belvins has retired as manager of NBC's music and literary rights. He hits 65 this month.

Belvins came to NBC in April of 1930, as a "program builder" plus music director and conductor. In '32, he reorganized music functions at NBC and thus became manager of the entire musical setup. Before going into broadcasting with NBC, he was for seven years until 1929 general music director for Paramount film houses in New England.

NBC 'White Paper' Tues.-at-10 Slots

More details are now available on the breakdown of NBC-TV's Tuesday-at-10 slotting for next season. Four of Irving Gitlin's "NBC White Paper" hours are scheduled as part of the 52-week schedule.

As previously noted, Bell Telephone is committed to 22 musical-variety hours. The sponsor might well underwrite four of the other Tuesday-at-10 shows, they being NBC News actualities.

NBC News would definitely dominate the time period, since 32 of the stanzas will come from within its walls. But the walls contain many production units, as the Tuesday breakdown indicates. The Four "Papers" by Gitlin are, in general terms, considered part of Chet Huntley's 10 hours for that slot, that's because he narrates them. Evidently Huntley will do six shows on his own, probably with his present producer Gerald Green.

David Brinkley, undoubtedly to keep to his "Journal" format if not necessarily to the "Journal" name, will do 10 more of these Tuesday shows.

The remaining 10 will be actualities, to be divided among other NBC News department producers.

Brodkin, Others 'Disgusted' With N.Y. Vidfilm Curbs, Itch for Coast

By ART WOODSTONE

Herb Brodkin's Plautus Productions has been eyeing Coast telefilm production facilities as an outgrowth of its growing discontent with New York City as a film site. It is known that Brodkin & Co. has asked CBS-TV, which airs the producer's two N.Y.-made hours, to hunt out and price Hollywood studios.

Reliable sources cite all the traditional reasons for being unhappy with continued production in N.Y. and add one other factor — too many shows now being done in a city with such limited facilities and allegedly limited manpower.

A good guess, it is said, would be that Brodkin, who is as N.Y.-oriented a producer as exists today, will go to the Coast if all or most of the pilots shot here for next season actually get on the air as series. Brodkin's "Nurses" and "The Defenders" will definitely continue next season on CBS-TV. As it is, his shows have had their share of problems housing in N.Y., but if the George C. Scott's "East Side - West Side" makes it to the tv boards come fall, then another production will be competing for local facilities.

Nat Hiken could be doing either a continuation of "Car 54" or "The Magnificent Montague" for which he has made a N.Y. pilot. In either event, that eats up facilities.

Producer Robert Saudek has plans to do a series in N.Y. called "Police Emergency Squad." "Naked City," Bert Leonard's show, is still shooting in N.Y., and, of course, there is a continued and somewhat heightened schedule of Gotham-based feature films.

There are very few studios for filming in N.Y. and the competition puts the crush on space. Additionally — and considered more important in local film circles — is the feeling there is a shortage of trained technical personnel. It's never been a secret — dating back six years to a technical study by MCA on N.Y. filming potential—that good cameramen are at a premium in N.Y. Most of the good ones as a matter of practice, don't even get to do tv film or features, because they are "overwhelmingly busy" shuttling back and forth among N.Y.'s many teleblurb makers.

Traditional blocks to doing telefilm in N.Y.—and again these are items echoed in the early days of Bert Leonard's production ventures here, in MCA's comprehensive study—are the traffic, the multivariety of union contracts to be negotiated or recognized (as opposed to the more unified Hollywood labor setup), the shortage of studio space and tax "inconveniences." Lastly, N.Y. is not the most cooperative city for production; nary a producer will deny that privately.

If "Nurses" and "Defenders" move, it'll reportedly be an astounding move. Brodkin, his actors, most of his staff, are New Yorkers by inclination. But physical inconveniences are getting more and more irritating, it's understood.

Gallu's WB Exit

Hollywood, Feb. 5.

Producer Sam Gallu and Warner Bros. have parted company, the vidpix exec and studio "amicably" agreeing on a settlement of his contract.

Gallu, who has been at the Burbank lot for six months readying pilots, said "Warner Bros. and I have mutually agreed to terminate my contract, and I have effectuated a settlement with them, effective immediately."

Gallu plans to return to indie vidfilm production and is also plotting a feature film. He will hq at General Service studios.

Jokel No Yokel On Tint Specs

London, Feb. 5.

London impresario Walter Jokel has opted to make the first of his 10 musical spectaculars for Austrian tv in color. It will put up the cost by almost 50% to $140,000 but he is encouraged on possible returns by feelers already out to see the 90-minute show as soon as it is in the can. If it clicks he will make the bulk of the remainder in color, too.

This week Jokel's continental rep is in Rome signing Sophia Loren for the show. Others inking this week are Romy Schneider and Yves Montand. Conductor Herbert von Karajan has already signed to conduct the Vienna Philharmonic Orchestra in a special overture.

Jokel says NBC has already asked for an advance showing of the completed show and he is also having talks with other vidpic producers concerning international distrib deals.

"Color tv is imminent here in Britain," he says. "Apart from selling in other parts of the world I hope to have on hand a goodly stock of color stuff for the time when contractors might find it hard to lay their hands on stuff."

JACK BRICKHOUSE

WGN-TV, Major League Baseball and Brickhouse are synonymous in Chicago.

This season he'll bring you 148 exciting daytime, plus night out-of-town games.

He's exclusively on WGN-TV LIVE and LIVELY in CHICAGO

'Emergency Ward 10' After Six Years Still A Hot Item On BBC-TV

London, Feb. 5.

The longest running skein on British tv, ATV's medico "Emergency Ward 10," is doing the opposite to all theories as it gets older: its viewing figures are climbing steadily. More than three times as many customers are tuning in to it now than did when it was launched nearly six years ago in February 1957.

During the four weeks ending Jan. 13 this year, the average number of sets tuned in was 5,854,000. Its starting figure was 1,804,000 since when it has appeared regularly in the TAM national Top 20 charts except for the six months of the Equity ITV strike. Right through 1962 the show maintained a steady average of 5,300,000 for each of the twice-weekly segments reaching its own record viewing figure of 6,771,000 sets tuned in to the segment aired on Friday, Jan. 4 this year.

Currently it is the Friday slot—both segs go out at the same 7:30 p.m. time—which pulls in the bigger audience, 5,782,000 compared with 5,000,000 on Tuesday evenings, over the past six months.

Third Time Around For 'Third Reich' On German TV Net

Frankfurt, Feb. 5.

The West German television net is certainly doing its best to make sure that the Germans know about the horrors and atrocities of the Third Reich.

The massive 14-part series which played over the German television net originally two years ago, "The Third Reich," and which was repeated last year, is going to get its third viewing again in 1963.

The South German Television net has just rescheduled the powerful documentary and parts of the series continuing until May 12 over the First Program of the German television net.

Dunn's ABC-TV Slot

Richard M. Dunn has been named to the newly created post of director of daytime program development at ABC-TV, working under daytime programming chief v.p. Armand Grant.

Dunn joins ABC from Wade Advertising in Chicago where he had been director of broadcasting since 1960.

CBS Radio Pacts $2,500,000 Biz

CBS Radio, signing $2,500,000 in sponsor coin the first three weeks of the new year, expects sales in the first quarter of '63 to run some 20% ahead of the comparable period last year.

Network sales v.p. George Arkedis, in making the forecast, listed 15 sponsors who joined the CBS Radio roster in the first three weeks. They include Bristol-Myers, California Packing, Canada Dry, Church & Dwight, Florist Telegraph Delivery Assn., Ford Motor, General Mills, Goodyear Tire & Rubber, Kellogg, Philip Morris, Plymouth Division of Chrysler Corp.

In another development, J. M. Smucker Co., of Orrville, O., makers of jellies, has chosen "The Garry Moore Radio Show" as the vehicle for its first national ad campaign in any medium. Contract for Smucker's cosponsorship of the program for a minimum of 26 weeks begins March 18.

Arm & the (Vidfilm) Man

The New York City Police Department says it is not relaxing its strictures on tv film production in town but it feels that it is now taking a "more intelligent attitude" toward production.

Deputy Police Commissioner Walter Arm, a veteran at his job, pointed out last week that the Department was still not going to make available its official files to a producer but that if a producer "wants our help we'll help him toward greater authenticity." Arm gave a forinstance: Producer Robert Saudek was given permission to send two actors to police emergency school so that they could learn authentic police techniques. Before that, Jan Murray, who was prepping a pilot called "My 15 Blocks," based on N.Y. police, was allowed to sit around a precinct house to see how things were really done.

But Arm cautioned, commercial producers are still not allowed to shoot film in precinct house or use real police manpower. Arm said that actors must be used instead. Furthermore, even when it comes to documentary makers, the department is selective in whom it helps, and each case is "reviewed as it comes up." Documentaries, such as Irving Gitlin's "Police Emergency" for NBC News, followed real cops through their paces in real situations, meaning that police manpower and police equipment were used.

But, Arm said, the law and departmental policies limited the use of police even for documentaries. For one thing, the department didn't want too much interference of regular police duties for shooting documentaries.

JWT's Ford-Kraft 'Plot'

If J. Walter Thompson can get away with it, it'll have a nice one-two repositioning coup going for it next season. Purportedly this is what JWT has in the mind on behalf of its important Ford-Kraft clients:

First of all it would like to move the Kraft NBC hour out of Wednesday 9 to 10 where it's up against tough comedic slottings on CBS and next season will be going against ABC's "Ben Casey." Instead, JWT would like to shift the Kraft hour (it'll be a dramatic entry next season) into Thursday night 9 to 10 following "Kildare." But this would necessitate moving "Kildare" up half an hour and would also mean dispossessing "Hazel" from her 9:30 berth.

But JWT doesn't stop there. It would like to see "Hazel" move over to Wed. at 9 on CBS—the hottest half-hour availability on the '63-'64 sked since it follows "Beverly Hillbillies."

That, says the man, is what JWT would like.

What NBC would like is for JWT to behave like a good agency should, and not go around creating panic.

Biz Ventures (Show & Otherwise) Put Dick Clark Right Back on Top

By HERM SCHOENFELD

Onetime kingpin of pop music, Dick Clark is now the busy bee of the broadcasting biz. Still topping the ABC-TV daytime "American Bandstand" show, Clark is also doing a syndicated daily two-hour disk jockey show and a daily five-minute talk stint on ABC Radio. He's also the star of the UA-produced hourlong pilot, "Kincaid," which is due to be spun off on "Stoney Burke" this spring.

When the payola scandals broke a few years ago, Clark was asked to surrender his sundry lucrative interest in the music business, including interests in talent, publishing and disk distributing firms, or give up doing the "American Bandstand" show, which is owned by Triangle Publications. Clark gave up the music interests, but has since bounced back with sundry other business ventures, including holdings in real estate, hamburger stands and a bottling plant for the Dr. Pepper soft drink. Clark says his income is now about equal to what it was during his heyday in the music biz.

Still a purveyor of the top pops on "American Bandstand," Clark's main peg is being the spokesman for the younger generation. In "Kincaid," he plays the role of the social worker assigned to youngsters. This pilot is being considered by ABC-TV, which financed it, and if it's bought by the web, Clark plans to move to the Coast. In that event, he plans to discuss the point of origination of the "American Bandstand" with Triangle, but there's no question about his continuing that series for as long as Triangle wants.

Clark's two-hour daily disk jockey show, syndicated by Mars Broadcasting, has been bought by 10 stations to date. Clark can generally wrap up a week's worth of shows on a weekend. He also tours the bottling convention circuit for Dr. Pepper, tying in one-niter stands with rock 'n' roll troupes along the way.

Denny's RCA Berth

Charles R. Denny was named vicepresident and managing director of RCA International Division, vice the ankling Douglas Lynch.

Denny has been an RCA veep since '56 (in a shift from the NBC subsid) and is a board member of RCA Communications Inc. and RCA Great Britain Ltd. Denny reports to RCA group exec veep Charles Odorizzi.

Meantime, in the RCA press department, Henry J. Bechtold, onetime financial editor for UPI, was named manager of RCA product news and Benjamin I. French Jr. the company's trade editor.

Collins Blast At Amer. Bar Assn.

Washington, Feb. 5.

NAB prexy LeRoy Collins hit at the American Bar Assn. for "perpetuating public misunderstanding of the judicial process" in its recommendation for a continued ban on broadcast coverage of courts.

ABA's Special Committee on Proposed Revision of Judicial Canon 35 received testimony from NAB but still refused to lift its bar against broadcasters.

In its reasoning the committee pointed out that most state judges are elected and success in their political campaigns can be affected by communications media.

Loosening of Canon 35, committee said, might unduly subject the judges to potentially powerful pressures for a favorable decision on court room privileges.

Collins said the committee's remarks reflected "a shocking lack of confidence in the integrity and objectivity of the judiciary."

Collins also burned over ABA's rejection of an NAB-Radio-TV News Directors Assn. proposal to test broadcast coverage under trial conditions.

ABA's approach, Collins said, shows "both a lack of knowledge and understanding. It is reactionary and seeks to tie the hands of the American lawyer and judges to conditions which are doomed to pass away."

$1,000,000 SUNBEAM SPLURGE ON NBC-TV

Chicago, Feb. 5.

Sunbeam Corp. has made a somewhat unusual buy in NBC-TV's Saturday night movies for its upcoming seasonal sales push (Mother's Day, Father's Day, etc.). Instead of spreading its blurbs over the full week in a scatter plan, the sponsor is concentrating its prime time in the feature film at the rate of three per week. Idea is to show off its entire line of gift items to the audience captured by the movie.

In addition, the sponsor has bought a schedule of spring participations in both "Today" and "Tonight," the entire seasonal splurge coming to about $1,000,000.

New ABC-TV Biz

ABC-TV corralled some new business last week from Polaroid Land Corp., Derby Foods and Carter Products.

Deal covered participations in prime time shows over the first two quarters of this year.

AFTRA in Dither About a Zither

London, Feb. 5.

Less than 24 hours before she was scheduled to plane out from London to New York for tv engagements under an NBC contract, zither-singer Shirley Abicair received cabled advice that AFTRA had refused to grant her a work permit. Without the union okay NBC was compelled to cancel her projected tv shows.

Australian-born Miss Abicair, who last appeared on tv in America in November, had been firmly booked for two NBC dates, with two others in advanced stages of negotiation. She had planned to stay about three weeks.

News of the AFTRA turndown came to her agent, Harry Foster, in a cable from the William Morris agency on Saturday (2). She was all set to leave on the following day.

The last minute cancellation of the tour has turned out to be an expensive business for the entertainer. In the belief that she would be out of the country, Foster's agency turned down a number of offers.

Miss Abicair can offer no explanation for the AFTRA decision and is awaiting further news from New York.

SHAPE OF THINGS TO COME

ABC'S 'CASEY' TO WED; 'WT' MON.

ABC-TV has come up with a working schedule for the 1968-64 season which involves a radical shakeup of the web's programming strategy. Major changes involve the shift of "Ben Casey," a powerhouse for the web for the past two seasons in the Monday at 10 p.m. slot, to Wednesdays at 8 p.m. where it will be bucking CBS-TV's comedy emphasis that night. Thus shift, among others, is virtually set although the schedule is still open to changes, depending on the competition and advertiser buys.

Another major switch involves "Wagon Train," which has been penciled in as a 90-minute color series from 8:30 to 10 p.m. on Mondays, thus moving out of 7:30 Wednesdays bucking "The Virginian" on NBC-TV. "The Debates," which bowed to strong ratings early in January, has made the grade and will be carried into next season in the same Monday at 7:30 p.m. period. "The Breaking Point," a psychiatric series out of Crosby Productions, will fill the Monday 10 to 11 p.m. hole.

Tuesday nights retains "Combat" at 7:30 p.m., but otherwise represents a clean sweep with "Butterball Brown," a half-hour series about a minor league baseball manager at 8:30 p.m., "Ready For the People," a courtroom drama at 9 p.m., and "Mr Kingston," a U.A series, at 10 p.m.

The Wednesday night lineup is slated to open with a half-hour comedy, as yet not set, followed by "The Greatest Show on Earth" from 8 to 9 p.m., "Ben Casey" and "The Young and the Bold," a Revue series from 10 to 11 p.m.

Thursday nights will open with "The Flintstones" at 7:30 p.m., followed by Donna Reed and three more half-hour comedy shows, still to be locked in, until 10 p.m. when a new U.A series, "The Fugitive," has been set.

Friday nights will open with a U.A science fiction hour, "Stand-By," followed by "McHale's Navy," the Jimmy Dean show and the "Fight of the Week."

Saturday nights at 7:30 p.m. has "Stoney Burke" penciled in tentatively, but the web is still considering several other dramatic shows, including "Naked City" and a new series out of Selmar Productions, "Thunderhead." The rest of the night is locked up between Lawrence Welk at 8:30 p.m. and Jerry Lewis from 9:30 to 11:30 p.m. Sunday nights similarly is set with "Jamie McPheeters" at 7:30 p.m., followed by the two 46-minute shows, "Arrest" and "Trial" and winding up with "The Voice of Firestone."

"Wagon Train" has been scheduled for color telecasting, but the web is handling the first transmission on the same basis that prevails this season. Under this setup, the color is fed to ABC-TV o&o's and any of the affiliates that want it and agree to pay the extra line charges.

MINUTE CLIENTS EYE THIRDED 'EXCHANGE'

First sponsor breakthrough in half-hour version of "Fair Exchange" came this week with minute buys lined up for Procter & Gamble, Clairol and Manley & James.

Show premes in half-hour format, Thursday, 7:30 p.m., starting March 28. It originally had a 16-week run as a full hour program earlier this season.

Standard Brands bought participation in "CBS Reports" for 10 weeks starting tonight (Wed.); Sensony Mobiloil inked for minutes in "Alfred Hitchcock" starting April 5; DeLuxe Reading Corp. bought an alternate quarter hour in the "Alvin Show," starting June 30, and alternate quarter hours in "Rin Tin Tin," "The Roy Rogers Show," and "Captain Kangaroo," starting in September; North Woods Coffee Co. in "Captain Kangaroo" for six weeks starting May 30.

CBS-TV Flips Its 'Hot Flops'

The funniest thing's about to happen to half a dozen CBS-TV shows that can be classified either as hits (in most cases leading their time periods in the three-web rivalry) or approximating hit status. Yet they're all being lopped off next season's schedule to make room for new shows.

This unprecedented situation pertains to such properties as "Rawhide", "Debbie Gillis", "Real McCoys", probably "Route 66" (with final decision hinging on the availability of George Maharis as the star); "General Electric True" and "Dennis the Menace." In any normal season, on anybody's network, they'd all qualify as respectable candidates for another season's go-round—and most of them with built-in sponsorships.

What makes it all the more tantalizing (and putting CBS-TV prexy Jim Aubrey in a vulnerable spot in his quest to translate a hot schedule into something even better) is that, in most of the instances, tried-and-tested properties with happy Nielsen track records are being bumped to make room for shows that may sound good on paper or by virtue of past performance, but nonetheless represent major gambles.

For example, "Real McCoys" and "GE True" are getting the axe to make way for the hour Judy Garland series Sundays 9 to 10. "McCoys" on the latest Nielsen, despite the "Bonanza" competition, delivered a swamy 21.0 average audience rating. By anyone's standards, that's a hit. (However, since CBS owns it, nobody else can get it). "GE True", also opposite "Bonanza" doesn't fare as well, but the fact that NBC has been negotiating for an expanded hour version to alternate with DuPont suggests the potency of the Jack Webb package. Yet it's hardly betraying a secret the multi-million dollar investment in Judy Garland represents a calculated risk—since there's no guarantee of a full-season's lock-in on her services. Depending on any number of reasons, Miss Garland, some feel, might suddenly decide to blow the whole thing.

Similarly, Danny Kaye going every week for a full hour is felt to have the same element of risk and the dollar stakes are just as high.

In the Tuesday night reshuffle to make room for the new hillbilly "Ozark Widow" entry, "Debbie Gillis" gets yanked. That it's a hot property with lots of Nielsen mileage still ahead is evident from current dickers to switch it to NBC or ABC. "Rawhide", way out in front in the Friday night 7:30 to 8:30 sweepstakes, will be put on the shelf to make way for the new hour historical drama series. And "Dennis the Menace" bows to the new "My Favorite Martian" Sunday evening series.

The demise of the "hot flops", ironically enough, stems from the fact that CBS feels obliged to pour some fresh elements into a red hot schedule, so what shows do you let go by the boards? In contrast to the 36 to 50% overturn in programming that will pertain at both NBC and ABC, Columbia is only riding with about 20% new shows.

Still to be resolved is Monday night 10 to 11. It'll either be the new George C. Scott "East Side West Side" series or the Matt Rapp "Warden" series.

4 Star Freezout On a Successor Show to Powell

The word is in from the NBC brass that next season there will be no hourlong anthology from Four Star Productions on their (?) network. NBC-TV is presently trying to interest Reynolds Metals, half sponsor of "Dick Powell Theatre," in other shows on the '63-'64 schedule.

Until late last week, there was hope that a variation on "Dick Powell Theatre" would be done next fall. But the anthology by Four Star has been replaced on the NBC-TV sked for '63-'64 by the Richard Boone anthology series.

One of the major problems, as visualized by NBC programmers, is that the late actor-producer-director lent far more than his name and face to the hour. He was "an integral part of the machinery." They say that Powell pampered the show, and that it'd be hard to guarantee this same kind of care as was lavished on the Tuesday series.

Four Star could well replace the loss of the Powell stanza on NBC-TV with a major item called "Adamsburg, U.S.A." "Adamsburg" is highly thought of by the same NBC brass, who want to slot it into one of the later evening openings some other night than Tuesday.

Four Star prexy Tom McDermott did not approach any big name actors, at least not aggressively or officially, to front the anthology next year, because the production company first decided to make sure a series would be done on NBC-TV. Just the same, various NBC sources speculated that Rock Hudson or Jimmy Stewart could have taken over.

'MR. BLANDINGS' AS HAFNER-GREEN SPEC

Hollywood, Jan. 28.

Lee Hafner and Johnny Green have acquired tv rights to "Mr. Blandings Builds His Dream House" from author Eric Hodgins and RKO, with plans to produce property as one of several new 90-minute tv musical specials. Pair have formed Lee Hafner-Johnny Green Productions for the projects.

Hafner will adapt property for tv with John D. F. Black, with Green doing original music. John F. Dugan goes to N.Y. this week to meet with net execs and sponsors on the project.

"Blandings" was filmed in 1948.

ABC's Jim Hagerty, Lawrence & Bergman As a Traveling Act

Philadelphia, Feb. 5.

WFIL-TV is handling the baby for a new "news act" that will break in here when three big guns ABC—v.p. Jim Hagerty, Bill Lawrence, White House correspondent, and Jules Bergman, science and space expert, team up for the Philadelphia Fellowship Commission's luncheon at the Bellevue-Stratford (7).

ABC thus far has not been able to field a traveling troupe similar to the news caravans put out by CBS and NBC. To take up the slack the web has picked on its top man Hagerty, yet N.Y. Times political pundit and later press secretary for Thomas E. Dewey and former President Eisenhower.

Fellowship Commission group, representing top civic figures, furnishes a good cross-section break-in audience for Hagerty, Lawrence and Bergman. If the news act clicks in Philly, they'll work other major markets as a unit. WFIL stations is doing the promo for the event with audio and video spots by the guests.

CBS Dickers GE For Judy Hours

General Electric, which for years has occupied a half-hour Sunday evening slot on CBS-TV, is being offered first crack at half-sponsorship of the "Judy Garland Show," which moves into the 9 to 10 p.m. period on CBS-TV next season.

General Electric this season had the Jack Webb-produced "GE True" slotted Sundays at 9:30 p.m. (NBC-TV has been dickering for expanded hourlong excursion Sundays at 10 p.m., alternating with DuPont drama). Sponsor GE, though, is being weaned by CBS-TV, as are Armstrong and U. S. Steel, all longtime CBS-TV advertisers whose shows had been yanked off next season's schedule.

Armstrong has elected to buy half-sponsorship of the "Danny Kaye Show," to be telecast Wednesday nights. An affirmative response from U. S. Steel also is expected. Total tab on the show is $14,000,000 for the year. Tab is similar on the "Judy Garland Show," $7,000,000 per sponsor.

COLGATE SCRAMS 'DOBIE'

Colgate, effective March 12, bows out as alternate half-hour sponsor of CBS-TV's "Debbie Gillis."

NBC's Get a Crush On Andy Williams But Clients Ain't

For awhile last week it appeared as if Andy Williams would be around again next season, this time in an hour at 10 p.m. on Fridays instead of 10 p.m. on Thursdays. It doesn't seem so now, despite the singer's popularity among NBC execs, and the reason his chances are down to next to nothing is because the network can't find major sponsor support.

Rumor was that NBC-TV was after Ford. It turned out last week that the web was also after Chevrolet (evidently after Ford said no), but Chevy wasn't yet ready to commit to alternate halves of the Friday Williams taped stanza. NBC had its problems this season with the system of sponsorships of Williams on Thursdays. Scatter plan (participating minute) sponsors moved in and out of the hour like so many moontides, causing great bookkeeping and rescheduling problems.

By and large, NBC-TV doesn't have anything against participating sponsorships, particularly since they provide a reasonable buck when, in other circumstances, sponsors might float to some other network in case of an NBC program failure; NBC lets 'em shift. But a show like Williams' musical stanza evidently invites more than the normal share of shifts, and the show consequently isn't sold out. One of the shifters, for example, has been Kimberly-Clark.

Another major program on NBC-TV reportedly hangs on a car manufacturer. "Empire," which the network has tentatively slotted for Fridays between 8:30 and 9:30, has Chrysler as half bankroller of the weekly contemporary western.

Program, out of Sreen Gems, is now seen on NBC-TV Tuesdays at 8:30.

DICKER 'MATCH GAME' FOR NIGHTTIME, TOO

Now that the Goodson-Todman daytime "Match Game" appears to be off and running on the NBC-TV schedule, the network is talking about converting it into a once-weekly nighttime attraction as well. It has tentatively been penciled into the Tuesday night 7:30 to 8 period on the '63-'64 sked.

On the other hand, it appears that the nighttime "Price Is Right" has had it. It's been written out of the network's tentative schedule, having taken a beating this season in its Monday night 8:30 period opposite Andy Griffith.

NBC-TV'S GOT A PEDDLIN' SKED

As the pilots came out and were screened last week by Walter Scott and his program aides, NBC-TV's '63-'64 schedule began to take sufficient shape for the network to go out and start peddling.

The prime time lineup still has holes in it. Monday looks like swiss cheese or the mouth of a crone, but, on the other hand, there is to date a most legitimate view available of what is in, what is out, and what is iffy. An "if" is better than nothing, producers feel at this point in time.

The big if Sundays is what Procter & Gamble will do at 8:30. The soap controls that time period next season too, but there is a question as to whether Nat Hiken will choose to continue "Car 54." He had hoped to move over and do a series called "The Magnificent Montague" and thus get two half-hour series on the air simultaneously. But the man he had in mind to produce "54" for him has gone to other fields. There is nonetheless a pilot of "Montague," with Dennis King and Myrna Loy, and P&G could take that, or then again pick one of its own shows. Otherwise, Sunday is slot, with Disney at 7:30, "Bonanza" at 9 and DuPont at 10.

Monday's the problem. Official network sources insist that the features they are presently inserting will not—repeat, "will not"—be back in the fall. This leaves a large hole, between 8 and 10 p.m., not to speak of the hole existing at 7:30. Plot at the moment is a 90-minute drama, perhaps an enlargement of "Adamsburg, USA" (but that's strictly speculation), at 7:30 or 8, and some unofficial NBC sources (call them the loyal opposition) are still hoping the movies click in a hurry and soften the steeled hearts of the hierarchy.

The only item of certitude on Mondays at NBC is Mitch Miller. He's going to be the 10-11 p.m. entry, and "that," said one exec, "is that." Mitch is now being hurt in a relatively early Friday slot.

Tuesday at 9 will definitely see a new hourlong anthology, done by Richard Boone and Clifford Odets. NBC has already ordered up a full series. From 10 to 11 next season, it's a connection of Bell Telephone "Hours" and NBC News programming. The early part of the Tuesday schedule is more tentative: NBC is high on a Metro hour, about a highschool teacher, called "Mr. Novak," and consequently has assigned the 8 to 9 time to the show. It'll stay there if some sponsorships adhere in the near future.

Wednesday, NBC notes with pride, it'll be "The Virginian," again the 90-minuter to open the sked. Perry Como's return is in the hands of the lords from Kraft and himself. The psychiatry of "11th Hour" seems finally to have calmed the leaders, so it is good for another go-around at 10 on Wednesdays.

Thursday is all guesses for 7:30 to 8:30, and today's favorite might

(Continued on page 40)

CBS May Find Solution To Keep Gleason Happy Itself to Return in Fall

Odds look better that Jackie Gleason will return to his Saturday night CBS-TV showcase next season.

Plan now being evolved is to have Gleason videtape segments of a future Saturday night show each time he does his full hour show. Instead videtaping 60 minutes weekly, he would videtape 75 minutes, for example. In that way he would build a backlog of material which would be threaded for a show every fifth or sixth week, allowing him to rest that particular week. Main stumbling block to Gleason's return has been his insistence that the week-in, week-out pace is too taxing for him.

Omaha's Prime Beef vs. FCC: 'It's None of Your Business'

Omaha, Feb. 5.

The FCC inquiry into local live television programming on the three tv stations in Omaha—KMTV, WOW-TV, KETV—dragged into its second week with witnesses, the public and the tv stations, still wondering—why.

The temper of many of the 125 witnesses that appeared before the FCC hearing board during the long drawnout and wearying sessions was probably best indicated by one of the witnesses John Tate of the Midwest Employers Council who told the FCC "It's none of your business" what type of local live programming the three Omaha stations provide for their local community as long as they fulfill the community's needs.

Many of the witnesses heard during the last three days of the hearings censured the FCC for their "encroachment" on local community affairs while complimenting the three stations on their outstanding contributions to civic betterment.

Despite the overwhelming preponderance of favorable testimony on behalf of the stations however, the tenor of the inquiry seemed to have been set by Commissioner E. William Henry's midweek statement that "The citizens of Omaha seem to be well satisfied with the programming the three stations have been doing. Whether or not this will satisfy the requirement of the FCC policies remains to be determined."

This was in direct contrast to the Commissioner's opening statement of the hearing in which he assured the witnesses and the Omaha public that the inquiry was not meant to "impose our wishes or tastes on the Omaha people nor dictate programming for the three tv stations" but to gather information on local live programming in a typical market containing three VHF stations.

The later line of approach to the Omaha hearings might well justify all the sound and fury whipped up earlier by NAB's Gov. Collins, Nebraska's Senator Carl Curtis and Governor Morrison and other groups and individuals who voiced their disapproval of the propriety of the FCC hearings in Omaha.

With the parade of witnesses winding up their testimony late last week, station WOW-TV was the first of the three stations to testify on Friday (1).

Frank Fogarty, executive v.p. of Meredith Broadcasting expressed his concern over certain commission programming regulations and the commission's interpretation of these regulations "I urge," he said "that the programming regulations,

(Continued on page 40)

Firestone Statistics: If You Go Off-Web You'll Get Off Net

All the talk about the impressive ratings of the off-web properties is well and good, but Four Star Distribution veepee and general manager Len Firestone says equally important—and often overlooked—is the competitive price advantage of the off-net properties vs. feature films.

Recently back from a Coast swing, Firestone takes as an example the San Francisco market. A feature film package for which the original asking price was $6,000 a picture, was finally offered at under $5,000 a picture. Same time, the asking price on Four Star hour off-web was $1,000 per episode, with the final offer around $800.

Total cost of the feature package, 124 titles, came to around $600,000 against less than $55,000 for 26 episodes of the off-web hour show. Taken down to a half-hour, the feature films figuring a single run, cost around $1,000 per half-hour against about $400 per half-hour for the off-web series.

And in Los Angeles, Firestone says, the total cost of the feature package would run to $2,140,000 against $105,000 for the 26-hour off-web package: that's about 101 hours against the 26!

Jim Bishop Set For OF War Segs

Official Films will produce another half-hour series of 26 episodes from the film archives, this one dealing with the major battles of World War II with author-columnist Jim Bishop as host and narrator.

Each segment will have with Bishop a survivor of the engagement from both the U.S. and enemy sides to give the stations a personal point of view. Bishop feels the time is right for telling both sides of any battle of WW II. "The great triumph, the awful mistakes, the accidents and the motives are now all available," he says.

Series will be produced by Sherman Grinberg who has been production supervisor on both years of Official's "Biography" series produced by David Wolper and scored by Nelson Riddle in video. Riddle has scored "Naked City," "Sam Benedict" and "Route 66" among going network series.

Titled "Men at War," the initial subject of the series will be "Iwo Jima," which is now nearing completion in Hollywood. Among other episodes will be the Battle of Stalingrad and Rommel's desert campaigns.

Official prexy and exec producer of the series Seymour Reed says the series is intended primarily as dramatic film entertainment—"We won't try to prove we won every battle of the war. The mistakes of both sides will be shown, heightened by the emotional impact of the personal experiences of survivors."

MGM-TV WRAPS UP A MAJOR MEX SALE

MGM-TV has wrapped up a major program sale to Emilio Azcarraga's Telesistema Mexicana, Mexican tv network. Deal involved four program series and 187 cartoons and short subjects. It's believed to be one of the largest single program sales ever made in Mexico.

Four series are "The Eleventh Hour," "Zero One," "The Thin Man" and "Father of the Bride." Short subjects are 52 "Our Gang" comedies and 135 cartoons. Deal was handled by John J. O'Brien, MGM-TV supervisor of South American sales, and Fernando Diaz Barrosa, of the Mexican web.

18-MARKET SALES ON KING'S 'TRILOGY'

King Features Syndicate's new cartoon "Trilogy" racked up new sales this week, with deals made by Triangle Publishing for WFIL-TV, Philadelphia, and its five other tv stations. Total sales now are 18 markets.

Also sold on the "Trilogy" in the past week were WTTV, Indianapolis; KIRO, Seattle, and KSL, Salt Lake City. The KFS package, 130 five-and-a-half-minute cartoons in color, includes "Beetle Bailey," "Barney Google an' Snuffy Smith" and "Krazy Kat," all established KFS comic-strip properties.

Two major toy advertisers, Ideal and Kenner Products, have committed to extensive schedules of spots on the local airing of the KFS cartoons in most major markets.

Liberal Party Asks Probe Of Air Time Nixing

Liberal Party of New York State urged the FCC to investigate the refusal by three NYC radio stations to sell it airtime for a regular program of "educational discussions on current events and problems." The party, which polled over 400,000 in the '60 elections, named WMCA, WQXR and WNBC.

A spokesman for the political body said this week that it's about time the Government determined whether it's fair to refuse political sponsorships outside of election campaigns. "Are political parties under democracy supposed to be silent and unthinking during 10 or 11 months of the year?" the Liberals queried.

The Liberal Party in NY said it wanted to establish its own discussion format, pick its own guests and own topics. It asked for particular time periods at WNBC and WMCA. The WNBC rejection, the party states, never mentioned the problem of time periods but the station was quoted as saying, "We have now concluded that we do not desire at this time to accept the series proposed by you." The specific reason for the refusal was given to the Liberals by the NBC exec.

WMCA, on the other hand, was asked to supply a bi-weekly time period of 15-minutes sometime between 10:30 and 11 p.m. WMCA responded that the time was reserved for WMCA produced news and public affairs, but that Barry Gray, who is heard nightly from 11 p.m. to 1 a.m., programs a "wide variety of different views" and that the Liberal Party should contact Gray's producer.

To that the party said that they were aware of Gray's program but felt it was essential that a principle be established whereby a political party can program its own discussions.

There is no knowledge of an "off-election" program sponsored either singly or regularly by any political party. As for the Federal government, there is no clear policy either as to the rights of a political group seeking to sponsor a radio or tv program series. Indeed, there are moments when some of Washington will applaud raids and tv operators for maintaining strict supervision of their programming and other moments when government sources will loudly berate the industry or parts of it for allowing outsiders to control content.

BERNHARD'S V.P. STRIPE

Harvey Bernhard, business administrator at Wolper Productions, has been elected veepee and treasurer.

Also named to the board of directors, Bernhard has been with the production company for two years.

Tap Bonquer For UA Foreign Slot

Herbert H. Bonquer has been named v.p. in charge of foreign operations for United Artists Television and v.p. of United Artists Associated. He fills the spot vacated by Manny Reiner, who moved over as v.p. in charge of foreign sales for Four Star Television.

Bonquer, as UAA foreign topper, will headquarter in N.Y., supervising the sales of UA-TV vid-film series and UAA features and shorts, currently in distribution in over 50 countries. He's due in N.Y. for confabs, where policies on the opening of new foreign offices will be formulated. UA-TV and UAA currently have their own foreign sales offices in six or seven key foreign areas.

Foreign sales of UA-TV and UAA properties now accounts for about 14% of the total sales of the two companies, both of which are subsidiaries of United Artists. Catalog for foreign sales is composed of over 3,000 episodes or over 30 series and 2,500 features and shorts.

Bonquer has been part of the United Artists family since July, 1957. He joined United Artists as an exec in the Continental office in Paris. In January, 62, he switched over to tv, becoming sales manager for UA-TV.

British TV & the Common Market

London, Feb. 5.

Doubts about the effect on business that the collapse of the Common Market talks might have, are not apparent in the minds of British tv reps with the job of selling material to Europe and Africa. It is not easy without this factor, and it has never been easy.

In fact it will not be easy—whatever the form the economic or political reshaping of Europe takes—until there are more stations, more channels and more air time. At the moment it is a buyer's market with very few countries able to boast much above the average of 4-1-2 hours entertainment screen time per day. This does not count some who have a little afternoon time which is rarely used for anything but purely local semi-educational tv.

With such small time budgets the market is bound to be a tough one and it is hardened by the lack, usually, of real alternative networks. Owing to the newness of tv on the mass of the continent and the Middle and Far East (apart, of course, from Japan) there is no undue strain in finding formats or subjects. "Popeye" sells as well as "Danger Man" or "Sir Francis Drake," "Lassie" or "The Saint." Singapore which is just opening a station with telecasting one hour per day for the first three months increasing then to four hours a day, has already bought from ITC "The Scarlet Pimpernel," "The Adventures of Robin Hood" and "The New Adventures of Charlie Chan".

The only real hurdle once shortage of air time has been reconciled, is the censorship found in most of Europe—almost frightening to a British tv man used to the uncensored, broadminded approach here at home. "The merest trace of violence is out in Scandinavia, for example," instances Elkan Kaufman ITC sales' topper for the eastern hemisphere. "Divorce or similar marital laxity is out in Italy or France. Germany too is hot on soft-pedaling most kinds of violent action which is not purely adventure or which comes too close to being feasible in everyday life.

"When you take a program over there to sell you find perhaps a whole viewing committee going it the once over, including a teacher, a clergyman and a psychiatrist apart from the purely tv entertainment men. And it is no good offering them just one pilot. On the continent when they pick a program they want to see each and every segment of a series passing each one on its own merit."

But when they do say yes the orders are firm and the money is strictly according to the rates laid down officially.

There is little cutprice suggested or expected, no wheeling and dealing. If they want it and you've got it they'll take it—and pay.

FCC Warns Stations Licenses May Be Jeopardized by Combo Ad Deals

Washington, Feb. 5.

FCC has warned stations their licenses may be imperiled if they enter into combination advertising deals.

Commission averred it has received word of two or more stations in the same area offering combination rates to advertisers through a rep acting directly or indirectly for all the stations.

Not only does this policy "raise serious questions" under anti-trust laws, but also it conflicts with Commission policy and the public interest, FCC said.

FCC stated bluntly it expects stations to comply.

Commission's notice was pegged on its responsibility to "take cognizance" of policy underlying anti-trust laws even though it isn't to enforce them.

Also raised were the questions price fixing and Commission policy on multiple ownership and "arms length competition."

In New Frontier vocabulary, FCC's statement reads like a Robert Kennedy to Newton Minow pass pattern.

If such combo practices are going on and if they come under the purview of anti-trust laws, it is

(Continued on page 40)

Pabst Pacts Braves

Milwaukee, Feb. 5.

Pabst Brewing Co. is cosponsoring the 26-game television bundle of Braves' baseball games for 1963, on behalf of Blatz suds. Pabst brews for Blatz now.

According to James C. Windham, Pabst president, and George Comte, veepee & general manager, WTMJ-TV, there will be a Wisconsin network, comprising WKOW-TV, Madison, WSAU-TV, and a Green Bay station. First regular season game to hit tv screens will be opener, Braves-Pittsburgh on April 9.

Wolper Par News Buy for $500,000

Hollywood, Feb. 5.

Wolper Productions has purchased Paramount News from Paramount Pictures Corp. for a price which may reach over $600,000, according to prexy David L. Wolper.

The transaction includes the entire news film library throughout the world, which, according to Wolper, contains more than 10,000,000 feet of film and covers every news event of the past 36 years. New name of the company will be Wolper Newsfilm Library, which immediately becomes another division in the expansion and diversification of Wolper Productions.

The Paramount News Library will be closed for a period of three weeks, disclosed Wolper, during which time reorganization and personnel changes will be made. New plans for the newsfilm company will be announced at that time.

Paramount News was a pioneer in the field of theatrical newsfilm. The subsid 'The Eyes and Ears of the World' started in 1927. One hundred and four issues of Paramount News were produced and released annually during the 36-year period.

ALOHA'S 2D FMER

Honolulu, Feb. 5.

Honolulu's second FM station, KPOI-FM, will go into operation Feb. 15, broadcasting from 5 to 11 p.m. daily and stepping up to 30 hours daily by fall.

Bruce Hamilton is manager of the station, a companion to KPOI.

Avert IBEW Strike On Mpls. WCCO

Minneapolis, Feb. 5.

A strike of 50 electrical workers, International Brotherhood's Local 292 members, which would have halted programming on WCCO-TV, CBS affiliate here, was averted at 1:20 a.m., a few hours before it was scheduled to start.

Differences were principally over the union's pay boost demands. With the assistance of a state labor conciliator and a U.S. conciliation commissioner, a last-minute agreement was reached on a new two-year contract at the early morning conference.

A less-than-demanded boost will provide for $6 a week wage increases each year. Under the settlement, the men will be earning $162.50 a week the first year, retroactive to Oct. 4, 1962, when the previous contract expired, and $172.50 a week the second year.

Also, the new contract calls for three-week vacation after 16 years, instead of 15 years, as previously.

N. Y. FM: RIDDLE-ON-A-FIDDLE

FM's New Sounds & New Coin

American Express, via Ogilvy, Benson & Mather agency, is reportedly placing $500,000 in "quality music" FM radio buys in the top 20 markets. General Electric's radio-tv division is producing four hour dramas in stereo with big name stars for the company's "GE Musical Theatre" running on the WQXR Network of more than 40 stations.

American Express, which is spending the half-million in a promotion of the company's credit card, has reportedly made a 100,000 placement for 24 of the FM Group Sales reppery's 40 stations (outfit handles clusters of fmers in major markets). Markets covered in this buy are Los Angeles, Chicago, Detroit, Boston and Washington. Company is also buying some am "good music" stations around the country.

FM Group Sales, incidentally, was formed this year and has already charted Texaco, Philip Morris, United Airlines, Curtis Publishing and Mazola.

GE's stereo dramas, which will be slotted once a month on the company's Wednesday, 9 to 10 p.m., slot on the WQXR web, will be adaptations of "Turn of the Screw," starring Agnes Moorehead; "Fall of the House of Usher," with Joseph Cotton and wife Pat Medina, "Billy Budd," starring Peter Ustinov; and "Visit to a Small Planet," with Cyril Ritchard.

Hi Brown, vet radio producer of "Inner Sanctum," "Thin Man" and "Grand Central Station" among other series, will produce and direct at least two of the plays. Properties have been selected with an ear to their stereo suitability and will emphasize imaginative use of sound effects etc. About half of the WQXR stations are equipped to broadcast stereo. The plays will be aired monaurally on the others.

P-D Brown calls it "a way for radio drama to return to large and anxious audiences who have missed this form of entertainment since the advent of tv." GE's agency on "Theatre" is Young & Rubicam.

INVITES SOME STRIDENT TONES

In the current FCC tussle with radio problems, the commissioners will no doubt be considering the proposal to wipe the duplicators off the FM band. A good focal point for study would be New York's sublime-to-ridiculous FM situation.

In programming, New York, with 14 pure FMers and 15 duplicators, is probably the most diverse FM market in the country. Commercially, it could be the lousiest.

There are four, pure, commercial FM outlets. Their total gross (FCC records) for 1961 was $170,000. Plight of New York's FM broadcasters who are looking for a profit is in the sublime (from a listener's standpoint) competition. Survey of a year and a half ago indicated that half the city's considerable FM audience is satisfied to listen to WPAT, the Paterson, N. J., station famed for "good music," and WQXR, the N. Y. Times station featuring classical, light-classical and musical comedy seg. Both are important outlets on the AM band. Then there is WABC, the ABC network flagship that has rocked and rolled itself into a high-rated AM position with an FM all-news operation since the start of the N. Y. newspaper strike. Also flagships WNBC and WCBS for radio web sounds, and WOR for news and talk, talk, talk.

Add to that other potent FM duplicators, solid old middle-of-the-road-music WNEW, and the ethnic offerings of the newest FMer, WLIB. Not to mention the genuinely classy classical programming of the city's own non-commercial WNYC, or the fine jazz of labor's WEVD, named for Eugene V. Debbs.

Nor is there any letup in the audience drive when it comes to the other pure FM operators on the New York band. There's Pacifica's WBAI, which in spite of Doddlings and gnattings has given New Yorkers a lot of excitement in diversity. There's the Riverside Church station, WRVT, which could be the most audacious when it comes to the presentation of modern classical music which also could have the area's best jazz show in the Ed Beach "Just Jazz" strip daily from 5 to 6:30 p.m. and Saturdays from 9 a.m. to 3 p.m. (the hippies put on their shades to listen to that sunshine Saturday sex), and which was featuring an extended p.m. interpretive news spread long before the newspaper strike just for kicks, maybe. Incidentally, about Riverside Church—it has been described by a broadcast man as nonsectarian, non-denominational and non-segregated — "in other words they don't know what they are." They know how to program, however.

Then there are FMers on Long Island that can't cover Manhattan, but put a drain on the LI sal for Manhattan operators.

While FM has hardly emerged

(Continued on page 40)

WCBS-TV Incepts All-Night Pix As Walt Waltzes Into 24-Hr. Operation, But Is It Practical Elsewhere in U.S.?

Hot 'Cuff' Stuff

Chicago, Feb. 5.

Norman Ross, who hosts the post-midnight Sunday conversation show, "Off the Cuff," on WBKB-TV here, will devote three upcoming outings to the subject of sex and its social problems. First one, skedded for Feb. 25, will deal with homosexuality and lesbianism. Next will take on prostitution, and the third premarital sex and adultery.

Indicating the level on which it will be discussed, the only panelist set so far is Father James Jones, Episcopal priest who operates a halfway house for ex-cons, St. Leonard's. He'll participate in all three discussions.

Around the clock viewing in the No. 1 market of the country becomes effective Feb. 26 in N. Y., when WCBS-TV begins telecasting features in the wee hours of the morning.

Plans call for the telecasting of pix after the "Late Late Show" until the station signs on for the new day at 5:45 a.m. weekdays and 7:15 Saturdays and Sundays. WCBS-TV, which probably is the most lucrative station operation in the country, thus becomes a 24 hour channel with that CBS eye trademark never even blinking.

WCBS-TV station topper Norm Walt, while high on reasons for his station's move into a 24-hour operation, was reluctant to forecast any large scale adoption of around the clock operation in markets throughout the country. Walt said that N. Y. with its large metropolitan area and diverse population, working habits, etc., represents more of a unique market. Only markets that he's aware of with particular stations operating 24-hours daily are Los Angeles and Las Vegas. For N. Y., Walt feels there's a large audience in the wee hours of the morning, large in the sense of being an economical buy for advertisers.

"Late Late Show," which winds up at either 2:30 or 3 a.m. in the morning draws an average rating of 5, over a seven night period, he pointed out.

Despite Walt's feeling that N. Y. market is unique, WCBS-TV's experience will be watched closely by those with product to sell, and by station operators in other large, diverse metropolitan areas. It's a rubber crest in the trade that things don't catch on in the rest of the country until they're tried in N. Y.

One television house, Independent Television Corp., tried to open up late hour telecasting, offering to share sponsor revenues with stations in return for product. ITC, in event no sponsor coin was attracted, was willing to give its product [illegible]. ITC had some nibbles, but no major market deals seemed to have been swung.

Thrust of the number one station in the top market of the country into 24-hour programming, features in the case of WCBS-TV, is a development of a different dimension.

WCBS-TV chose Feb. 26 to start its 24 hour operation because Feb. 26 [illegible] the 12th anniversary of the "Late Show." "Late Show" and the station's subsequent [illegible] "Late, Late Show" currently are virtually sold out. [illegible] feature slots of the [illegible] by the 24 hour operation [illegible] the title of "Late, Late Show, Parts Two."

(Continued on page 48)

Daystar Vox Pops Viewers

Unique 7,000 Sampling Undertaken as Guide On Future Production

Hollywood, Feb. 5.

An unprecedented grass roots poll whereby an indie telefilm producer is seeking to ascertain the television views of approximately 7,000 Americans—a cross-section of opinion-makers in the country—is being launched by Daystar Productions' prexy-exec producer Leslie Stevens. On Feb. 11, Daystar is mailing questionnaires about tv to this huge segment, one larger by far than that polled by the professional survey-takers of tv.

The questionnaires are being mailed to educators, businessmen, civic leaders, tv columnists, editors, presidents of service clubs, school administrators, in 216 cities in all 50 states. It's an immense undertaking, particularly for an indie company, and the initial budget allocation for the first mailing is $12,000.

The project has been underway at Daystar on the q.t. for the past six months, Stevens having placed Daystar associate producer Ron Silverman in charge.

To operate this poll, Stevens set up a Daystar subsidiary, a non-profit association called Arteena, an analysis of nationwide tv entertainment attitudes.

Daystar's Arteena will eventually gauge the comparison of production and programming policies, if the poll is as successful as Stevens believes it will. "We are going

(Continued on page 40)

WISN-TV's 76G Telephone

Milwaukee, Feb. 5.

Annual March of Dimes telethon raised over $76,000 in 18 hours 40 minutes continuous telecasting on WISN-TV.

James F. Lipscomb, head of UNIVAC computation center, indicated final result might hit $76,003. The 1961 bash hit $82,000.

Names included Bruce Yarnell of television's "The Outlaws," and Jayne Meadows.

'Piper's' Pronto Payoff in Sale To Canada Web

Toronto, Feb. 5.

For first time in Canada after showing two pilots, tagged "Mr. Piper," Independent Television Corp. has sold 39 half-hour slots to the English and French tv webs of the Canadian Broadcasting Corp. Seven segments have been completed with sponsorship and time slots to be allocated by the CBC this Fall. Ditto goes for Associated Television Ltd. for telecasting in Britain.

ITC previously produced the "Cannonball" truck, "Arrow" and "Last of the Mohicans" series in their Toronto studios and crea which were sold to the CBC and abroad to the U. S., U. K. and Australia.

Shot in color, although CBC will telecast in black and white—kid series, starring Alan Crofoot, deals with four segments labelled Tale Times, Port of Calls, Bag of Tricks and Animal Farm. First time in Canada of color for world markets. "Mr. Piper" series is being produced at studios of Pied Piper Films Ltd., Toronto, with production-distribution agreement entered into by ITC with Pied Piper Films Ltd. and Allan Wargon Ltd., latter two Canadian companies.

Executive producer is Allan Wargon, with Hershel Harris, veepee of ITC, swinging the CBC deal. Press releases are being handled by Donall & Harman Inc., N. Y. John Pearson, in charge of international sales, was up from New York. Contacted were A. Keith Morrow, CBC regional director; J. D. Nixon, CBC director of network programming; David Clee, director of curriculum for the department of education.

WPIX's New Batch Of Documentaries

New York independent WPIX-TV has blueprinted a monthly series of hour documentaries titled "Special of the Month," which will preem Feb. 19 with the previously announced treatment of Eva Peron, "The Most Powerful Woman of the Century."

Producers will be Walter Engels and William Cooper, creators of the station's previous documentaries, "The Secret Life of Adolf Hitler", "Castro, Cuba & Communism", "Universe", and "The Russian Revolution".

Other subjects in the monthly series, which will run through the winter and spring in prime time slots, include the war in Vietnam, Benito Mussolini and the emergence of "the awakening giant," South America.

Chi's Hot 4-Way Race for Late Nite Audience Laurels

Chicago, Feb. 5.

The entry of the "Steve Allen Show" in this market three weeks ago appears to have thrown the 10:30 to midnight weekday period up for grabs. Where previously NBC-TV's "Tonight" was the runaway leader, often getting ratings that exceeded the sum of the three competing feature films, its audience has now been cut down to competitive size so that there's only a few points difference between first place and fourth. At least, that's what indicated by a number of ARB coincidentals ordered by three of the stations.

Sets-in-use for the period remain in the 40s, which is what they have been for some time, so it would seem that the Allen show hasn't created new latenight viewers but only skimmed off part of "Tonight's" share.

First week coincidentals ordered by both WBKB, which has the Allen show, and WBBM-TV didn't agree as to who's on first although they were both ARB surveys, but nevertheless suggested that a new pattern had been formed. Those initial coincidentals had been discounted by NBC's Chicago, WNBQ, because (1) Johnny Carson had been away that week and "Tonight" was being fronted by Jimmy Dean and (2) it seemed probable that Allen was getting a curiosity tune-in the first week that didn't necessarily represent a viewing habit.

So the second week WNBQ ordered a Monday through Thursday coincidental, and this one showed "Tonight" leading with a 13, the Allen show second with an 11, WGN-TV's movie a 9 and WBBM-TV's film an 8. The approximate pattern was borne out by WBKB's [illegible] for the same week, which gave "Tonight" first place with a 12.6, while Allen and WBBM-TV's movie tied for second with a 10 each and WGN-TV a close fourth with a 9.5. (The ratings [illegible] in every case represent [illegible].)

(Continued on page 55)

Canada's Pierre Berton Gets CTV Web Status

The Pierre Berton Hour, talk show produced by CFTO-TV in Toronto and Screen Gems, joined the full CTV network this week. Since last September, it has been syndicated to five CTV affiliates but now will run on the full nine-station hookup.

Production of the daily hour-long stanza will be undertaken by a newly established corporation to be jointly owned by CTV and Screen Gems. The same production unit, with Herbert Susan as exec producer and Ross McLean as producer, will be used under the new corporate setup. Future plans call for extending the Berton show originations to Los Angeles, Chicago, London and Paris. The show, however, will continue to be produced in the studios of CFTO-TV.

NBC Films Puts 'Shayne' Into Syndication Mart

NBC Films has decided to release for syndication the 32 hours of the "Michael Shayne" telefilm series which appeared on NBC-TV two seasons ago.

NBC Films had acquired syndication rights from Four Star, the producer, before the series went into its Friday night slot on the web. Otherwise it is assumed that Four Star, which lately started its own syndication arm, would have distributed the films.

N.J. Standard Oil 'Festival' Spread

[illegible] of New Jersey has [illegible] sponsorship of the [illegible] Festival of P[illegible] [illegible] this month. In [illegible] WCBS-TV and WTI[illegible] [illegible] of the 10-[illegible] by Standard Oil [illegible] WNHC, New [illegible] WTI[illegible] WPAT [illegible]

[illegible] produced by [illegible] Feb. 1[illegible] [illegible] and Hesse [illegible] Oil [illegible] "Festival" [illegible] Marley, Colin [illegible] Roberts, Jr., Robert [illegible] Zero Mostel [illegible] member of [illegible] European Festival Co.

Foreign TV Reviews

TALES OF MYSTERY
(Hampton Sorcery)
With John Laurie, John Wood, Elizabeth Shepherd, Leonard Sachs, Marjorie Wilde, John Rae, Frieda Knorr
Director: John Frankau
Writer: John Richmond
30 Mins., Thurs., 9:45 p.m.
Associated-Rediffusion, from London

Algernon Blackwood's supernatural forays have been ransacked for a second series, and, if the one caught was typical, it would certainly cause much confusion up and down the land. Blackwood was no great shakes at plotting and depended on the creation of a chilly atmosphere, and his own tone of verbal voice, to get by. TV is notoriously allergic to this type of mystery, and, despite an ingenious job by director John Frankau, who had a fascinating time with dissolves and trick camera work, "Egyptian Sorcery" was more puzzling than goose-pimpling.

George Sandfield (John Wood) in London dreamed of a girl he had never met, the sister of a friend lying ill in Cairo. He willed Margaret (Elizabeth Shepherd) to get well, which she dutifully did. But she intermittently spoke in Sandfield's voice and knew about a business deal which she hadn't been told about. When she looked in a mirror, she saw Sandfield's reflection—and vice versa.

Upshot was that Sandfield went to meet her at the port, when her brother sent her home for recuperation, and they strolled away with amorous intent. This seemed to be some exercise in telepathy, but the exact meaning of the situation was hard to grasp, and the eerie undercurrent didn't rise to the surface.

As before, John Laurie impersonated Blackwood, as story-teller, and John Wood, Elizabeth Shepherd (just the gal to change places with), and Leonard Sachs made a good acting team. Henry Federer was responsible for some fine sets.

Otto.

TV 7
Director: Giorgio Vecchietti
60 Mins., Sun., 10:00 p.m.
RAI-TV, from Rome (film; tape)

TV 7 follows Enzo Biagi's eminently successful and pace-setting "Boccaccio TV," recently discontinued when Biagi left RAI, and is a pot-pourri hour made up of separate shorts on various topical and not-so-topical subjects. Initial impression is that it lacks the previous show's incisiveness—or if you want, daring—in tackling touchy subjects, and that it is not as well produced. Nevertheless, the format is an interesting one and can no doubt lead, with more experience, to some worthwhile weekend windup fare.

Opening show's best features were a visit to Italo President Segni's homes—tops for interest, less so in technique and pace—followed by an often poignant survey of people who have had deformed children, and an interview with a top Italian sports and biz figure, Turin's Agnelli. More could have been done with coverage of a rescue team's icy flight to supply an isolated Alpine village, while a studio interview with French pic-tv actress, Dany Saval, proved okay (if not overly flattering) and might better have been inserted into another RAI-TV show. Routine, because it had been seen before elsewhere, was another topical short on "thefts" of fashion secrets, given indifferent handling.

Hank.

TO FIT THE CRIME
With John Freeman
Director: John Phillips
Writer: C. H. Rolph
45 Mins., Wed., 9:45 p.m.
Associated-Rediffusion, from London

Three invented case-histories, with the delinquents portrayed by thesps, were used to illustrate various aspects of Britain's crime and punishment procedures. The short sketches were linked by journalist John Freeman, who finally quizzed the Home Secretary, Henry Brooke, on some of the weaknesses of the system which emerged. It made an effective and unemotional survey of the field, less depressing than most and in fact, quite encouraging in the facilities available and the dedication of the officials who administered them.

First example was a first-offending shoplifter, and the point made was that, upon arrest she might not have the advice or the opportunity to contact a lawyer and might convict herself unwittingly. Despite police protestations, worry was not alleged. Next the course of treatment for a juvenile offender was described, and such questions raised as the lengthy period it might take to get him into an approved school, due to the pressure of space, and the value of the training he was given when he got there. Finally, a confirmed convict was followed to preventive detention, and the need for an expansion of after-care services emphasized. Interviews in these segments were efficiently performed by George Fitch.

Henry Brooke responded in avuncular vein, and seemed somewhat complacent about the shortages of buildings and staff. He was, however, quite reassuring about the questions raised, he knew about them even if he couldn't tackle them with speed. Freeman didn't press him, and the main fault of the program was that director John Phillips used an over-dramatic technique—with stills that took on movement, and sound-track drum-rolls—for an essentially sober survey.

Otto.

SING A SONG OF SIXPENCE
With John Betjeman, Norman Vaughan, Marie Kendall, Ada Reeve, Archie Harradine
Producer: Francis Essex
30 Mins., Tues., 10:05 p.m.
Associated Tele-Vision, from London

This initialler of three half-hours, which will tell the story of the music-hall, combined crispness and nostalgia in a deft mixture. Hosted by poet John Betjeman, whose passion for Victoriana is well-known, its only fault was that his own amiable and impromptu personality was held in too-tight rein.

The segment kicked off with a glimpse of Norman Vaughan at the London Palladium, and Betjeman took him as a contemporary exemplar of the music-hall tradition. There followed a neat blend of stills and recorded voices of such past luminaries as Dan Leno, Marie Lloyd, George Robey, Albert Chevalier, and many others. Betjeman's commentary was lifted by reminiscences from old-timers Ada Reeve and Marie Kendall, both in their 80's and both full of fascinating memories. Miss Kendall was inclined to be too ecstatic, and too rarely anecdotic, but Miss Reeve had some effective anecdotes and both were tv naturals, full of verve and vigor.

Producer Francis Essex astutely cross-cut their interviews, so that they supported each other, and the program was also helped by some recreations of old ballads by Archie Harradine. The story was left with the transition of music-hall to large-scale variety at the turn of the century, and should hold its viewers.

Otto.

HOLLIDAY AT HOME
With Michael Holliday, Dickie Valentine, Benny Bedia, dancers, Grab under Bernard Herrmann
Producer: John Ammonds
30 Mins., Fri., 7:30 p.m.
BBC-TV

Although not notable for its originality, this modest new show provided an agreeable showcase for the stout-parching Michael Holliday, a friendly guy with a Crosby-type larynx. Same sing was forthcoming from the aerial backing of the Northern Dance Orchestra, a BBC staff outfit which, under Bernard Herrmann's direction, has developed into one of the punchiest local groups of its kind.

Holliday also used a languid guitar and repeated an old, but charming, gimmick in duetting with his pre-recorded voice in tape. In this segment, he was joined by guest Dickie Valentine, who proved that he's still a forceful and melodic pop-deliverer although the disk fashions have swung against him. Holliday and Valentine exchanged their past hits, and the idea made a pleasantly informal climax.

Tripod torping from four girls who was devised by Benny Bedia, who was also allotted a solo tap routine which was distinctly sub-Astaire. The show will please Holliday-fancyers, and John Ammond's production was easy.

Otto.

Foreign TV Followup

Play of the Week

Anglia TV were the providers of this "Play of the Week" segment, and "Danger Zone," adapted by N. J. Crisp from a novel by James MacGregor, did little to enhance this local web's reputation. It was a reasonably bold idea, although alien to many others, but its impact was quite destroyed by perfunctory dialog, flaccid direction, and poor acting.

Said idea was that the boss of an airline, Brunewald (Oscar Homolka), had assembled a VIP. load for an announced flight to Australia. But his real intention was to fly them to the scene of a nuclear test and circle the area until the U.S. Government called it off. His crew was in sympathy with the plan, and was prepared to brave death for the gesture.

The tension inherent in the storyline—would Brunewald or the U.S. President crack first and call the whole thing off"—was tricked along by such maneuvers as the test being postponed for a couple of hours and the final disclosure that it was automatically controlled and couldn't be cancelled. But the twists were so obviously man-made that they never carried conviction. The human situations, too, were strictly comic-strip, with a composer and a singer quarreling furiously about an illicit weekend in San Remo, and a lonely author falling for the improbable prostie on board. Even the movie star (William Sylvester) was a lush, and it just about summed up the conventional ingredients. The American accents attempted would not have deceived a Cockney, and the thesps were inept.

George More O'Ferrall could inject little impetus into the farrago, and Oscar Homolka couldn't distinguish between dedication and incipient madness as the anti-nuclear tycoon, and seemed unhappy throughout.

Otto.

The Sunday-Night Play

The highly literary conceptions of Joseph Conrad are tempting for tv, for he used action to project a sense of fateful doom. Unfortunately, without the power, his tales can seem stilted and old-fashioned, and this is what happened in "Freya of the Seven Isles," adapted by Leo Lehman for BBC-TV's "Sunday-Night Play" slot. Drama became melodrama, and James MacTaggart's production was curiously uneertain. It achieved a good tropical ambience, but it exaggerated the dramatic highspots and also drowned some of the dialog with pounding off-screen piano.

Theme was the downfall of Jasper Allen (Neville Jason), an adventurous trader in Dutch waters who was in love with Freya (Ann Lynn). Meemsbirk (Patrick Wymark) was also after the gal, who rejected him by throwing a vase at his lecherous head. So he vindictively planned to ruin Allen, which he dutifully did by accusing him of selling arms to the natives and maliciously sinking his ship.

This was all delivered with ponderous underlining of the passions involved, and it quite missed the sense of inevitable disaster present in the original. Its chief distinction was a fine study in malevolence by Patrick Wymark, who made a striking moment of his implacable triumph. Neville Jason was shadowy as Allen, and Ann Lynn could do little with Freya, given to loud-pedalling Chopin at moments of stress.

Otto.

Drama 63

Firmly slanted at the detailers, David Bernstein's "This is Not King's Cross" made a touch-and-go entry for Associated Tele-Vision's "Drama 63" slotin. Its main theme was—should a wife go out to work? And the permutations of the script practically spelled themselves out, so that surprise was conspicuous by its absence.

There were, however, compensations for those who don't object to being stuck in grooves. Central situation was that Carole (Sian Phillips), married to her intellectual inferior, Harry (Donald Houston)

(Continued on page 46)

Tele Follow-Up Comment

Arthur Godfrey

During his many years in telecasting, Arthur Godfrey has shown that he is normally not one to fall into the trap of orthodoxy. He seems to be in the vanguard of unusual ideas and is one to let his viewers catch up with him by means of unhurried exposition and folksy terms. Now that he's doing series of specials on CBS-TV, Godfrey hasn't abandoned that precept, but in his "Sounds of New York" telecast on Friday (1) he seemed to have been maneuvered into the obvious.

Godfrey's major departure was his opening parody on "The Sweetest Sounds" and the initial production number with Chita Rivera in the foreground. Miss Rivera's musical accompaniment was the clatter of typewriters and the ringing of telephones. Even though it had a lofty and arty concept, Miss Rivera made it a choreographically satisfying sequence. There were other numbers, which in themselves were fairly good and satisfied the promise of the show.

Phil Foster's role as a cab driver was another good bit. He went into routines such as his dissertation on the various accents in New York and frosted a production number on the greatest crooner of them all. It was entertaining, but it was the sequence which seemed to bridge the show into orthodoxy.

There were offerings by Jonah Jones and a pair of tunes by Linda Scott, all of which were listenable. There was also a production number on folk dances of various nationalities. All of this fell under the label of the usual, even though it bore out the theme of the show. Nonetheless, "Sounds" seemed to fall into an accepted and well-worn and unexciting groove.

Jose.

Ed Sullivan Show

On tv there's no entrepreneur to equal Ed Sullivan, as his CBS-TV hour last Sunday (3) conclusively demonstrated. For this show he lined up 12 top-flight acts from 11 countries, plus a few added attractions, and spun them off in a fast-paced, entertainment-laden show to rival any comparative showcase anywhere.

The only thing missing from this international talent splash was an American act, unless a quickie interview with poetic heavyweight boxing contender Cassius Clay can be counted. Acts were assembled from England, Italy, Germany, Israel, India, Hungary, France, Spain, Nigeria and Brazil—all appearing live—and there were filmed diversions from Russia and Ireland too. From the audience, Maurice Chevalier also made a brief appearance to chat and quip with Sullivan.

From England, chirpy Eve Boswell gave a bright rendition of "Come Fly With Me," backed by the Hugh Lambert Dancers. Italian tenor, Franco Corelli, drew big bravos for his dramatic styling of a Neapolitan song. Although never having had any formal training, Corelli proved a skillful fine-voiced singer. A fiery Yemenite singer, Hannah Ahroni, displayed impressive vocal range and showmanship. An attractive performer, she's a spirited artist who drew a big mitt from the studio audience.

Hungarian violinist Sasha Turman, turned in a skillful performance packed with personality and showmanship. The only act to get two airings during the show, he played "Rumanian Rhapsody," and "Hot Canary" with flare and polish. Some kosher comedy was performed by the Three Markeys, a trio of entertainers who displayed lithe acrobatics and elastic body tricks. Also from Germany came the Two Carmenas, a head-to-hand balancing act which performed some daunting tricks with excellent precision.

A French specialty act, Dolinoff & the Raya Sisters, provided some comedy as the sisters performed ballet tricks with the help of an "invisible" assistant dressed in black so as to be hidden in the backdrop. It proved a funny and skillful act. Another turn employing the black costume was offered by Juan Valdez and his Spanish marionettes. An excellent purveyor of his art, Valdez created an almost human, and very touching bit, with a little boy puppet and a very funny seg with a voluptuous opera diva.

On film from the Moscow Circus, was the fabulous Russian Bear. This animal seemed to be able to do almost anything a human can, twirling a baton with its feet, doing hand stands and walking on its hind feet, doing somersaults and the like. A group of dancers from New Delhi demonstrated some exciting native terpsing and an Irish jig was also shown via film from its native land. Os Bossa Tres, a Bossa Nova jazz band from Rio de Janeiro, played a quick turn of the latest import while two dancers demonstrated the way to dance to the rhythms.

Wrapping up this fascinating outing was Nigerian drummer Olatunji and some of the members from his percussion group who gave a quick native drum display. It was a matter of one top act on top of another, adding up to a highly entertaining and effective variety show, which went on to reinforce Sullivan's already high reputation as a savvy talent collector.

Koh.

Ben Cochran & The New News

ABC-TV's early evening news show, heard in New York at 6:30 p.m., has been dressed up with some new sets and some sharper production timing as part of the general recent revamp of the network's news operation. Most striking change is the giant billing for Ben Cochran in the opening and closing shots. Beyond that, the changes are not visible to the naked eye, although the show caught last Thursday night (31) covered a lot of ground in fast and hard style.

During the quarter hour, the show included a report from Canada on the opening day of the crisis sparked by the U.S. pressure on atomic armaments. There were also a well-presented report on a new giant pocket by science reporter John Bergman and a long human interest story about the prison release of Orville Hodge, onetime auditor for the state of Illinois, and chips about the Mississippi University situation.

Cochran handled the show like a pro.

Herm.

Alcoa Premiere

In a sharp change of pace from its customary dramatic format, "Alcoa Premiere" slipped in a fast variety show toplined and hosted by George Gobel. Without a regular tv spot for some years now, Gobel had fresh impact all over again with his own edition of comic drollery and his excellent brand of pop vocalizing.

Gobel was all over the beaming stanza with a string of gags for him mirrors of the other acts and his ace performance in a couple of sketches. One bit about a gin rummy game, although its ancestry could be traced back to the beginnings of vaudeville, nonetheless hit strongly since Gobel and his partner, Cliff Norton, played it with great relish. Another Gobel sequence, with two towering showgirls as foils, developed some rough aspects when the gals began a hard bumping routine. But at the late hour, it probably didn't ruffle many sensitive souls.

The supporting acts were excellent in the traditional vaudeo sort of way. As openers, the Hall Bros. turned on their zany juggling routine at a terrific tempo. Here, some camera gimmicks were unnecessarily distracting. Peter Nero, chick disk pianist, contributed some fancy pianistics for a swinging musical interlude. Amber's Poodles, a pooch act, were amusing and Jerry Murad's Harmonicats closed the show with Gobel joining in for some impromptu yodeling.

Midway, the new team of Paul Mazursky and Jaye Van Patten delivered a clever sketch about a couple of divorcees meeting in Reno. It was sophisticated comedy performed in polished style. If this duo has more material like this in their kicker, they'll be heard from a lot more.

Herm.

Sports International

The 90-minute format for sports shows, now a regular Saturday afternoon network feature, was brilliantly exploited on NBC's "Sports International" with Red Palmer last Saturday (2) in a show devoted exclusively to Spanish bullfighting.

(Continued on page 44)

THE GREAT CHALLENGE
With Eric Sevareid, host; others
Producer: J. C. Sheers
Director: Bruce Minnix
60 Mins.; Sun., 4 p.m.
Sustaining
CBS-TV, from N. Y.

"The Great Challenge" is too much a challenge for the largest part of any television audience, yet because it is provocative the program is a welcome return for the minority that seeks intellectual stimulation.

This series of CBS-TV symposia recommenced on Sunday (3). Speaking on the subject of "Education in the American Democracy," the guests—a foundation official, a state education superintendent, a Congressman and a college president—performed largely as expected. There were erudite, all were humorous, soft and fairly patient with each other. These are virtues in a classroom, but not qualities to generate popular television drama. There is generally one in every "Challenge" crowd—the guy who is doctrinaire, insidiously uninformed or emotional, but wearing the credentials of a brain; he doesn't bring drama either, just hard luck; here was a suspicion that one of the four guests may have been just that. But catching him, anybody'll tell you, is a great challenge. *Art.*

MARCH OF DIMES SILVER ANNIVERSARY SPECIAL
With Marcus Bartlett, Philip Entremont, Henry Sopkin, Roy Christensen, Yarden Faden, Shelley Davis, Atlanta Symphony (36)
Producer-Director: Gy Waldron
60 Mins., Mon., 10 p.m.
WSB-TV, Atlanta

Marcus Bartlett is Fulton-DeKalb Chapter chairman for the National Polio Foundation, and he is also general manager of WSB-TV. Hence, it was no trick at all for him to pre-empt 60 minutes of prime time for this project, a salute to the March of Dimes in observation of its Silver Anniversary.

Furthermore, since Bartlett is a card-carrying musician (organist) and was at one time musical director of WSB radio, it was only natural that this salute should be a tuneful one. Bartlett enlisted the services of Henry Sopkin, director of the Atlanta Symphony, and a hobtailed group of his musicians and came up with a gimmick to raise money for the March of Dimes. He selected three outstanding young musicians, Roy Christensen, cellist; Yarden Faden, violist, and Shelley Davis, pianist, to vie for the honor of appearing as guest soloist with the Atlanta Symph.

And, Bartlett, who hosted the program, made the viewers the judges in the contest by having them send in their votes (along with their contributions to the MOD) for their choice among the competitors.

Highlight of the show was the concertizing of young French pianist Philip Entremont, who played the classical Chopin "Polonaise in A Flat."

Live programs are a rarity hereabouts and this came off well from both a technical and artistic standpoint. WSB-TV's crew deserves kudos for a fine job well done. *Luce.*

BLOCKBUSTING: ATLANTA STYLE
With George Page, J. T. Bickers, Virgil Copeland, Ivan Allen, Mrs. Mary Lee Taylor, James Shrine, Sam Massell, Dick Mendenhall
Producer-writer: Page
Director: Roger Marx
30 Mins.; Fri., 9:30 p.m.
WSB-TV, Atlanta (tape)

Negroes make up 40% of Atlanta's population, but they live on less than one-fourth of the residential land in the city. This documentary explored this problem in seeking an answer to the Negroes' query: "where shall we live?"

Seeking "elbow room," Negroes have been spreading into white neighborhoods. There are three different views to this action. Negroes call it "expansion." Some whites call it "blockbusting," while some real estate agents call it "profit."

George Page interviewed both Negroes and whites, real estate agents and home owners, Mayor Ivan Allen, vice mayor Sam Massell, and Page also doubled as narrator of this study in depth with a

(Continued on page 44)

WILD KINGDOM
With Marlin Perkins, Jim Fowler, others
Producer-Director: Don Meier
Writers: E. S. George, Meier
30 Mins., Sun. 3:30 p.m.
MUTUAL OF OMAHA
NBC-TV (film, color)
(Bozell & Jacobs)

Almost as fascinating as animal behavior itself are the lengths to which naturalists will go to understand the workings of specialized creature equipment, and this gives "Wild Kingdom" two levels of intrigue. As a sequel to "Zoo Parade" with the added range of film departures into the wilds, the new Marlin Perkins opus offers such elements of mass audience appeal as escape, adventure and even humor. However, it's the qualities that tend to scare 'em away—namely the educational purpose and expository presentation—that doom it to the regrettable, but realistic 3:30 on Sunday timeslot, where it is slated to get bumped after 13 weeks by baseball.

Perkins, producer Don Meier and sponsor Mutual of Omaha make up the same basic team that was responsible for "Zoo Parade's" eight year tenure on NBC-TV; and their new effort, like the old one, figures to be named whenever the television industry gives an accounting of the "good things" it provides. The happy fact about "Wild Kingdom" is that it is not only worthwhile and culturally broadening, but plain enjoyable as well.

The outing caught, the fourth one in the series, concerned itself with animal radar which, as Perkins noted, is far more perfect than any that man has yet devised. Chief subjects were bats and porpoises, the latter involving footage of an experiment made at Marineland in Florida and the former an experiment staged in the studio. Both were dramatic, mildly suspenseful, and fulfilling in proving what they had to.

Of particular interest was a sidebar film segment of an expedition by Jim Fowler—Perkins' on-camera assistant—and two others into a cave to collect bats for an experiment on their incredible homing instinct. The bats were marked and driven 100 miles away by car. Released, 80% of them found their way back to the home cave.

The script was lucid and not beyond the grasp of youngsters. It employed all manner of electronic laboratory devices, such as gadgets to make audible the normally unheard sounds issued by bats and porpoises, oscilloscopes, geiger counters, etc., for still another dimension of interest. Perkins still communicates effectively over the tube. *Les.*

EXPLORING THE UNIVERSE
With Dave Garroway
Producer: Lester Cooper
Director: Dennis Kane
30 Mins., Fri., 8 p.m.
WNDT, N. Y.

Part of NET's general science program, "Exploring the Universe" is making an ambitious effort to explain both the fundamental questions and the methods of science for the layman. This material generally takes at least a year to cover on the college level and whether this 11-part, half-hour series can do justice to its objectives remains to be seen.

The opening show (1) lacked a clear viewpoint and left the question, "what is science?" as foggy as ever. Not only did the show fail to answer the question, which after all philosophers have been arguing about for centuries, but after posing the query, it evaded it. Firstly, the stanza attempted to round up on-the-street opinion about the nature of science. This did not at all advance the solution. Secondly, some talk about the ideas of experiment, observation and generalization was inserted in a completely desultory fashion. Thirdly, the show had Dr. Margaret Mead as its guest. As an anthropologist, Dr. Mead minimized the key role of the physical sciences and seemed to contradict the main idea which the show was trying to develop.

As host, Dave Garroway has an obvious interest in the subject and brings his talents for popularization to a difficult area of knowledge. However, Garroway's style tends to be too informal, too slack for material which requires a more rigorous approach. After all, this series is not aimed at bemusing casual viewers, but at informing an audience whose seriousness is vouched for by the mere fact of tuning in an educational tv channel. *Herm.*

DINNER WITH THE PRESIDENT
With Robert Preston, Odetta, Josh White, Clancy Brothers and Tommy Makem, Will Holt, Judy Collins, Lynn Gold, others
Producer: Richard Siemanowski
Director: John Desmond
Writer: Mark Van Doren
60 Mins.; Thurs., 10 p.m.
CBS-TV, from Washington

"Dinner with the President" was an odd tv dish, the mixture of a public event telecast with entertainment. Nevertheless, the hour, despite flaws, came off pretty well with folk singers catching the spirit of America and its people.

The occasion was the Anti-Defamation League's annual America's Democratic Legacy Award, which this year went to President Kennedy. The telecast was done "live" from Washington's Sheraton Park Hotel Thursday (31) night, and President Kennedy was seen with other distinguished guests, watching the entertainment. Prior to the end of the show, which seemed to run a few minutes past the allotted time, the President in accepting the award paid a short tribute to the Anti-Defamation League.

That was the public event aspect of the occasion. The rest was devoted to entertainment, an effort in song and dance to capture the spirit of this country. The folk tunes and their singers were far more effective in that regard than the narration written for the occasion by poet Mark Van Doren. As rendered by (Music Man) Robert Preston, the narration seemed almost superfluous, it was more of an intrusion than a thread for the folk tunes, sung by such pros as Odetta, Josh White, Clancy Brothers and Tommy Makem, Will Holt, Judy Collins, and Lynn Gold.

Folk ballet, choreographed by Hanya Holm to original music by George Kleinsinger, had some fetching moments. Alfredo Antonini and the CBS Concert Orch. was on hand for the ballet portion. *Horo.*

GHOST OF MISTER KICKS
(Repertoire Workshop)
With Oscar Brown Jr., Nichelle Nichols, Inman & Ira, Carmen Hilton, others
Producer: James McGinn
Writers: Brown, McGinn
Director: Al Schwartz
30 Mins., Sat., 3 p.m.
WBBM-TV, Chicago (tape)

When WBBM-TV announced it would do a flashback on "Kicks & Co." as a "Rep Workshop" entry, it hardly seemed worth the effort, even if it did mean the services of Oscar Brown Jr. As a stage musical, "Kicks" was a colossal turkey that closed after four tryout performances in Chi a couple seasons back, losing the entire $400,000 investment. It was severely panned, and deservedly, and seemed better erased from memory than revived.

But video producer Jim McGinn either had a vision or is gifted with uncommon good judgment, for the teleshow he fashioned was not only vastly better in every way than the legiter on which it was based, it was in fact an outstanding piece of television entertainment that deserves all the exposure it may get on the Columbia-owned stations exchange plan. The wonder is that WBBM-TV didn't elect to slot this one in prime time.

Two things became clear from the presentation, one, that Oscar Brown's score for "Kicks" is well worth salvaging, for it contains some brilliant songs that were vitiated by the stage fiasco; and two—if it needed proving—that Brown is a performer with immensely potent talent.

Priority was given to the musical numbers, which unspooled from a thin but functional storyline that pegged itself with mock seriousness on the rise and fall of Brown's unhappy creation for the stage. A collaboration by Brown and McGinn, the script was fresh and imaginative and altogether delightful.

Brown performed two roles with a good deal of style, himself (slightly ridiculed) and "satan's sinful servant," who was both the legituner's inspiration and its curse. Nichelle Nichols of the original cast sang the femme parts with flair, and Donald McKayle provided some appealing visuals with a small troupe of dancers.

Al Schwartz's direction was stylized and superbly in key with the spirit of the script, and it, along with technical contributions, gave the effort a production class. WBBM-TV, and all hands that took part, should pop buttons over this one. *Les.*

TUF GUYS—PROFILE OF A SECRET WAR
With Carl Greyson, narrator; Sgt. James Dolan, others
Exec Producer: Bruce Dennis
Producer-Director: Dick Hance
Writer: J. Darrel Strong
60 Mins.; Mon., 9 p.m.
SEARS ROEBUCK
WGN-TV (film)
(Gourfain-Loeff)

No dramatization of a mugger captured in the act can ever be as chilling as the real thing. Dick Hance's bold footage of the actual street operations of the police Tactical Undercover Function in Chicago was genuinely exciting and a little on the fantastic side. So rare and rewarding was the newsfilm that "TUF Guys" must rank with the best Chicago-produced documentaries of the season, perhaps even several seasons, despite certain script indulgences by both the writer and narrator.

WGN-TV News could hardly have found a more intriguing subject for a prime time special than the TUF squad, a police unit formed about a year ago to wage a "secret war" on jackrollers and armed robbers by luring them out of the shadows with decoys posing as drunks, women or other easy marks. Drama was built into the occupation, and the suspense built naturally each time a five-man unit went on a run in the city's lower depths and turned loose one of its members as the "pigeon."

The opening shot of a drunk staggering and singing must have struck the home viewer as amusing until the revelation of his grim and hazardous performance. From that point through all the briefings, calisthenics, karate classes and other aspects of training and planning the film riveted attention. Four actual "hits" were shown (and heard over the two-way radios the TUF cops wear), but only one of them—saved for the climax—caught the whole weird melodrama of a suspect sizing up the lure and grabbing the bait, the cry of "hit, hit," the squad springing into action and subduing the mugger, and his inevitable denial of guilt.

There were some well-placed anticlimaxes in the course of the film, heightening the tension and affording some comic relief. Instances were when the decoy, on one occasion, got picked up by a prostie (and their conversation overheard on the two-way radio) and on another when a real drunk fell for the pigeon's act and tried to make a buddy of him.

The WGN crew spent several weeks with the TUF squad to get the footage, and what made it remarkable—above and beyond the obvious risks involved—was that all of it had to be shot at night with available light. Hence, audio man Clyde (Bud) White and coordinator-reporter Dave Andre all rode with the TUF squad on its nightly runs in back of a battered panel truck.

Should WGN-TV ever rebroadcast the film, it would do well to erase the narration and dub it again. Since the physical action most often made its own point, the script was unnecessarily verbose and Carl Greyson's emotional delivery only detracted from the dramatic impact. Underplaying is indicated here. Without these flaws, "TUF Guys" would probably be the hands-down documentary achievement of the year in a market that is thick with 'em. *Les.*

TEEN DANCE-O-RAMA
With Jerry Rason, host
Producer-Director: Tom Ryan
30 Mins.; Sat., 2:30 p.m.
BURGER BOY FOOD-O-RAMA
WLW-C, Columbus

Teeoff of this new weekly Saturday matinee half-hour show had a group of students from Eastmoor High School on camera in typical teenage dances with host Jerry Rason calling the shots.

Top 10 numbers highlighted the segment, with the youngsters dancing to recorded music. Producer-director Tom Ryan plans to insert periodic demonstrations of teenage fashions and select a Columbus teenage girl from the audience to become a regular on-the-air aide to Rason.

Gifts were awarded in dance contests and a cute gimmick was the showing of an outline heart with the winner determined when the heart stops. Other Columbus area high schools will be represented on succeeding shows. *Oest.*

CONFORMITY
With Harry Reasoner
Exec Producer: Alvin L. Hollander, Jr.
Producer: George Dessart
Director: David E. Wilson
Scripter: John Keats
60 Mins., Jan. 30, 7:30 p.m.
MENLEY & JAMES LABS
WCAU-TV, Philadelphia

Because the presentation was so earnest, well lensed and well written, once its premise was accepted, "Conformity" was a think-piece guaranteed to keep the audience bobbing in agreement and accepting its axioms without question. Viewer response was so great that the documentary had to be repeated.

Scripter John Keats, from his position as author of best selling tracts ("Crack in the Picture Window, etc."), lashed out at the sheep-like instincts of the relatively happy but not-so-lucky herd—office and factory workers, student-typists, the dwellers in Levittowns, etc. Most of Keats targets were in legitimate, if well-traversed territory—PTA meetings, racial bigotry, book censorship, Sen. McCarthy—but probably profited by repetition.

Much was made of the "This is Communism" theme and it was run with variations throughout the session. Cuts of the crowds in Russia's GUM Department store were followed by shots of shoppers on Chestnut St. "Is this Moscow or Philadelphia?" Narrator Reasoner asked.

"Conformity" could have been better in less time, with that left over employed for some thing besides the "Communist threat." Many of the objections were valid, but some are pretty far-fetched. The observation with symbolic overtones that "Each American is free to roam through a land of no U-turns, Yield Right of Way and Stop." They don't have that problem in Russia, no cars.

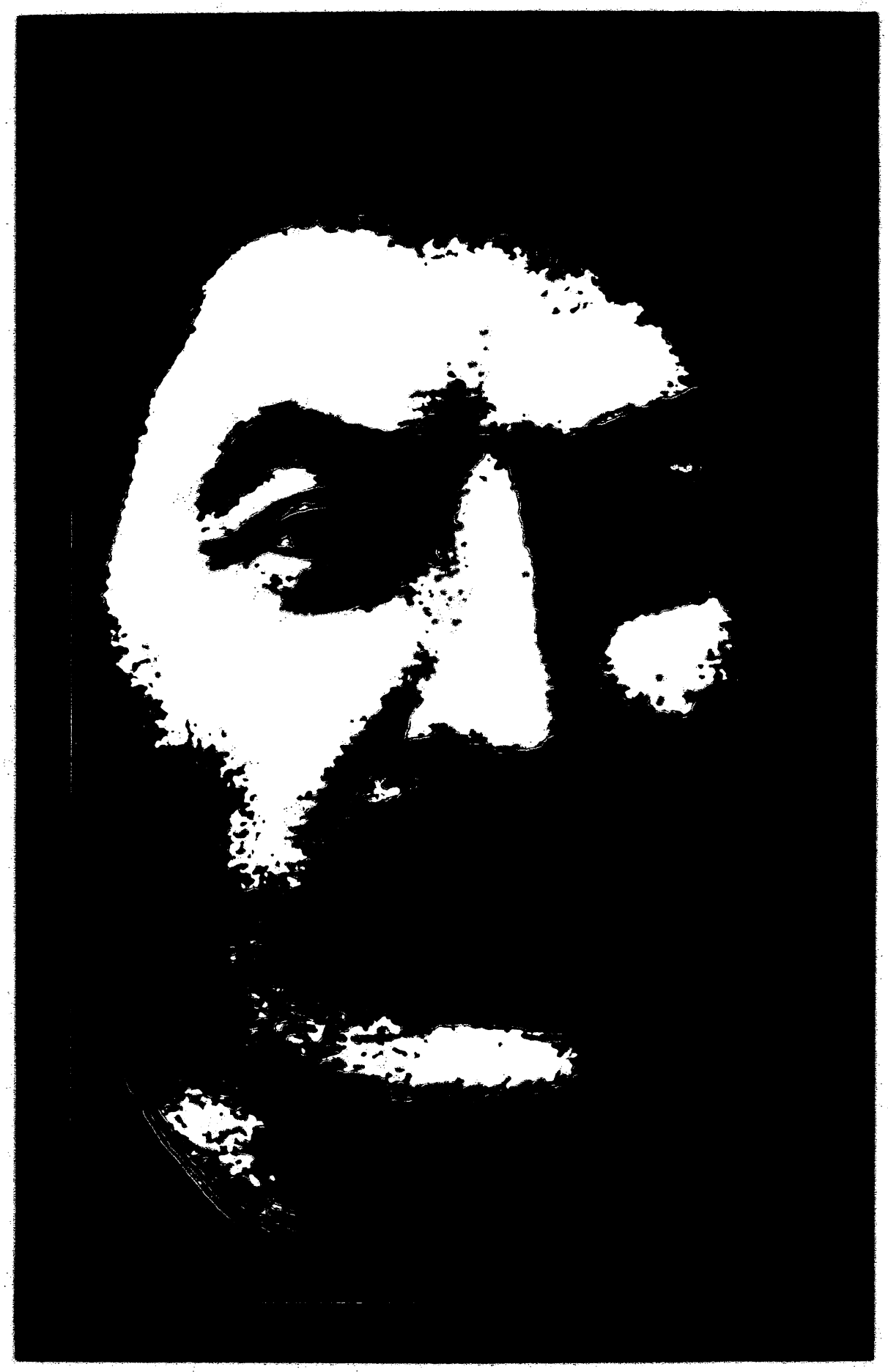
The program received much favorable comment and drew requests for a second run. It marked a new step for local television, as well as a move in the right direction into fields and formats not tried before. It also represented a worthy step in bringing in an author with Keats' ability and prestige. *Gagh.*

JACK BARRY SHOW
With Barry, Helen Hayes, Lionel Hampton, Clancy Bros. & Tommy Makem, Joe Louis, Susan Teague
Producer: Kip Walton
Director: Bill Howell
60 Mins.; Sun., 7:30 p.m.
PARTICIPATING
KTLA, Hollywood

Kids are saying the darndest things these days and nights to . . Jack Barry. It's not likely that Art Linkletter, who has been toying around with tykes on his networked "House Party" and made it pay off a bonus with three hard-cover books, will rise to protest. Barry was around for a dozen years with "Juvenile Jury." He is now out in the night air and five hours of daylight, too, playing the trade he knows and does so well, talking to people.

Whoever told Barry to take hand mike and camera to Pershing Square on this stanza, gave bad advice. One of the bench-warming crackpots prattled aimlessly for three minutes which were embarrassing. His studio guests had name value with something to say or do. Helen Hayes, drumming up contributions for March of Dimes, said she finds the late-late old pictures more exciting than what's being made today. Joe Louis, turned fight promoter, ventured that more athletes are killed in baseball than in boxing, and that Sonny Liston will be the champ for five years. Lionel Hampton made his hammers vibrate while Barry accompanied on the keyboard; the Clancy Bros. & Tommy Makem, from the ould sod, proved as good a harmony group as there is around. A 13-year-old singer, Susan Teague, has excellent potential.

Kip Walton produced and Bill Howell directed. If Barry can wean the young 'uns away from the competing "Dennis the Menace," "The Jetsons" and "Disney's World of Color" he may make enough of an audience to keep the minute buyers happy. *Helm.*



Few deaths got more notice than that of the enigmatic dictator called Joseph Stalin. And few television news specials got better notices than the NBC White Paper on "The Death of Stalin." Presented on Sunday evening, January 27, 1963, it was the first in a series of four extraordinary television specials produced by NBC News and grouped under the title "Profile on Communism."

Last Sunday evening, NBC News continued with the gripping second installment of "Profile on Communism" --"The Rise of Khrushchev." (It too, supported the NBC thesis that television documentaries needn't be dull.) The third program of the series will review the development

Notices on "The Death of Stalin"

"brilliantly recaptured the suspense, drama and mystery that attended the Soviet dictator's demise...felicitous fusion of word and picture ...NBC set the stage for the larger purpose of its series: to put the spotlight on the internal struggle for leadership in Communism that continues to keep the eyes of an apprehensive world focused on Moscow."

Jack Gould
New York Times Western Edition

"It is hoped that the series will rank as TV's most significant contribution to an understanding of the nature of Communism...the initial show hit the target dead center..."

Pete Rahn
St. Louis Globe-Democrat

"...TV journalism at its best ...an example of excitement and intrigue beyond the imagination of the best fiction writers...superb TV show."

Harvey Peak
Norfolk Ledger-Star

"Chet Huntley narrating in his usual crisp and authoritative fashion...presentation by NBC is an important one..."

Frank Wilson
Indianapolis News

"...a fascinating compendium of fact and speculation...a magnificent and thorough job of TV reporting...a chilling and compelling hour."

Robert J. Williams
Philadelphia Evening Bulletin

"Splendid hour...would have held you spellbound..."

Harriet Van Horne
Scripps Howard Newspapers

"...fascinating from beginning...to end...absorbing story...melodramatic excitement...engrossing..."

Harry Harris
Philadelphia Inquirer

"Dramatic, intriguing story ...excellent clips that illustrated the words aptly..."

Percy Shain
Boston Globe

"'Death of Stalin' a real television thriller..."

Bill Irwin
Chicago American

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of Communism from Marx through the consolidation of Soviet power under Stalin. Entitled "Who Goes There?", (to be broadcast from 7:30-8:30 pm, Friday, March 1) it is designed to make the nature and objectives of Communism clear to teen-agers as well as adults. The fourth and last program, "An Encyclopedia of the Divided World of Communism," (7:30-9:00 pm, Wednesday, April 10) will be a current report on Red strength. These special programs aim to put the story of Communism before the American people. NBC News invites your attention to the two remaining programs in the "Profile on Communism" series.

McCarthy Charges D.C. Attacks On U.S. TV Damaging 'Image' Abroad

Hollywood, Feb. 5.

Repeated attacks by Governmental sources on American tv is seriously damaging the "image" of U.S. vidpix abroad, it was charged here by John McCarthy, prexy of Television Programs Export Assn. McCarthy, enroute to the Orient on a mission seeking to lift restrictions on vidpix there, first told the Alliance of Television Film Producers, and later the press, that he is "increasingly concerned" over the picture of American tv being conveyed abroad by Washington-originated attacks.

He said he had discussed this problem with FCChairman Newton Minow, but added Minow did not offer any comment. He also discussed it with various Congressmen, and McCarthy said he hoped a more constructive aura will emerge as a result.

The exec denounced attacks on our tv industry in the form of Congressional hearings, FCC hearings "and the blanket indictment of the industry by the FCC," saying these have had "widespread repercussions in foreign markets everywhere." He added "the continual fomenting of popular discontent by Washington with the tv industry and the repeated indications that the only hope for better tv lies through the Government is an inhibiting and discouraging factor in the growth of tv in many markets."

Ironically, our Government has often expressed its concern over the "image" created by U.S. vidpix abroad, yet it is its attacks which have actually created a damaging image, he asserted.

Urging a new approach, McCarthy pointed out the industry provides thousands of jobs at a time when the Administration is struggling with a high rate of unemployment, it's an industry which makes a major contribution to the maintenance of high retail sales at a time when such sales have been the principal factor in helping the Administration weather recessionary trends in the economy, the industry provides millions of dollars in taxes to help reduce a budgetary deficit that is assuming staggering proportions, it is an industry that earns millions of dollars overseas to meet our desperate U.S. balance of payments deficit, it is an industry which carries the image of JFK and his policies to over 60 nations in a way 100 embassies and a dozen USIA's could never achieve, it is an industry which informs the American public on behalf of the Administration on a scale never before envisioned, it is an industry that helps American exporters in a thousand different ways by portraying American products every day of the week to hundreds of millions of potential purchasers in over 60 countries.

Viewing the industry's accomplishments in such detail, McCarthy then declared "it just doesn't make sense to me to revile the programs of the industry and hold

(Continued on page 46)

Revoke License of WLOV-FM in R.I.

Washington, Feb. 5.

FCC unanimously revoked the license of WLOV-FM, Cranston, R.I. [illegible]

WLOV, owned by Northeast Broadcasting Co., has been silent since Jan. [illegible] 1961.

Commission cited station for [illegible] of the Communications Act and the Commission's rules.

WLOV financial irresponsibility was [illegible] the extremely poor condition of the station, lack of serviceable technical equipment, its failure to employ a qualified staff and lack of adequate station [illegible].

When Northeast was first ordered to show cause in Nov. 1961 it replied revocation was too severe a punishment [illegible] of failings due primarily to human frailties rather than a pernicious design to reap the profits by making deceptive [illegible]."

Daytimers Burning The Midnight Oil

Washington, Feb. 5.

The daytimers are setting up a Washington lobby to push their fight against proposed FCC rulemaking.

The Daytime Broadcasters Assn. will open an office in downtown Washington from which it will promote its demands for six to six operating time for daytime radio stations.

FCC rulemaking would limit daytimers to sunrise to sunset hours established locally.

WLIB's Carnegie Hall Top Talent Spread For 'Negro History Week'

WLIB, New York Harlem station, will present its 10th annual "Negro History Week" at Carnegie Hall Saturday (9) afternoon. It's the second show in the series to be presented at Carnegie.

General manager Harry Novik has lined up several top Negro performing talents for the three-hour spread, including Ella Fitzgerald and Nigerian drummer Olatunji, Irma Franklin and Roosevelt Grier, New York Giant football lineman who has put together a song and guitar act, featuring jazz and folk music.

Classical performers will include Carmelo Williams and child piano prodigy Tyrone Phillips. Comedian Jackie Moms Mabley is booked, as are the pop talents, The Exciters, The Cookies, Jimmy Jones, Walter Perkins and Dave Pike. There also will be several gospel groups.

Entire three-hour show will be carried on WLIB sans commercials.

Dubbed 'Foreign Legion' For Teaching Spanish

Columbus, Feb. 5.

WBNS-TV, Columbus, will use the Spanish-dubbed version of "Assignment Foreign Legion" to teach conversational Spanish.

Idea of using a dubbed series for the teaching of a foreign language is the brainchild of John Haldi, program director of the CBS-TV affil. He has scheduled the series at 7 a.m., Monday through Friday, for 13 weeks starting March 25. CBS Films had the 26-program series, starring Merle Oberon, dubbed in Spanish in 1957 for sale in Latino markets. This is the first time the Spanish version has been sold in the U.S.

When broadcast on WBNS-TV, the time in each "Assignment Foreign Legion" episode usually reserved for commercials will be taken by a Romance Language professor, probably from Ohio State U., who will point out the phrase and idiomatic language that viewers should watch for. Haldi feels that there are enough students of Spanish and persons viewing area to insure the success with knowledge of Spanish in his [illegible] of the project. He plans to pursue a series dubbed in German [illegible] "Assignment Foreign Legion."

Crutchfield Tapped As Jefferson Prexy

Charlotte, N.C., Feb. 5.

Charles H. Crutchfield was elected president of the Jefferson Standard Broadcasting Co., succeeding Joseph M. Bryan, who moves up to chairman of the board. Company owns and operates WBT AM and FM, WBTV and WBTW here.

Crutchfield, a 34-year vet of the broadcasting business, joined WBT Radio in 1933 as an announcer and was appointed general manager when Jefferson Standard Life Insurance purchased the station in 1945 from CBS. He was named exec v.p. in 1952 and is currently on the board of directors of CBS Affiliates.

Ciggie Grant for WNDT

Philip Morris gave N.Y.C.'s educational tv station its first public service grant, according to WNDT. The cig house gave Channel 13 dough for the specific purpose of putting on a nightly half-hour news show called "The World at 13."

Dr. Samuel B. Gould, who runs WNDT, expressed his gratitude last week, and pointed out that the educationaler "is dependent solely upon contributions from corporations, foundations and individuals." The PM contribution goes into effect next Monday (11).

'Strangling City' WBBM-TV Project

Chicago, Feb. 5.

WBBM-TV, the CBS o&o here which has innovated such public information programs as "Views the Press," "Repertoire Theatre" (now "Workshop" on the CBS-station exchange) and "Behind the Camera" the past three years, will spring another new idea this week which it calls an "experiment into two-way communications" between the tv station and its viewers. Basically, it's to be a large-scale research project into public feelings about commuter transportation in this city. The station sees it as yet another way to involve itself deeply with the community.

The project, which WBBM-TV insists is not a program, will be titled "The Strangling City" and is considered a pilot study into the possibilities of using television as a gathering device for information as well as a medium for its dissemination. It's an idea conceived by Dr. Gary Steiner, associate professor of psychology in the U. of Chicago's school of business, who has been retained by the station the past 12 month for the specific purpose of hatching and exploring new uses of the television medium.

His research plan was merged with a projected public affairs documentary that Hal Fisher had been working on, and, as it's understood, the new video idea will work this way.

The station will publish a ballot in all the dailies this Thursday (7) that will call attention to the broadcast at 10:15 p.m., that night following the late news. It will be impossible to complete the ballot without tuning in the program. At certain commuter centers, the station will hand distribute pre-coded ballots with stamped return envelopes for a control check sample. During the broadcast, viewers will be instructed on how to use the ballot, which presumably will sample public opinion on the convenience, rapidity, efficiency and cost of the various commuter systems (trains, buses, autos, etc.) and the effect of traveling on the individual's nervous system.

Second broadcast, scheduled for exactly one month later, will play back the results of the survey as Steiner has analyzed them. Steiner sees this use of television as a "very fast first check sampling for research projects." (Steiner authored the soon-to-be-published book on the public's viewing habits under a CBS grant.)

The two non-programs will be sponsored by First Federal Savings.

WKY-TV Counts Its FCC Blessings Plus A 3-Year Revival

Washington, Feb. 5.

WKY-TV, Oklahoma City, bolstered its local programming and received the licensed blessing of the FCC.

Commission granted WKY and WKY Television System Inc. a three-year renewal, penning them accolades for increasing local programming.

FCC's letter noted WKY ran only one live local program in 1960 and six in 1959.

In 1961 station adopted a pre-emption policy and carried 21 local live programs in prime time.

Station conducted a survey among community organizations in 1960 and on the basis of the results stepped up its local programming.

Commissioner Rosel Hyde concurred in the decision, but dissented on the letter FCC sent.

How to Project Sci Fi Sky High

Get a category feature package, give it a regular weekly time slot and some steady promotion and be a ratings winner.

That's the current pitch of Allied Artists. Veepee and general sales manager Robert Morin says four new stations which have been playing AA's Science Fiction Features regularly since October have all hit first place in the ARB's with the series.

"This pattern, developed by Allied, has proven continuously to be successful and has given the station greater promotional latitude with features," says the veepee. "These stations have established a solid programming pattern for their features, and have taken advantage of the promotional opportunities to which the series technique lends itself, therefore creating greater rating results."

Four stations mentioned above are programming the Sci Fi pix this way:

WHBQ-TV, Memphis, has them in the 6 to 7:30 p.m. time Saturdays under the title, "Fantastic Features," and the October ARB reports gave the station a 20 rating with an average 54% share per quarter hour. November ARB's continued the station in first place for the time period against strong network competition.

KTRK, Houston, has the pix under the title, "Weird," Saturdays at 10:15 p.m., and is first in the market for the first time in seven years. November ARB gave KTRK an average 15 rating with a 37% share for the Sci Fi time.

WISN-TV, Milwaukee, uses the pix Fridays at 10:15 p.m., and ARB has the station first in the time period, up from a previous third place in the four-station market.

WBAP-TV, Dallas, calls it, "Science Fiction Theatre," and slots the features at 10:30 p.m. Saturdays. ARB average quarter hour rating is nine with an average 46 share of audience.

Rodin in Role of Aussie's TV 'Thinker' as Revue-ATN Producer

Tokyo, Jan. 29.

Gil Rodin's credo is "There's great talent everywhere."

The MCA producer substantiated his belief, at least as far as Australia is concerned, by successful launching a weekly musical variety show called "Startime," on ATN Channel 7, four-station web.

The shows are produced in Sydney for ATN in association with Revue. There's the possibility that they will be exported to England and Canada once Rodin completes a package of 30.

Using all Australian talent, Rodin pioneered in resisting employment of foreign acts, hitherto the practice Down Under.

"I tried to encourage and develop their own talent," said Rodin, who was a pre-war performer himself in the reed sections of the Ben Pollack, Benny Goodman and Bob Crosby bands.

"If you have American talent, they start yelling 'Yankee Go Home,'" he offered. "That's what Revue is trying to avoid. That's why I'm there."

Rodin scouts the talent himself. "It was an amazing thing to see how much good talent came up," he said. "Just like in New York, as soon as you announce a show, it seems they creep out from the sidewalks. You see a lot of bad performers, of course, but there's good too. You find them and give them the chance to work.

"The big trouble before was that talent couldn't make a living in Australia," continued Rodin. "Once somebody would get a reputation,

(Continued on page 30)

Sunshine B'casting Moonlighting Nixed

Washington, Feb. 5.

An attempt by a Bradenton, Florida daytimer to go nighttimer was rebuffed by U.S. Court of Appeals here.

Court upheld FCC decision of Feb. 9, 1962 which denied nighttime operations to WBRD radio owned by Sunshine State Broadcasting, Inc.

Commission ruled that WBRD's nighttime broadcasts would cause interference within 50% of its p.m. zone.

Wrightson's WCBS-TV Show Inspires Songalog Date at Carnegie Hall

Earl Wrightson, who hosts and sings on WCBS-TV's, N.Y., "American Musical Theatre," will take over N.Y.'s Carnegie Hall the night of April 10 for a songalog of show tunes. He will have Lois Hunt as costar, backed by a 36-piece orchestra.

Wrightson thus joins other tv celebs such as Jack Benny, Bob Keeshan (Capt. Kangaroo) and Carol Burnett in a Carnegie Hall outing. Carnegie Hall show, which will be based on the "American Musical Theatre" tv series, will be produced by Felix Gerstman. Ethel Burns, of the N.Y. Board of Education, who produces the tv show with WCBS-TV, will be a consultant on the Carnegie Hall outing.

Wrightson and Miss Hunt, both of whose careers stem from the longhair school of music, have been teaming on the tv show and in concerts throughout the country. Wrightson said that although he's appeared on such shows as "Firestone" and "Bell Telephone Hour," people throughout the country seem to know him best from "American Musical Theatre." Show is seen on other CBS o&o's after being played in N.Y. Wrightson, while on concert tours, flies back and forth from N.Y. in order to keep his vidtaping dates. Vocalist says America's show tunes are akin to the popularity of opera in Italy. Profits, if any, of the Carnegie Hall engagement will be turned over to scholarship funds for aspiring musicians, Wrightson said.

Kaiser Buy Okayed

Washington, Feb. 5.

FCC has approved the $75,319 purchase of KBAY-FM in San Francisco by Kaiser Industries. Commissioner Robert Bartley dissented.

Commission conditioned its approval on subsequent federal court disposition of Kaiser's criminal anti-trust suit.

Kaiser bought KBAY from KGMJ, Inc. He also owns UHF KPOG-TV in San Francisco and KICB-TV in the Los Angeles suburb of Corona.

Georgia's 75% Editorial Pledge

Atlanta, Feb. 5.

Broadcast editorializing is growing steadily in Georgia.

A survey just completed by the Georgia Assn. of Broadcasters bears this out.

Survey shows that some 75% of all radio and television stations in Georgia either broadcast editorials or plan to start doing so early this year.

All 138 of GAB's member stations responded to survey questionnaire and quite a few attached comments.

Longevity of radio editorializing varied from one station which has been airing editorials for 12 years to one which has carried only one editorial in nine years of operation.

Fourteen GAB stations now editorialize daily, 14 weekly, nine on a monthly basis and 65 take to the air "when the situation calls for it." Several stations reported airing their editorials hourly for 24 hours on a weekly basis or as the situation requires.

Among tv stations, three editorialize daily, two on a weekly schedule and four "when the situation requires."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Dick Pack, Westinghouse Broadcasting program v.p. off to Rome for Interiel session and prepping of WBC-NET documentary on Italy, then to London to scout WBC news setup . . . John Strauss writing theme music for Nat Hiken's "Magnificent Montague" pilot . . . Mutual newscaster Bill Evenson has received the annual Beloit College award for excellence for the "top regularly scheduled newscast in both radio and television." He's heard nightly at 11 p.m. out of the web's news hq here . . . Mutual radio web has hired two new salesmen, Thomas J. O'Dea and Thomas V. Toye. O'Dea was with Edward Petry reppery. Toye was 11 years with Crosley Broadcasting Corp. and also ABC and CBS radio networks.

Bruce Minnix assigned to direct series of five CBS News "Great Challenge" programs . . . CBS-TV's soaper, "Secret Storm," chalks up 10th anni this week . . . Richard Whorf, director of "Beverly Hillbillies," opened one-man show of his paintings at Raymond Burr Galleries last week . . . Dick Van Dyke and Mary Tyler Moore to co-host Third Annual Valentine Ball of the Hollywood chapter of Academy of TV Arts and Sciences Feb. 15 . . . CBS News producer Warren Bush back from Moscow . . . "Conquest," a hardcover book based on the CBS News-produced tv science series of the same name, was published Friday (1) by Doubleday. David Alman scripted . . . Israel Philharmonic Orch will be heard in a broadcast originating in Tel Aviv, on CBS Radio, Feb. 16 . . . William Woolfolk, script editor and writer of several episodes of "The Defenders," has written his first novel, "My Name is Morgan," story of a demonic show biz tycoon. "Morgan" is to be published by Doubleday on Friday (8), is a Dollar Book Club selection . . . Sportscaster Jack Drees in town preparing for his new CBS Radio show which preems Saturday (9) . . . Bill Lodge, CBS-TV v.p. of engineering and affil relations, and Mrs. Lodge, off to Virgin Islands for a fortnight's holiday . . . Gerald Maulsby, administrative manager of affil relations, CBS Radio, off to Mexico for a month's vacation . . . Spiritual singer Mahalia Jackson will appear in a special two-part series for "Lamp Unto My Feet" Sundays Feb. 10 and 17. Broadcasts—entitled "And Joy Is My Witness"—was taped at Bethel Temple Church in N.Y. when Miss Jackson performed there in January.

Comic Rip Taylor inked for three Jackie Gleason guestints, first coming next Saturday (9) on CBS-TV . . . Hermione Baddeley, Mildred Dunnock, Paul Roebling all guesting tonight (Wed.) on Casper Citron's WRFM interview show; there'll be an opening night review of "Andorra" and tomorrow (Thurs.) a review of "Firebugs," opening off-B'way . . . The League for the Hard of Hearing, N.Y. Chapter, honored Shari Lewis yesterday (Tues.) at the Plaza; she has been doing biweekly classes in origami (folding paper) for the hard-of-hearing [illegible] for over two years . . . WINS manager Mark Olds and his sales topper Arthur Harrison just back from L. A. sales trip . . . Off-Broadway producer-director Ben Abene joining Henry Jaffe's company . . . Joe Garagiola inked to do daily five-minute NBC Radio sportscast beginning next week, for Minnen Co. . . . John Hlavacek is NBC News' new regular Miami correspondent.

Paul W. Morency, chairman of the Hall of Fame Awards committee of the Broadcast Pioneers, accepting nominations for the organization's awards dinner to be held April 2 at the Conrad Hilton in Chicago . . . Metopera soprano Renata Tebaldi making her only tv appearance this year on ABC-TV's "Voice of Firestone" April 7 . . . Mack Bing named associate producer on the upcoming Carol Burnett special on CBS-TV Feb. 24 . . . Joe Franklin interviews Penninah Schram and Lenore Janis, co-producers of "Theatre a la Carte," on his WOR-TV "Memory Lane" show Feb. 8 . . . ABC news chief Jim Hagerty addressing a luncheon of the Philadelphia Fellowship Commission tomorrow (Thurs.) on foreign affairs . . . Ben Margolis named v.p. of Television Advertising Representatives, station rep firm . . . Rosemary Haley, WABC-TV weather reporter, guesting on the station's "Girl Talk" show today (Wed.) as will Madeline Karr, producer of WABC-TV's "The Big News," a couple of weeks hence.

Jack Benny's stint on the NBC-TV "Tonight" show tonight (Wed.) is a prelude to next month's Friars luncheon honoring the vet comic. Johnny Carson will also emcee that affair March 25 . . . Comic Jackie Kannon bows on the Canadian CBS Saturday (9) at the same time as songstress Sandy Stewart.

IN HOLLYWOOD . . .

Bill Yagemann and Ralph Andrews, creator-producer of live shows for Desilu, tried to peddle "Zoom" to NBC and came away with an order for "You Don't Say," slated for daylight stripping starting Aril 1. It was the second local show (the other was Carl Jampel's "Seven Keys") to graduate to the networks . . . Mary Markham aired to N.Y. to line up guests for taping of six "Stump the Stars" segments . . . George Breeck, 25 years on KFI's announcing staff, checked out to join a savings outfit . . . First regular series to be colorcast on CBS-TV will be the "Lassie" four-parter. Owner Jack Wrather, not worried about the 20% cost coverage, will get it back many fold in overseas theatrical sale . . . Bob Sharon, KFWB sales manager, broke his leg practising for the KTLA benefit basketball game . . . Bob Hussey won his veepee stripes at Young & Rubicam and the post of associate director of programs in Hollywood. Prior to joining Y & R 19 years ago, he organized the radio departments at Paramount and Universal. He was the first to [illegible] to NBC which had little trouble selling it . . . and later losing it to ABC-TV . . . Al Jarvis, earliest of the Coast deejays and originator of "Make Believe Ballroom," revived the disk sesh for spinning on K-EZY from Disneyland hotel.

IN CHICAGO . . .

WBKB will sandwich Marty Faye's variety opus, "Apartment 7A," between Steve Allen and "Kup's Show" on Saturday nights when Allen goes six-a-week here. Faye's show gets trimmed to 45 minutes in the arrangement . . . WBBM-TV will replace the live "Remember That Song" Tuesdays at 6:30 P.M. WITH A TRAVEL SHOW . . . Explorer Len Stuttman, who does a weekly tv program in East Lansing, Mich., will commute to Chi for a new science adventure series on WGN-TV called "Many Worlds of Len Stuttman." It's being produced by Bill Stein, with Talman Federal sponsoring . . . Jack Stockton, who was program director of WKFM here, joined WBBM Radio as producer of the nighttime talk show, "Composite" . . . Frank Reynolds left for Mexico over the weekend on a two-week news gathering assignment for WBBM-TV . . . Howard Shepard, research director for WBKB, gets hitched March 2 in East Orange, N. J. . . . WIND hosted a dinner for 30 members of the state legislature in Springfield last week.

IN LONDON . . .

Granada running a skein of plays by J. B. Priestley. Also launching the "Our Man Higgins" comedy skein Stanley Holloway made some time back in the States . . . Will Rowland has been elected to the board of the NBC International British company . . . Following the hiking of Michael Peacock to program chief for the upcoming BBC 2 Channel, Waldo Maguire has been named new editor of the corporation's TV News . . . ITA has just opened its new station on the borders of Flint and Denbigh in north Wales, the swiftest suchlike job yet, having been

(Continued on page 42)

Effects of Televiewing 'Monstrously Exaggerated' Says Columbia U. Prof.

Frankfurt, Feb. 5.

A Columbia Univ. professor, speaking to his German colleagues, noted that the effects of watching television in America "have been monstrously exaggerated."

Prof. Paul Lazarsfeld, born in Vienna and a special guest at the America House here, noted that, "Because of watching television, no one has actually stopped reading books, as it is erroneously reported.

"Not only that, but when a book is favorably reviewed by television, it becomes a best-seller.

"Don't worry that the children are turned into criminals by watching murder mysteries on television.

"'Hamlet,' for instance, has a far more terrible impact on the child's mind," he commented.

While sociologists in the Frankfurt Institute for Social Experiments have reported that watching television can become habit-forming and in a way poisoning, just as alcoholism, Professor Lazarsfeld denied this notion.

"Effects of watching this mass medium are relatively small," he summarized.

Re Atkinson in Britain

London.

Editor, VARIETY:

They say that one of the sad signs of growing older is that all the cops look younger. Maybe another sign is when one's idols show signs of having, not necessarily feet of clay, but at least a toe or two made of fairly fragile pottery.

In your issue of Jan. 16 you reprinted article from the Western Edition of the New York Times written by one of my own favorite idols, Brooks Atkinson. Did I see signs of the flawed toe in it?

Mr. Atkinson gives a considered opinion of British Television after having been in London for eight days. It seems to me that there are two points to be made:

1) He mentions 'Perry Mason,' 'Laramie,' 'Cheyenne,' 'Lassie,' 'The Lone Ranger' (which are not of course British Television), and then goes on to say, "But British tv is solely responsible for the smug child actors who, not without reason, are called 'The Terrible Ten.'" I suppose it depends on what you mean by British. 'The Terrible Ten' is a program imported from Australia and is certainly not a product of domestic United Kingdom Television.

2) I cannot believe that Mr. Atkinson was in London without going to the theatre. Most theatres in London start in the 7:00-8:30 p.m. region and finish around 10-10:30 p.m. This means that anybody who goes to a theatre on any night misses the entire output of British Television's prime time programming and it is surely on prime time programming more than anything else that any television service must be judged.

Let us then give Mr. Atkinson a modest ration of three visits to the London theatre in that period. He is thus delivering a judgment on British Television based on five days, and since he mentions only one British produced show which he actually saw—the satirical review 'That Was The Week That Was' which begins after theatre time — it would be interesting to know on which British Television shows Mr. Atkinson's judgment was based.

I still think he is a great theatre man.

Ronald Waldman
(British Broadcasting Corp.)

Brolly Exits Irish TV For Revue Prod. in Can.

London, Feb. 5.

Brian T. Brolly, who left MCA two years ago to work with Edward Roth in setting up Irish tv, is leaving Telefis Eireann to rejoin his old firm. He has been made head of Revue Productions in Canada.

He will continue to work direct to the new Director General of Telefis Eireann, Kevin C. McCourt, until he leaves for Canada around the middle of the year.

Salesman as Depicted on TV Is Prototype of the Modern Villain — On Other Madison Ave. Fronts

London Agencies

London, Feb. 5.

New senior marketing exec at Rex Publicity Ltd. is Don A. Omand who, until 18 months ago, had its own agency in the Caribbean . . . Patrick G. Barlow has joined T. B. Browne Ltd. as assistant to the head of the tv department . . . Roles & Parker Ltd. appointed Gerald Macaulay group chief exec of its "M" client group where the accent is on electronics . . . After more than four years as copywriter with Sullivan, Stauffer, Colwell and Bayles in N.Y., Hugh Seymour-Davies is back in Britain to join the copy group at Smith-Warden Ltd. . . . Gee Advertising now handling the Redland Group of companies and Del Monte International has appointed MacKay and van Zijl to handle all UK advertising of the Aylmer brand of canned food . . . Samson Clark & Co. gets the Mastermodels account . . . Kraft using heavy tv outlets in all areas during February and March for Superfine margarine. J. Walter Thompson handling the account.

Top Writers Set On Brit. ABC-TV

London, Feb. 5.

George Kerr, the writer, onetime script editor of ABC-TV who has taken over the job of Drama Executive vacated by Sydney Newman (who is now topping the BBC-TV drama scene) is laying the accent on top class writing talent in his new drama campaign. Angus Wilson, Robert Muller and Ken Taylor, all proven playwrights, have scripts either in production or completed and awaiting airing.

Carroll Baker has already taped the new Muller piece, "Paradise Suite" which goes out on Feb. 17 directed by Philip Saville. Athene Seyler and Patrick Wymark are topping the cast of Angus Wilson's "The Invasion" which Carlos Jarrott, tv Director of 1962 in the last Producers and Directors' Guild awards, is handling. And Canadian Ted Kotcheff, another guild award winner, who directed Ken Taylor's three character "Into The Darkness" which went out this weekend (3), is already working on another project for "Armchair Theatre."

In addition to items for this fortnightly skein Kerr plans a series in which internationally known writers who have never before worked for tv, will be commissioned to create plays or "dramatic episodes." Also in the planning stage is "Jezebel EX. U.K." which will be a skein focused around an ocean liner with an initial nucleus cast of characters. Writers will be commissioned to write stories involving an ocean liner but not tied to a particular cast. Only when a character already established, i.e. skipper, purser etc., is needed will the originally created character be used.

Dump Churchill, 'Father' For 'Cheyenne' Reruns

ABC-TV is yanking a couple of half-hour reruns out of its Friday night schedule from 7:30 to 8:30 p.m. starting April 12 and replacing them with hourlong reruns of "Cheyenne." Departing shows are "Father Knows Best" and "The Valiant Years," the Winston Churchill story. "Cheyenne" exited the Monday night 7:30 p.m. slot only a few weeks ago after racking up an eight-year run.

Bankrollers of the "Cheyenne" reruns include Bristol-Myers, Helene Curtis Industries, Lehn & Fink, Plough Inc.; and Polk Miller Products.

By BILL GREELEY

Is tv going to run out of villains?

Last year it was the Italian hoods on "The Untouchables" who were wiped out by threats of sponsor-boycott by Italian - American groups. This year the American Salesman (middlebrow Anglo-Sax) Anyhow, publisher and editor Philip Salisbury of Sales Management magazine has launched a campaign to get the nation's pitchmen off video's heavy hook.

In the February issue of his magazine, Salisbury writes: "I know now that Willy Loman didn't die in 'Death of a Salesman.' Instead, he is a living, breathing and repulsive being who enters millions of livingrooms nearly every day and evening, more polished —because I suppose he has to be suave and poised to exert his wiles on an audience more sophisticated than existed a couple of decades back.

"Now you may be thinking of loud of (to many of us) unconvincing commercial announcers. I'm not. I refer to the American salesman as he is depicted night after night on dramatic programs."

He has become the prototype of the modern villain, says the publisher-editor. "It's always a good gamble that it was a salesman who done the girl wrong, as they used to say, a salesman who pawns the worthless stock on the unsuspecting widow, a salesman who is responsible for the needless death because he sold the worthless drug."

As an example, Salisbury (who says he was driven to saturation tv viewing by the New York newspaper blackout), quotes the following listing from a Los Angeles newspaper: "Ben Casey, KABC, 10 p.m. Jack Warden is a loud-mouthed traveling salesman whose car runs down a crippled vagrant. When he comes to the hospital to try and sweet-talk his victim into clearing him of responsibility, Doc Casey hits the ceiling."

Salisbury blames the bad video image of salesmen on the writers who, he says, are probably just updating Arthur Miller. While he says he does not believe in boycotts or blacklists, the publisher suggests that readers write complaints to the manager of the station, giving date, time, show name and reason for maintaining that the character of the depicted salesman is a false prototype, then send a carbon, with covering note, to the head of the marketing department of the sponsor, or sponsors, who, no doubt, have a sales staff of their own.

Salisbury's campaign has not had immediate effect. Jan. 1 "Hitchcock" hour on CBS was a psychological thriller involving a psychotic child. Why, did it turn out, was the kid a monster? The old man had stuffed the four-year-old lad's hand in a pot of boiling water after the child had struck him back. Was the old man a salesman? No. During the course of the show, he was promoted to district sales manager. Anyone for heavy buyers?

B&B's Boff Bops

Benton & Bowles, last of the show biz agencies with Procter & Gamble and General Foods properties, is celebrating the last Nielsen book. Agency hit with seven shows in the Top 15 (out of nine shows bankrolled) for its best rating record to date.

B&B clicks were "VanDyke," "Thomas," "Griffith," "Gunsmoke," "Skelton," "Gleason," and "Casey."

Pitchman in Paradise

Fred Collins, blurb announcer, was on a 21-day cruise when his agent, Chuck Tranum, received a frenzied call from Ted Bates agency. Collins is needed for a Colgate blurb remake.

Collins was contacted as his ship arrived at Cartagena, he hopped a feeder plane to Bogota, connected with a New York flight, arrived on a Sunday, taped 30-minutes on a Monday, then took off for Idlewild, via jet to Kingston, where he met the SS Homeric to complete the cruise. He'll be back Feb. 4, if not sooner.

ALLAN SHERMAN PRESENTS: my friends, th

IS FOR AMERICAN WEEKLY:

"Hailed by press and the public, too, as one of the comedy discoveries of the year ...the fantastic reception is due only to the simple fact that Allan Sherman is a comic genius."

— RICHARD GEHMAN
The American Weekly

IS FOR BILLBOARD:

"With head held high, Sherman marches on Carnegie Hall ...The fans included fathers and mothers, sons and daughters, and young blades squiring their best girls out for an evening of clean family entertainment."

— BOB DOLGINITZ, *Billboard*

IS FOR CASHBOX:

"Allan Sherman is one of the few professional comedy writers who performs in front of audiences just as wholly as he writes for others."

IS FOR DEE:

(The loveliest critic of all, my wife.)

IS FOR EARL:

"I think he is astonishingly good. At first, I was afraid he wouldn't be good to the last drop, but at Carnegie Hall he was great right up to the last second."

— EARL WILSON

IS FOR FORVITZ:

"איז ביסטו אין דיינסטן. דו שרייט דאנסיג
אונדז דיר אונטער אז דו זאלסט זיין אייביג
דאס אמריקע."

– מיין מיט

IS FOR GLOBE:

"My Son, the Folksinger is a lovely, mad evening...Sherman's topical material is superb."

— MARGO MILLER
The Boston Globe

IS FOR HERB:

"My hat is off to Allan 'My Son, the Folksinger' Sherman. I didn't think he could do it, but his second album, 'My Son, the Celebrity' is every bit as funny as the first..."

— HERB CAEN
San Francisco Chronicle

IS FOR INTELLECTUALS:

"Periodically, a band arises in the land whose hitherto uncelebrated talents seem a [illegible] valuable expression of a long-suppressed [illegible] real emotion ... Allan Sherman, whose target is folksong, and whose aim is alm[illegible] unerring."

— IRVING KOLODIN
Saturday Re[illegible]

IS FOR JACKSON:

"Allan Sherman has done America a wo[illegible]derful service with his recording of 'My Son, the Folksinger'... he's a funny man."

— MIKE JACKSON
L.A. Herald-Examiner

IS FOR KUP:

"Allan (My Son, the Box-Office Sensation) Sherman is one of the truly great people of show business. Overnight, he has become a standard."

— DICK KUPCINET

IS FOR LAS VEGAS:

"A star was born Sunday night at the Sands Hotel."

— JIM SCHMAKER
Las Vegas Sun

e critics

IS FOR MINNEAPOLIS:

"[illegible] —[illegible] I'll prefer the [illegible]"

— NOE MORRISON [illegible]

IS FOR NEWSWEEK:

"...by delicate use of pun and parody, and with a sharp ear for his subject, Sherman tastefully manages to satirize the manners of urban Jews and the music of folk singers. The result... appeals to gentiles and to Jews alike."

IS FOR OH, BOY.

IS FOR PLAYBOY:

"*Allan Sherman, a clerable, full-time TV producer, sometime singer and all-time funny lyricist, whose fame, because of his red-hot LP, is now nationwide... The pungent punning that runs rampant throughout is universal in appeal.*"

IS FOR QUEEN:

(HER MAJESTY'S ROYAL SUBJECTS HAVE BOUGHT 200,000 ALBUMS IN ENGLAND, AUSTRALIA, CANADA, NEW ZEALAND, AND SOUTH AFRICA.)

IS FOR ROCHESTER:

"The Garry Moore hour this last week belonged to Allan Sherman... Sherman, introduced as the creator of 'I've Got a Secret,' came through a dumpy delight. Hope he doesn't lose the unpolished, bewhiskered air. It may be cultivated, but if so, he can fool me any time."

— PATRICIA COSTA, *Rochester Democrat and Chronicle*

IS FOR SAN FRANCISCO:

"*A Good Humor Man... he has timing, phrasing and a fine stage presence that immediately gets the audience in his corner... delighted by the lovely, pixie charm...*

And when he sits down on the lip of the stage like Judy Garland and sings, 'Somewhere, overweight people...' I collapse."

— RALPH J. GLEASON
San Francisco Chronicle

IS FOR TIME:

"...sold a million copies and made a world-famous nut out of him."

— *Time Magazine*

IS FOR U.P.I.:

"*...and indeed, his entire success is a unique television story.*"

— RICK DUBROW
United Press International

IS FOR VARIETY:

"At Carnegie, he showed up with a polished concert that displayed savvy showmanship on all counts."

— GROS

"He has that informal, friendly, warm appeal that immediately strikes an empathetic response in his audience."

— DALE

"Funny visually, and hilarious for listening ...it's all top level humor, refreshing, and sure to draw repeat patrons."

— DUKE

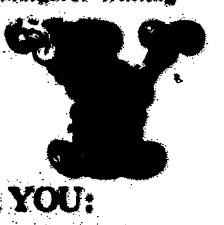
IS FOR WASHINGTON:

"Millions of Americans will never hear the song 'Frere Jacques' without thinking 'What are they doing with those lyrics? That's really *Sarah Jackman!*'"

— FRED FISKE
Washington Daily News

IS FOR XXXXXXX:

Love and kisses to all the girls who've sung "Sarah Jackman" with me: Edie Adams ★ Eydie Gorme ★ Sherry (Mrs. Buddy) Hackett ★ Mary Kaye ★ Shirley Kirkes ★ Dorothy Loudon ★ Jayne Meadows ★ Jackie Miller ★ Christine Nelson (The Original) ★ Jeanie Sommers ★ Margaret Whiting



IS FOR YOU:

All of you, new friends and old, who have made this whole thing so beautiful for me —especially: Steve Allen ★ Jack Benny ★ Milton Berle ★ Irving Berlin ★ Joey Bishop ★ Lou Busch ★ Al Capp ★ Ray Charles ★ Perry Como ★ Sammy Davis, Jr. ★ Jack Entratter ★ Buddy Hackett ★ Shelley Keller ★ Irving Hoffman ★ Vladimir Horowitz ★ Ernest Lehman ★ Sheldon Leonard ★ Jerry Lewis ★ Joe E. Lewis ★ Mike Maitland ★ Harpo Marx ★ Johnny Mercer ★ Howard Merrill ★ Newton N. Minow ★ Garry Moore ★ Anthony Newley ★ Jess Oppenheimer ★ Tony Owen ★ Merrill Panitt ★ Lee Rubin ★ Bobby Rosengarden ★ Harry Ruby ★ Arthur Schlesinger, Jr. ★ Frank Sinatra ★ Ed Sullivan ★ David Susskind ★ Harry Warren ★ Andy Williams

IS FOR ZOLOTOW:

"Allan is not only a guy with comic delivery, but the very essence of the comic spirit — from the way he lights a cigarette to even ordering from the menu in a restaurant."

— MAURICE ZOLOTOW
Saturday Evening Post

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a maximum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, '62.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	WFIL	811,100	47	1.	Rebel (Fri. 10:30)	WFIL	ABC Films	301,300	21	Jack Paar, Jacqueline	WRCV	400,300
2.	Candid Camera	WCAU	608,800	37	2.	Ripcord (Thurs. 7:00)	WRCV	UA-TV	253,100	17	News, Wea, ABC News	WFIL	187,400
3.	Wagon Train	WFIL	585,200	34	3.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	243,800	15	7:00 Report, CBS News	WCAU	88,800
4.	Garry Moore	WCAU	579,000	35	4.	Sea Hunt (Sat. 7:00)	WCAU	Economee	225,400	21	Matty's Funnies	WFIL	276,000
5.	What's My Line	WCAU	572,800	31	5.	Yogi Bear (Mon. 5:00)	WFIL	Screen Gems	215,300	16	5:00 O'Clock Show	WRCV	140,400
6.	Red Skelton	WCAU	570,500	32	6.	Rocky and Friends (Wed., Fri. 5:00)	WFIL	PAT	208,100	17	Life of Riley	WCAU	126,400
7.	Flintstones	WFIL	564,400	37	6.	Huckleberry Hound (Thurs. 5:00)	WFIL	Screen Gems	208,100	16	5:00 O'Clock Show	WRCV	115,900
8.	Jack Benny	WCAU	530,200	31	7.	Everglades; Biography (Fri. 7:00)	WRCV	Economee, Official	243,300	12	7:00 Report, CBS News	WCAU	100,700
9.	Combat	WFIL	527,100	30	8.	Popeye; Clutch Cargo (M-F 5:30)	WFIL	King, UAA	276,500	15	Early Show	WCAU	158,000
10.	Beverly Hillbillies	WCAU	254,300	27	9.	Quick Draw; Popeye (Tues. 5:00)	WFIL	Screen Gems	220,300	16	5:00 O'Clock Show	WRCV	113,100

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, '62.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WJW	488,200	38	1.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	242,000	16	Camera, Spts, CBS News	WJW	123,000
2.	Ben Casey	WEWS	437,800	40	2.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	226,300	24	Ripcord	WEWS	142,200
3.	Lucy Show	WJW	388,300	36	3.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	216,400	22	Camera, Spts, CBS News	WJW	136,100
4.	Jackie Gleason	WJW	384,800	41	4.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	198,400	17	Camera, Spts, CBS News	WJW	162,900
5.	77 Sunset Strip	WEWS	354,500	31	5.	Adv. in Paradise (Thurs. 10:00)	WJW	20th-Fox TV	191,800	17	Premiere Alcoa	WEWS	240,800
6.	Red Skelton	WJW	338,000	33	6.	Wyatt Earp (Tues. 7:00)	KYW	ABC Films	188,100	18	Hennesey	WEWS	131,400
7.	Candid Camera	WJW	335,800	28	7.	Third Man (Fri. 10:30)	WEWS	NTA	167,500	17	Jack Paar, Jacqueline	KYW	240,100
8.	Joey Bishop	KYW	332,200	30	8.	Bugs Bunny (Sat. 12:00)	WEWS	UAA	153,400	17	Sky King	WJW	53,400
9.	Danny Thomas	WJW	320,000	28	9.	Supercar (Sat. 5:00)	WEWS	ITC	142,900	18	NFL Highlights	KYW	57,300
10.	Donna Reed	WEWS	319,100	26	10.	Ripcord (Fri. 7:00)	WEWS	UA-TV	142,200	12	Quick Draw McGraw	KYW	226,200

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, '62.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Wagon Train	KOMO	181,700	32	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	157,900	26	Hong Kong	KOMO	72,400
2.	Ben Casey	KOMO	177,200	30	2.	Expedition: Explore (Tues. 7:00)	KOMO	ABC Films	113,400	17	Hennesey	KING	111,800
3.	Cheyenne	KOMO	171,000	31	3.	Across The 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	113,100	18	Lock Up	KING	86,700
4.	Disney's World	KING	160,800	32	4.	Hennesey (Tues. 7:00)	KING	NBC Films	111,800	22	Expedition Explore	KOMO	113,400
5.	77 Sunset Strip	KOMO	161,000	29	5.	Huck Hound; Pat Boone (Thurs. 6)	KING	Screen Gems	107,800	21	News	KOMO	114,900
6.	Lawrence Welk	KOMO	154,200	36	6.	M Squad (Sat. 7:00)	KING	MCA	104,000	18	Fight Close Up	KOMO	115,000
7.	Roy Rogers-Dale Evans	KOMO	153,700	26	7.	Yogi Bear (Mon. 6:00)	KING	Screen Gems	102,800	21	News	KOMO	117,900
8.	Caesar; Sunday Movie	KOMO	152,100	27	8.	Quick Draw McGraw (Wed. 5:00)	KING	Screen Gems	94,200	17	News	KOMO	114,700
9.	My 3 Sons	KOMO	150,100	28	9.	Beany; Touche Turtle (Tues. 6:00)	KING	CBS Films	90,400	17	News	KOMO	118,400
10.	Dr. Kildare; Bob Hope	KING	145,200	23	10.	Lock Up (Thurs. 7:00)	KING	Economee	86,800	14	Across The 7 Seas	KOMO	113,100

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, '62.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KXTV	154,300	37	1.	Death Valley Days (Sun. 6:30)	KCRA	U.S. Borax	98,500	22	Movie Greats	KOVR	61,900
					2.	Biography (Sun. 7:00)	KCRA	Official	83,400	23	Lance	KXTV	85,300
2.	Dr. Kildare; Bob Hope	KCRA	143,000	32	3.	Across The 7 Seas (Tues. 7:00)	KCRA	Crosby Prod.	80,300	22	Bronco	KOVR	79,430
3.	Wagon Train	KOVR	134,000	37	4.	You Asked For It (Sun. 5:30)	KCRA	Crosby Brown	70,900	17	Movie Greats	KOVR	30,570
4.	Lucy Show	KXTV	127,000	36	5.	Maverick (Mon.-Fri. 5:30)	KXTV	Warner Bros.	70,300	18	Big Show	KCRA	20,900
											Ch. 3 Rpt. Hunt-Brink	KCRA	83,300
5.	Danny Kaye; Bonanza	KCRA	120,200	35	6.	Sugarfoot (Mon., Wed., Fri. 6:30)	KOVR	Warner Bros.	69,300	19	Channel 3 Reports	KCRA	84,300
											Huckleberry Hound	KCRA	61,700
6.	Ben Casey	KOVR	118,700	30							Everglades, Rawhide	KXTV	73,200
7.	Disney's World	KCRA	118,100	30	7.	Everglades (Wed. 7:00)	KXTV	Economee	67,300	19	Sea Hunt, Tally 62	KCRA	65,400
					8.	Best of Groucho (Fri. 9:30)	KCRA	NBC Films	66,300	16	Premiere	KXTV	88,800
8.	Red Skelton	KXTV	113,000	36	9.	Sea Hunt; Tally 62 (Wed. 7:00)	KCRA	Economee	66,400	18	Everglades	KXTV	67,300
9.	Danny Thomas	KXTV	112,300	31	9.	Bronco (Tues., Thurs. 6:30)	KOVR	Warner Bros.	65,400	19	Channel 3 Reports	KCRA	85,500
											Across The 7 Seas	KCRA	80,300
10.	Perry Mason	KXTV	111,100	30							Perry Mason	KXTV	108,000

ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTEN, WCDC, WCDA, WAST, WTRL. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, '62.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
					1.	Death Valley Days (Thurs. 7:00)	WRGB	U.S. Borax	102,300	22	M Squad	WAST	32,000
1.	Hazel	WRGB	133,300	30	2.	Roaring 20's (Mon. 8:30)	WRGB	Warner Bros.	86,300	25	Lucy Show	WTEN	104,000
											Danny Thomas	WTEN	86,000
2.	Bonanza	WRGB	130,000	32	3.	Ripcord (Wed. 7:00)	WRGB	UA-TV	73,000	15	Show, News, Wea, CBS News	WTEN	47,300
3.	Dr. Kildare; Bob Hope	WRGB	126,000	33									
4.	Jack Paar; Jacqueline	WRGB	114,400	30	4.	Phil Silvers (Tues. 7:00)	WRGB	CBS Films	72,300	17	Show, News, Wea, CBS News	WTEN	46,000
5.	Disney's World	WRGB	112,000	31	5.	Everglades (Sun. 7:00)	WRGB	Economee	67,100	18	Lassie	WTEN	76,800
6.	Perry Como	WRGB	108,300	30	6.	Checkmate; Teen Born (Fri. 7:00)	WRGB	MCA	63,400	12	M Squad	WAST	42,600
											Rawhide	WTEN	80,300
7.	Lucy Show	WTEN	104,000	30	7.	Outlaws; Tel. Hour (Thurs. 7:30)	WRGB	NBC Films	58,500	15	Mr. Ed	WTEN	51,000
											Perry Mason	WTEN	70,800
8.	Dick Powell	WRGB	103,300	27	8.	Story Of (Mon. 7:00)	WRGB	UA-TV	54,000	14	Show, News, Wea, CBS News	WTEN	45,700
9.	Laramie	WRGB	100,000	30									
10.	Price Is Right	WRGB	96,800	27	9.	Yogi Bear (Wed. 5:30)	WRGB	Screen Gems	47,900	8	Early Show	WTEN	43,000
					10.	Wyatt Earp (Tues. 10:30)	WRGB	ABC Films	46,100	10	Garry Moore	WTEN	74,000

HOUSTON, TEX.

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, '62.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KHOU	226,800	47	1.	Ripcord (Fri. 9:30)	KTRK	UA-TV	98,400	30	Jack Paar, Jacqueline	KPRC	96,400
2.	Ben Casey	KTRK	197,400	43	2.	Challenge: 20 Wars (Fri. 8:00)	KTRK	Economee	86,400	18	Route 66	KHOU	106,500
3.	Candid Camera	KHOU	168,000	38	3.	Casper The Ghost (Wed. 5:30)	KTRK	ABC Films	71,300	17	Lawman	KHOU	41,000
4.	Red Skelton	KHOU	162,000	35	4.	Huckleberry Hound (Thurs. 5:30)	KTRK	Screen Gems	69,000	16	Lawman	KHOU	48,500
5.	Andy Griffith	KHOU	154,400	29	5.	Divorce Court (Sat. 5:00)	KPRC	Storer	64,900	13	Matty's Funnies	KTRK	34,300
											Guestward Ho	KPRC	61,200
6.	Cheyenne	KTRK	147,800	30	5.	Peter Gunn (Tues. 9:30)	KPRC	Official	64,300	13	Garry Moore	KHOU	127,000
7.	Dick Van Dyke	KHOU	146,400	28	6.	Yogi Bear (Mon. 5:30)	KTRK	Screen Gems	62,800	15	Lawman	KHOU	43,400
8.	Rifleman	KTRK	140,300	30	7.	Bugs Bunny; Jamboree (Sat. 12:00)	KTRK	UAA	58,700	13	Pre Game Playhouse	KHOU	41,000
9.	What's My Line; Pal.	KHOU	137,000	32	8.	Hennesey; Bernstein (Mon. 5:30)	KHOU	NBC Films	57,300	11	Cheyenne	KTRK	151,100
10.	Wagon Train	KTRK	137,100	26	9.	Popeye Club (Fri. 5:30)	KTRK	UAA, King	54,500	12	Chandler Almon.. (Huntley-Brinkley)	KPRC	42,500

Specific Messages to General Managers

When The Problem Is "Pressing"

Pressing in the right places makes for a marvelous massage...wins relay races...removes missiles from Cuban bases.

Pressing in the wrong places pushes comedy to farce...runs up car insurance costs... makes a favorite, fourth. It also loses the sale.

What closes the sale is knowing where to press...as well as when, whom and how far. Radio and Television stations (groups and networks, too) out after sales, image, status—find VARIETY the right place to reach the right people* at the right time, with ads that:

Sell a Hot Avail**
Announce Rating Leadership**
Reveal New Programming**
Point to Extraordinary Service and Awards**
Show Local or National Sales Success**
Expose On-Air Personalities**
Underscore Local Programming & Production Facilities**

*(Only VARIETY offers the unique mix of: ad company and agency top brass, ad managers and marketing managers; agency time buyers and account executives; the top talent on your programs and in your promotions; the FCC, and other gov't agencies.

And VARIETY subscriptions—more expensive than any other advertising or broadcast publication—are all paid.)

When the problem is "pressing" . . . Lean on VARIETY

**Specific case histories on request.

Daystar

Continued from page 30

after the grass—not the grass roots," he commented.

Daystar seeks scientific info on the public's program desires and sentiment. "that it feels while there are many theories about tv, what is needed badly is factual data, a real knowledge of what the people are thinking about tv, and this is why the poll has been undertaken," the exec explained.

"We feel it is necessary to find out what the people really think, to get as close to the truth as we possibly can. We want the public to influence us, as they should in a democracy. And as we respond to the public tastes, it will reflect an accumulation of success of our product and eventually, for the entire industry," Stevens remarked. If Daystar's Antenna is a success, "we can't help but be looked to as an example," he predicted.

Returns from the initial mailer are expected to be in in substantial numbers by May 1, and once they are received, Daystar-Anetta will evaluate them carefully on a scientific basis, Stevens asserted. "If we find the poll is a meaningless and contradictory jumbo, we will abandon it. If it develops with constructive suggestions, we will continue it permanently, sending out questionnaires monthly. TV is a complex business, and there are always many, many questions to ask the public about it," Stevens observed.

Foreign TV Followup

Continued from page 30

tion), took a job in a publisher's office in order to provide outside stimulus and, she hoped, save her derelict marriage. There she encountered Keith (Michael Craig), a dashing young executive, and their budding romance brought the old triangle into play. Harry pretended to go off with an old flame and the upshot was a debate which gave the marriage a new lease of life.

The material was thus strictly for the magazine buffs, but it was saved by a compelling production from Quentin Lawrence and a well-wrought performance by Sian Phillips. Lawrence deftly phased the dialog so that the crumbling matrimonial setup became credible, and, in parts, moving. Despite ambiguity in the script's account of Carole, Sian Phillips effectively registered her boredom, her inner integrity, and her use of a job to dodge her responsibilities as a wife. Donald Houston, too, was okay as Harry, although hampered by early scenes that overplayed his stupidity and lack of understanding. His final confession of his own loneliness made a heart-twitching climax.

Michael Craig purveyed an elegant charm as the on-the-loose Keith, and scripter Bernstein certainly produced lifelike trimmings in the form of fitting dialog and characterizations for a basically stale conception. *Otta.*

NBC-TV Shed

Continued from page 30

well be tomorrow's goner. But there is nothing on the entire schedule more certain now than "Dr. Kildare" from 8:30 to 9:30, and the "Hazel"-Ford love affair with 9:30 seems not to have diminished one domestic iota. With this as a leadin, Jack Paar, who is shifting from Fridays to Thursdays, will no longer necessarily have to complain about his leadin program, as he did recently with the nearly extinct "Don't Call Me Charlie."

Friday night will start with "International Showtime." Bet on it. "Empire" is the tentative 8:30 insertion, and, because it is only tentative, don't bet on it. Bet on "Harry's Girls," which Colgate owns and evidently wants at 9:30 on Fridays. Andy Williams is no longer the 10-11 entry for Fridays (he and Paar were to switch slots) and the new inside trackers are "Espionage" or, maybe (if it doesn't go 90 minutes, which is hardly a fact just yet) "Adamsburg."

Saturday, Joey B shop will go in at 7:30. Count Bill Dana in as 8:30 to 9 entry on Saturdays. NBC is committed to a series. The movies are going to be next season precisely where they are this, from 9 to 11 p.m.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Baltimore ● STATIONS: WMAR, WBAL, WJZ. ● SURVEY DATES: NOV. 7 - DEC. 4, 1962.

WBAL Total Area Homes: 80,100 / Metro Rating: 13 / Share of Audience: 42

MONDAYS 5:30-6:45
Program: 5:30 SHOW
- Nov. 12 "ROAD TO MOROCCO" — Bing Crosby, Bob Hope — 1942, Paramount, MCA
- Nov. 19 "THE IRISH IN US" — James Cagney, Pat O'Brien — 1935, Warner Bros., UAA
- Nov. 26 "SAN ANTONIO" — Errol Flynn, Alexis Smith — 1945, Warner Bros., UAA
- Dec. 3 "MOUNTAIN MUSIC" — Martha Raye, Bob Burns — 1937, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Buddy Deane 5:30-6:00	WJZ 70,300
Best of Groucho 6:00-6:30	WMAR 72,800
Maverick 6:30-6:45	WJZ 65,300

WBAL Total Area Homes: 72,600 / Metro Rating: 8 / Share of Audience: 24

TUESDAYS 5:30-6:45
Program: 5:30 SHOW
- Nov. 13 "COLLEGE COACH" — Pat O'Brien, Dick Powell — 1933, Warner Bros., UAA
- Nov. 20 "WITH NO REGRETS" — Ann Sothern — Screen Gems, Screen Gems
- Nov. 27 "CHINA CLIPPER" — Pat O'Brien, Humphrey Bogart — 1936, Warner Bros., UAA
- Dec. 4 "TARZAN & GREEN GODDESS" — Bruce Bennett — 1938, PRI, Banner

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Buddy Deane 5:30-6:00	WJZ 82,200
Best of Groucho 6:00-6:30	WMAR 86,600
Adv. in Paradise 6:30-6:45	WJZ 56,700

WBAL Total Area Homes: 97,400 / Metro Rating: 15 / Share of Audience: 42

WEDNESDAYS 5:30-6:45
Program: 5:30 SHOW
- Nov. 7 "TARZAN & HIS MATE" — Johnny Weissmuller, Maureen O'Hara — 1934, MGM, Banner
- Nov. 14 "THE ROAD AHEAD" — Rory Calhoun — Anthology, Screen Gems, Screen Gems
- Nov. 21 "MAGIC FORMULA" — Claudette Colbert — Anthology, Screen Gems, Screen Gems
- Nov. 28 "ROAD TO SINGAPORE" — Bob Hope, Bing Crosby — 1940, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Buddy Deane 5:30-6:00	WJZ 88,300
Best of Groucho 6:00-6:30	WMAR 85,400
Maverick 6:30-6:45	WJZ 57,400

WBAL Total Area Homes: 69,900 / Metro Rating: 12 / Share of Audience: 39

THURSDAYS 5:30-6:45
Program: 5:30 SHOW
- Nov. 8 "COLLEGE SWING" — Bob Hope, Martha Raye — 1938, Paramount, MCA
- Nov. 15 "DIVE BOMBER" — Errol Flynn, Fred MacMurray — 1941, Warner Bros., UAA
- Nov. 22 THANKSGIVING SPECIAL (No Movie) — Pat Boone
- Nov. 29 "TARZAN'S NEW ADVENTURE" — Bruce Bennett — 1936, PRI, Banner

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Buddy Deane 5:30-6:00	WJZ 80,300
Best of Groucho 6:00-6:30	WMAR 79,400
Hong Kong 6:30-6:45	WJZ 77,000

WBAL Total Area Homes: 72,700 / Metro Rating: 12 / Share of Audience: 38

FRIDAYS 5:30-6:45
Program: 5:30 SHOW
- Nov. 9 "DEVIL DOGS OF THE AIR" — James Cagney, Pat O'Brien — 1935, Warner Bros., UAA
- Nov. 16 "REMEMBER TO LIVE" — Dane Clark — Anthology, Screen Gems, Screen Gems
- Nov. 23 "FLIRTING WITH FATE" — Joe E. Brown, Leo Carillo — 1938, FAT, M&A Alexander
- Nov. 30 "DUCK SOUP" — Marx Bros. — 1933, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Buddy Deane 5:30-6:00	WJZ 79,100
Best of Groucho 6:00-6:30	WMAR 84,100
Cimarron City 6:30-6:45	WJZ 51,000

WMAR Total Area Homes: 111,300 / Metro Rating: 20 / Share of Audience: 59

SATURDAYS 11:00-1:00
Program: MOVIE OF THE WEEK
- Nov. 10 "AMERICAN GUERRILLA IN THE PHILIPPINES" — Tyrone Power, Micheline Prelle — 1950, 20th Century-Fox, NTA
- Nov. 17 "MR. ROBERTS" — Henry Fonda, James Cagney, Jack Lemmon, Betsy Palmer — 1955 Warner Bros., Seven Arts
- Nov. 24 "DOWN TO THE SEAS IN SHIPS" — Richard Widmark, Lionel Barrymore — 1949, 20th Century-Fox, NTA
- Dec. 1 "BREAKTHROUGH" — John Agar, David Brian, Frank Lovejoy — 1950, Warner Bros., Seven Arts

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
News, Fest of Stars 11:00-12:00	WJZ 57,100
Late Show 12:00-1:00	WJZ 31,300

(Continued on page 60)

New York FM

Continued from page 30

as a potent commercial force anywhere in the country, there at least seem to be promising stirrings in major markets outside of New York. An outfit called FM Group Sales is on the move in the 10 biggest cities with a solid plan that would seem to have more test than networks or all-industry groups et al.

FM-GS reps FMers in clusters for national ad sales—six Chicago outlets, four in Boston, four in Detroit, three in Washington, D.C., four in San Francisco and so on. Unfortunately, says FM-GS prexy Art Sakelson, the one great failing of FM is its lack of audience proof. Except for sporadic audience studies, the medium faces numbers-happy Madison Ave. with no story. FM-GS is as rapidly as possible rectifying the situation for its own markets. A recent Pulse in L.A. of Sakelson's group (6) "makes us look like number two of all stations," and there are something like 40 AM outlets in Los Angeles. Similar surveys are planned for all 10 markets. New York has been completed, where Group Sales reps the four commercial FMers outside Gotham).

Group Sales is sticking to the top 10 markets with its scheme, for the time being, anyway, because close to 9,000,000 of the 16,000,000 FM receivers are in the Top 10.

Omaha

Continued from page 30

definitions and guidelines should be revised to be more realistic and thereby to convey more useful information."

Fogarty also reminded the hearing board that only a year earlier the three tv stations had to file extensive information, including programming, as required in application for license renewals, and that the Omaha market had been singularly devoid of complaints from the viewing public.

"This and other facts," he said, "such as the great cost of the hearing, the utilization of very busy business, industry and government employees and officials, do afford bases for thoughtful consideration of the justification of an inquiry such as this."

The inquiry into the WOW-TV local live tv programming carried over through Monday (4). Station KETV presented its testimony today and the final Omaha tv station KMTV was to be heard tomorrow (Wed.).

CBS-TV News

Continued from page 30

tral time zone. News feed for the mountain time zone, representing only a fraction of the potential coverage, is an hour earlier than the central time zone.

Under the old plan, only the Pacific coast had an alternate news feed, with the eastern zone being fed a single feed at 7 p.m. and the central zone a single feed at 5:45 p.m.

In the face of affil squawks the old plan had to be scrapped. Alternate news feeds gives the stations the desired flexibility in slotting. Affil reaction to the new plan can be gleaned by this development. Network, in the first four days after the announcement of the new plan, received twice as many affirmative responses from affils than either yes or no reactions in the four weeks of the old plan. More than half of the web's 190 affils in this point of time have agreed to go along with the new plan.

FCC Warns Stations

Continued from page 30

likely that RFK's trust busters in the Justice Dept. have been eyeing them.

The Kennedy brothers, with no yen to ruffle the feathers of the [illegible] able to lay golden eggs, would undoubtedly like to avoid hauling broadcasters into court on anti-trust charges prior to the 1964 elections.

An FCC warning that stations might be violating anti-monopoly laws can make such lawsuits unnecessary.

GERMANY SINCE HITLER: ADENAUER SUMS UP

By his own admission, Chancellor Konrad Adenauer will leave little autobiographical material behind him when he retires from office next Fall. To help close this historical gap, CBS REPORTS will present tonight at 7:30 EST an illustrated autobiography of the man whose 87 years span the Germany of Bismarck, Kaiser Wilhelm, President von Hindenburg and Adolf Hitler. It is the product of months of research and hours of conversation between the Chancellor and CBS News Correspondent Daniel Schorr in Bonn.

Set against scenes of Germany past and present, Chancellor Adenauer will review his years as mayor of Cologne, fugitive from the Hitler regime and architect of West Germany's rebirth. He will reveal his personal views of several world leaders and comment on his friendship with French President Charles de Gaulle which culminated in the recent pact between the traditional enemy nations. The importance of the broadcast is further underscored by the Chancellor's role in the current crisis involving the Common Market.

In telescoping the past forty years of German history, tonight's broadcast is further evidence of the scope and diversity of CBS News programming. In recent weeks it has examined the character of the Russian people through a study of their past literature as well as through interviews with editors of their two leading newspapers. Next Wednesday it will present a study of Charles Dickens whose influence on British life was equaled by few of his contemporaries. It is this scope and diversity which gains the steady respect of thoughtful viewers.

CBS NEWS

The ABC Goldenson Days

Continued from page 28

tire New York staff of ABC met for the first and last time in a mass meeting that jammed the entire floor space of St. Nicholas Arena, close to the converted horse stables which ABC (with Bill Zeckendorf on the board) had just acquired on W. 66th St.

Goldenson's 'New Era'

Kintner introduced his new boss, Goldenson, as "president of the parent company." Goldenson, jauntily bow-tied (he has since switched to the Madison Ave. four-in-hand) and beaming, promised the ABC staffers a new era of strength and solidarity.

In the turbulent and colorful years since, AB-PT has packed more experience, emotion and commotion than perhaps any U.S. corporation in the financial zone of $350,000,000 annual sales, which qualifies it as one of America's largest entertainment companies.

Of all the key execs at AB-PT on the first day of the merger, only one remains—Goldenson.

In the meantime, of course, others—then obscure and down the line—have emerged. Si Siegel, for example, now exec v.p. and member of the AB-PT board of directors, was neither officer nor director but a bookkeeping controller at the company's 1501 Broadway offices. Not only was he, as he still is, watchdog of Goldenson's finances, trustee of various Goldenson family funds, etc., he also shared a deep interest with Goldenson in United Cerebral Palsy, which charity Goldenson founded shortly before the merger. Through the charity's activities, Goldenson made many valuable contacts with the Rockefellers, the Firestones, the Mary Laskers, et al.—that helped project him as a national figure.

It has been said, by insiders, that to understand ABC today one must understand not only Goldenson, but also Si Siegel. The relationship of Goldenson and Siegel, whose mutual loyalty has grown through internal fights with the Ed Noble stockholder faction and major management upheavals with Kintner and Treyz, has been likened, by a major ABC executive who left the company a few years ago, to that which existed between Henry Ford and Harry Bennett. Siegel, now executive veepee of both AB-PT and ABC, is the only executive who can operate in any area as Goldenson's alter ego. To get any information—from operational details to views of individual outside members of the AB-PT board of directors—Goldenson need walk no further than Siegel's office.

The AB-PT board of directors, in its hard core of outside members, has been remarkably stable. Its turnover, limited almost to the attrition of death, presents a dramatic contrast to the parade of top execs—the Kintners, the O'Briens, the Treyzes, the Weitmans, the Jim Aubreys, the Durgins, the John Dalys, the Bob Levines, the Charles Underhills, et al.—which has made ABC's exec dramatis personnae even less stable than that of the broadcast industry.

Key Directors

The AB-PT board directorate which Goldenson refers to as the basic strength of the corporation, number certain key members who have served since the establishment of United Paramount Theatres in 1950. Charter board members include John Coleman of the New York Stock Exchange, who is chairman of the AB-PT Executive Committee. Another member who has served since the start is Walter Marshall, president of Western Union (Goldenson reciprocates as a member of the Western Union board). Chester Geraleu, a retired banker, rounds out this key group. None of them holds more than 200 shares of stock.

Together with Goldenson and Siegel, they comprise the Executive Committee of the Board, whose meetings are also attended by Ev Erlick, a fast-rising star in AB-PT, who acts as general counsel and policy-former in certain operational areas such as promotion, advertising, Washington relations, program purchases, etc. Erlick, who left Young & Rubicam where he was a time buyer, less than two years ago, is generally regarded as the third ranking executive and, as of now, the most likely candidate to assume the presidency of AB-PT when and if Goldenson, now 57, should decide to take life easier. But whether Goldenson will or will not step down in favor of Erlick, there can be no question but what he's brought ABC a long, long way since assuming command 10 years ago.

Top 10 Achievements

Goldenson in 10 years has evinced what many in the trade consider to be a fascinating duality of quality and goodness, of profits (when talking to Wall St.) and poverty when talking to the FCC, or righteousness and ruthlessness, as in the axings of Kintner and Treyz which caught each completely unaware. He has made many excellent moves, innovated many patterns. Ten of his most far-reaching might well include:

1. The original purchase of ABC broadcast properties are considered to be worth in excess of $200,000,000 (it has turned down an offer of $50,000,000 for its owned radio stations); the theatres another $80,000,000. Add to this ABC's investment of more than $20,000,000 in tv stations abroad, its record company and holdings in electronic companies and amusement enterprises, it can be seen that AB-PT is an corporation whose real worth is better than $300,000,000.

2. The association with Disney, which gave ABC its first audience-winning program in "Disneyland" and multi-million capital gain when it sold its minority interest in Disneyland Park (but kept the restaurant and hot dog concessions).

3. The development of new tv program suppliers—Warner Bros., MGM, for example — who abandoned their old line "ignore tv" policies when Goldenson personally persuaded them to produce for tv. Result—ABC hits such as "Cheyenne", "Maverick", "77 Sunset Strip."

4. The expansion abroad. ABC has minority tv interests in more than 20 countries. Although in the main it's now realizing dividends from only two—Australia and Japan—its over $10,000,000 investment should reap important profits in future years.

5. The belated but ambitious building of a news department in which ABC now invests about $8,000,000 per year. While Jim Hagerty has been the public relations symbol—although Bob Lang, whom Ev Erlick brought to ABC from CBS, is the operational spearhead—of ABC's growing public affairs prestige, the first concrete step was taken when ABC brought over Bell & Howell documentary sponsorship (at about $1,000,000 per year under a "pay nothing for programming" arrangement). The second pre-Hagerty step was ABC's production and sale (to Mead Johnson) of "Valiant Years"—certainly one of the better quality programs of the last decade.

6. The expansion in all areas of sports spearheaded by Tom Moore, who masterminded ABC's acquisition of the NCAA football in '60-'61 (they since have lost it to CBS), the American League Football tv rights, the 1964 Winter Olympics.

7. The entry into daytime in the fall of '58 when ABC virtually sold out a brand new schedule starting in the late morning in one of tv's most massive sponsorship negotiations between Y & R's Pete Levathes and Goldenson.

Multi-Show Buy Innovated

8. The introduction of the multi-show buy whereby an advertiser, for the first time, could disperse his ad messages throughout several programs to reach more homes more often. Brylcreem and Dial Soap were among the earliest advertisers to exploit this basic ABC innovation.

9. Program razzle dazzle, showmanship, promotion and selling polarized around a sharply focused emphasis on sex and action shows, which has been Goldenson's entertainment forte dating back to his management of Paramount Theatres under his old mentor, Barney Balaban, then and now president of Paramount Pictures. It was the measure of Ollie Treyz's ability that when Goldenson gave him the network reins from '56 until a year ago, he was able to transcend pragmatic Goldensonism and evolve a strategy—appeal to postwar families—which mobilized most of the nation's package goods advertisers behind ABC's programming approach. Aubrey, whom Treyz had brought east to head ABC's program dept. early in '57, was later to prove—as CBS-TV president—that he had learned his lessons well, and Kintner (always a quick study) adapted Goldensonism to his own ends when he revamped NBC by shaping its program philosophy along lines of mass entertainment on film — "Bonanza", "Wagon Train", "Kildare", etc. But, as one agency man has pointed out, while Kintner picked up much of Goldenson's entertainment know-how, Kintner's masterful grasp of public affairs failed to rub off on Goldenson.

Goldenson, it's observed, has brought to television certain talents in an abundance never equalled by any other top Broadcast exec. If he may lack the showmanship of a Paley, the statesmanship of a Stanton or the news sense of a Kintner, he's considered the best and most active salesman at any of the networks today. Ever energetic, enthusiastic—he has, of late, been spearheading ABC's '63-'64 sales campaign—he now gets into negotiations when sales approach their close.

Goldenson, associates say, is also a financial wizard, with the industry's sharpest eye for figures—whether in a Nielsen pocket piece or in a balance sheet of the top company of any of its division's subsidiaries.

No one can assess with greater accuracy and speed the impact of a high or low Nielsen, the expenditure of program funds (whether for entertainment or public service) on a network's profit and loss, right down to the pennies-per-share of stock outstanding.

10. The surge in evening ratings which carried ABC from less than half that of NBC or CBS in '55 to No. 1 position in the National Nielsens by November, '60. ABC commanded the No. 1 evening ratings most of the time from the fall of '58 until the start of the present season. With ABC's evening ratings now averaging a 16.0 (vs 22.7 for CBS and 19.0 for NBC) Goldenson's network is now at about the same rating level as in Jan. '57, but certainly a lot better than at the time of the merger.

Thus ABC ends the first 10 years of the Goldenson dynasty—a dynasty which has seen three distinct periods: the Kintner, the Treyz and now the Siegel-Erlick-Moore eras. As Goldenson embarks on the second decade, the next 10 could bring even more changes than the last.

Land Rich

One little known aspect of AB-PT which distinguishes it from its competitors—CBS and NBC—is its enviable status as one of the nation's leading land owners and landlords.

Unlike NBC, whose parent RCA rents its multi-tiered headquarters from the Rockefellers, and CBS, which still rents its 485 Madison Ave. emporium—soon to be vacated—ABC owns its own land, almost the entire block, adjacent to the fast-rising Lincoln Center. Also, it owns 30-some acres on a highly valuable tract in Los Angeles.

These broadcast real estate properties, together with some choice theatre real estate in Chicago, throughout Florida and other southern states (many Grade A locations in spectacular growth areas) constitute hundreds of choice acres which, with the value appreciations of the last 10 years, are thought to have a market value of approximately $300,000,000.

Bismarck's Non-Com'l 'V'

Washington, Feb. 5.

In a drop-in action, FCC placed television channel 3 in Bismarck, N.D., and reserved it for noncommercial educational use.

FCC had originally considered shifting commercial channel 7 from Jamestown, N.D., to Bismarck for educational use.

Bismarck already has UHF channel 24 reserved for education, but no application has been filed. State and local school organizations told FCC they would construct such a station if a VHF channel could be made available.

San Antonio—Texas born Dan Blocker, Hoss Cartwright of the "Bonanza" tv series, was named recipient of the 1962 "Texan of the Year" award by the Texas Press Assn. The TPA meeting drew some 300 Texas editors and publishers. The association includes 76 member dailies and 432 weekly newspapers.

From The Production Centres

Continued from page 28

completed in just six months ... Onetime indie tv newscaster Tim Brinton bows in this week (4) as deejay on the BBC's radio program, "Roundabout" ... Granada, sponsor of the New York Philharmonic visit to Britain with Leonard Bernstein for the 150th anni junketings of the Royal Philharmonic Society, is taping one of two concerts the orch is giving in Manchester, for future airing as a network program ... Meantime the BBC is relaying direct via its radio longhair Third Program, the orchestra's first concert at the Royal Festival Hall on Feb. 13. This will include the first performance in the UK of Copland's "Connotations."

IN WASHINGTON ...

NAB prexy LeRoy Collins bought a house in Washington's chic Georgetown section. Collins, who had been renting in Georgetown, reportedly paid about $100,000 for his new home ... Joseph Sitrick of Blackburn & Co. broadcast station brokers was elected President of Washington Broadcasters Club ... Betty Groebli joins WRC radio as broadcaster-producer of Capital By Lines ... WTOP cameraman Jack Marsh named newsreel cameraman of the year by Baltimore Press Photographers Assn. ... FCC Commissioner Robert E. Lee to address Advertising Club luncheon, Feb. 11. Richard Eaton, prexy of new Negro station WOOK-TV among honored guests ... WTOP-TV running three hour q&a sessions on income tax returns ... Ryan O'Neal of "Empire" and Jimmie Dodd of the "Mickey Mouse Club" both visiting Washington this week ... Ellen Wadley, CBS News producer to address Press Club of Oklahoma College for Women, Feb. 22 ... WTOP-TV will telecast 30 Senators' baseball games ... Coca-Cola picks up alternate week sponsorship of WRC-TV's "It's Academic" ... WTTG-TV again will telecast live the Westminster Kennel Club Dog Show.

IN BOSTON ...

WNAC-TV hosted pink champagne reception for Maggie McNellis, moderator of "Leave it to the Girls" at Ritz Thursday (31) with station prexy William McCormack, ad director Al Korn, and publicist Phil Doherty in charge; and mayor's office presented her with key to the city. Program is now on Channel 7 at 2:30 p.m. Wednesdays ... WNAC radio nabbed largest number of radio contest entries ever received in Hub area from Jan. 1-26 for its Winter Carnival Sweepstakes contest just ended with total of 38,548 postcards. Drawing for 237 prizes takes place every day in February from 8 a.m. to 10 p.m. until each prize is awarded with topper trip for two for two weeks in Switzerland ... Bill Hahn leads discussion of new "Bearing Children of Good Will" program series in cooperation with Nat'l Conf. Christians and Jews each a.m., 8:15-8:45, WNAC-TV ... Paul Crane, asst. in tv promotion at WBZ-TV, and Mrs., receiving congrats on birth of 8 lb. daughter Tuesday (29).

IN CLEVELAND ...

WHK's promotion manager Joyce Stambaugh won $100 nationwide campaign for her handling of Miss Teenage Hometown hoopla for 1962 ... Westinghouse reported set to syndicate Mike Douglas daily live-talent production ... George Hart, ex-WHC'B named KYW traffic director ... Jim Haleton, WCLV staffer, slated for WGAR announcer's berth ... Storer's WJW planning higher court appeal on its $27,000 verdict loss to Harold Hand who claimed station took his "Police Beat" program without compensation ... C. K. Patrick, WCLV president, appeared on QXR panel for network affiliates to discuss station's unique promotional folder showing all 51 local FM outlets and chart with optimum stereo speaker placement ... Dr. George Faust scheduled for daily Latin American report to WHK ... John F. Patt, board chairman Goodwill stations, named director of Continental Bank ... WJW's venture into live broadcasting of remotes has scored two successes. Station has pacted The Sahara, downtown motel, to a one-year, two-hour nightly 9-to-11 Monday-thru-Friday remote with Ronnie Barrett spinning disks. On Friday, Al Serafini and his orch does a 10-to-11 live dance stanza.

IN DETROIT ...

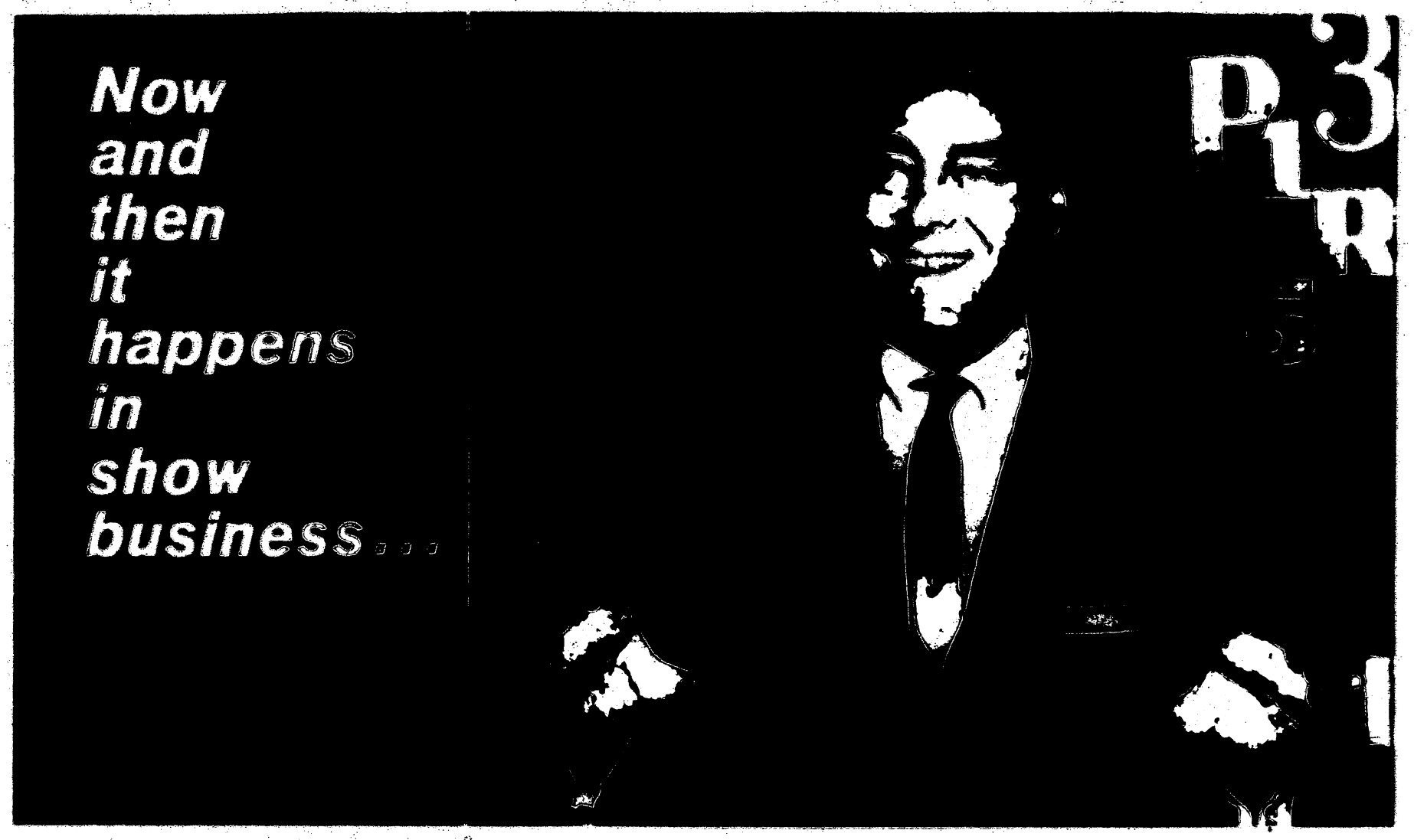
In a tribute to Robert Frost, WXYZ-TV has scheduled a repeat of one of the last recitals the poet gave. WXYZ-TV far-sightedly videotaped the recital last Nov. 14 at the Univ. of Detroit where Frost appeared at a sellout. Lee Mellow is narrator of the special ... Boasting rave reviews from showings in New York and Chicago, WWJ radio's new color slide-and-tape "GO" presentation moves into Detroit this week for viewing by advertising and press reps. Road-show members are James Schiavone, general manager; Don DeGroot, assistant general manager; Donald F. Jacobson, station manager; Nat Sibbald, sales manager, and James Dunn, national sales manager. They will be joined by several other WWJ staffers for the local showing ... Morton L. Jaffe appointed account exec for WXYZ-TV ... Kaye Lopez, professional pianist who is the mother of four children, is WXYZ-TV's "Sunny Seven" for February and will present the station's public service announcements.

IN ST. LOUIS ...

Russ David's "Tonight In St. Louis" is picking up a little word-of-mouth audience steam. The five-a-week local program tags on the tail end of the NBC Network "Tonight" entry and like its progenitor features interviews with visiting celebrities and chitchat with local lights in the fields of politics, sports, showbiz, etc. David's show is a month old and is as healthy as can be expected in view of its 12 midnight start in the midwest ... Rosemary Clooney and Virginia Graham will be guests at a Variety Club bash on Saturday night (9) ... Mary Spencer, former business executive, has joined the staff of KSD radio and KSD-TV to handle public affairs assignments from the femme outlook ... KMOX radio will broadcast the remarks of Cardinal Joseph Ritter of St. Louis when he speaks to the Advertising Club at its luncheon meeting on Thursday (14) ... KTVI-TV will ax the movie feature program from its late Sunday night lineup, effective Feb. 17. Repeats of "Dragnet," "Peter Gunn" and "Five Fingers" will be used to fill the void.

IN PITTSBURGH ...

Carl Ide, WTAE newscaster, is recovering from an eye operation and Tom Sisler, WRYT announcer, is subbing for him ... Paul Long now has Howard Johnson's Restaurants as his sponsor on his 5 o'clock broadcast over KDKA ... Pittsburgh's Home for Crippled Children is being examined in a two-part film series on WIIC. The station's director of public affairs, Ray Stewart, is handling the show ... Joe L. Brown, Pirate g.m., is analyzing each team in the National League on his Sunday afternoon series on KDKA. He will join up with team manager, Danny Murtaugh, on a no-holds-barred basis on KDKA-TV Thursday (7) with Post-Gazette Sports Editor Al Abrams and the paper's baseball writer, Jack Hernon firing the questions. Sportscaster Bob Prince will moderate ... WTAE g.m. Frank Snyder and wife spending a 10-day vacation at Montego Bay.



"A premiere which will make a forgotten man remembered." So said Bert Reenick, TV Editor of the Long Beach Independent Press-Telegram.

"Barry is plying the trade he knows best and does so well..." Jack Hellman, Variety.

"High professional polish." Cecil Smith, L. A. Times.

"Barry has the expert facility of keeping the show from sagging." Those are the words of Hank Grant, Hollywood Reporter.

TV REVIEW...The Jack Barry Show...KTLA, January 27, 7:30-8:30 PM...This primetime version of Jack Barry's current daytime strip on same station looms as a welcome entry in KTLA's recently inaugurated plan of revamping its night programming to lure viewers away from the networks. Aside from being a most personable and gracious host, Barry has the expert facility of keeping the show from sagging in the all its spots, as on this opener when he turned into a laugh an audience dart's fright-mode in a silent bit. Show is a good amalgam of entertainment and interviews, the interview spots (individually) with Helen Hayes and ex-champ Joe Louis of particular interest.

Best on the entertainment end were the Clancy Bros. & Tom Makem, Irish folk singers and strummers, good enough to have done at least one more tune, and Lionel Hampton, whose prowess on the vibes needs no elaboration here. Barry showed versatility by doing quite nicely the backing for Hampton's "Out of Nowhere." The "studio gang" got found the youngster divot not quite as persuasive as they've succeeded in being on the daytime version, but here again Barry pulled up the verbal slack with gentle prodding. Another feature of the show, taped outside the studio, had Barry interviewing various characters in Pershing Square, the one garnering the most laughs being an oldster who sincerely thought he might have became President if FDR hadn't monopolized the office with four terms. Pianist-leader Kip Walton, with an excellent jazz beat particularly behind Hampton, also doubles as producer of the show. Keeping the cameras moving smoothly was director Bill Hewitt.—Hank Grant.

Cecil Smith, Los Angeles Times...We are by nature, I feel, a forgiving people, subscribers to the theory that to err is human and to forgive sublime. We're great people for the second chance for the guy who has made a mistake. Take the case of Jack Barry.

Jack's face is back on the screen where he says he never thought it would be again. It's really back because he's handling eight hours of Channel 5 programs a week and will add a ninth with the debut of his new variety hour, The Jack Barry Show, next Sunday night at 7:30. Additionally, he has the daily Jack Barry Show each morning at 10 and two game shows, By the Numbers and You Don't Say.

He's doing so many shows at the station that when he accidentally wandered onto the set of Romper Room the other day, the crew cried: "Oh, no! Not here."

Naturally, Jack drips gratitude from every pore—both for the station for giving him this new chance and for the audience acceptance.

"We've had hundreds of letters," he said the other day, "and not one knocking me or the station for my being back. People come out of studio audiences to tell me they're glad I'm back."

He came back to TV by writing a letter to Stretch Adler, manager of KTLA (Channel 5).

"I'd never met Adler," says Jack, "but he headed one of the few independent stations that seemed to be producing much of its own material and interested in new ideas. Adler sent for me and talked to me less than 10 minutes. Then he said: "When do you want to go to work? Such a guy!"

Jack went to work with a new version of Juvenile Jury, which he says was the first commercial show ever beamed on a TV network. The show was called Kidding Around and it has been expanded into the daily Jack Barry Show with less emphasis on the juveniles (though they're still a part of it). Jack and piano-playing producer Kip Walton put the show together with "spit and string," but it has a high professional polish. For their new show next Sunday night, they have Helen Hayes, Lionel Hampton, Joe Louis and the Clancy Bros. And Jack Barry—the second time around.

THE JACK BARRY SHOW—KTLA TV 5, LOS ANGELES

Unless It's Something Unusual, U.S. Programs Are Now Winding Up As 'Also Rans' On British TV

London, Feb. 5.

Quite contrary to the claims of the intellectual knockers and the Pilkingtonians who would like to see the tv system geared down into some longhair type mass educator, there are not so many Yankee shows on British screens these days. And those that are shown are not automatically headed for the charts.

When BBC-TV boss Kenneth Adam said recently that the best British shows still get the viewers in preference to American importations, he was as close as is humanly possible to absolute truth where the fickleness of public taste is involved. Top quality shows from the States on subjects British producers just cannot make to the same slick pattern—westerns, offbeat American crime and star name musical or drama vehicles—will always show up somewhere. But they now have to be blockbusters of mammoth proportions to oust from high chart perches the locally manufactured program that has local vernacular and flavor.

Stuart Hood, the BBC's tv program controller, is known to be pretty happy with his latest acquisition "The Lucy Show" because the corporation's standard is increasingly becoming purely one of entertainment content of high quality of technique and low pretention, rating "The Lucy Show" is a typical example. Even though some [illegible] tv viewers have dismissed it as production belt humor [illegible] a sensible line situation comedy [illegible] they have equally had to admit [illegible] it all clicks smoothly into place with no [illegible] soft [illegible] patches. Westerns and [illegible] have usually [illegible] into the same category. [illegible] too [illegible] good [illegible]

A spot [illegible] of a week of programs [illegible] 22 American shows in the [illegible] week [illegible] feature pictures and [illegible] of [illegible] [illegible] "Lucy [illegible]" [illegible] still [illegible] BBC [illegible]

[illegible]

20—AR-TV's "No Hiding Place" at No. 5, and the BBC's "Z Cars" at No. 20. The British medico series "Emergency Ward 10," also showed quite healthily, the Friday segment at No. 8 the Tuesday one at No. 16. The unusually high rater was again Granada's "Coronation Street," taking top two notches in the national chart, and topping nine of the 12 regional charts.

Seek Funds to Support Mpls. KFWM Programs

Minneapolis, Jan. 29.

An organization calling itself "Friends of KFWM" has been started in the Twin Cities and is launching a campaign to raise funds to support special international programs on this local low-profit, non-affiliated radio station.

Fear that KFWM may be compelled to drop some of the many music festivals, radio drama and other programs from some 30 countries outside the U. S. and a desire to see such radio fare here increased, instead of being decreased, promoted this development.

In order to be able to extend financial aid to the radio station, the body is staging a series of six live chamber music concerts featuring local musical and performers.

Columbus. Purchase of 13 teleplay productions by Robert Herridge has been announced by WBNS-TV. Series will open with "A Trip to Czardis." Roy Bowen, Ohio State Univ. theatre director, will be commentator.

Aussie TV Battle Looming on Home Production Upbeat

Sydney, Feb. 5.

Aussie politicians are now swinging behind a pressure group here, via reported heavy backing from Aussie Actors' Equity, to compel all Aussie tv stations to play a major percentage of homemade product on all program lineups this year. Pressure groupers have gotten the ears of top politicians via implication that foreign product has put local talent on the scraphean, stilled homebrew cameras and sent producers "to the cleaners."

The Robert Menzies' Liberal Party government has just appointed a Senate Select Committee to probe into the Aussie tv setup generally and will hear evidence from both sides of the fence.

Check shows that the Aussies favor U. S.-made shows in preference to local programs, with feature films carrying a high preference with the viewers, irrespective of vintage.

The average Aussie viewer, paying the government an annual license fee of $10, says he should be free to select his own programs minus any governmental say-so as regards any compulsion to view Aussie-made shows on a heavy quota basis.

Because of their popularity with viewers, American-made shows hold the number one spot Down Under. Local sponsors and commercial station operators have proved this fact over the years, hence the top play spots being keyed to the Yanks.

There's no denying that Aussie Actors' Equity has been responsible for nixing homebrew production by demanding additional heavy payment to its members by producers, sliding home-made product overseas, with a percentage upkeep ranging from 100% in America down to 10% in Africa.

TAM's Top 20 In Britain

(Week Ending Jan. 20)

	Home Viewing (000's)
Coronation Street (Mon.)—GRANADA	[illegible]
Coronation Street (Wed.)—GRANADA	[illegible]
Steptoe & Son—BBC	7108
Take Your Pick—AR	[illegible]
No Hiding Place—AR	[illegible]
Z Cars—BBC	[illegible]
Double Your Money—AR	[illegible]
Emergency Ward 10 (Fri.)—ATV	[illegible]
Armchair Theatre—ABC	6736
Black & White Minstrel Show—BBC	6412
Wagon Train—BBC	[illegible]
Dickie Henderson Show—AR	[illegible]
Perry Mason—BBC	[illegible]
Take A Letter—GRANADA	[illegible]
Emergency Ward 10 (Tues.)—ATV	[illegible]
White Wedding—AR	5737
Thank Your Lucky Stars—ABC	5651
Harpers West One—ATV	5677
Television Playhouse—AR	5640
Bootsie & Snudge—GRANADA	[illegible]

Radio Reviews

NEWSPAPERS' RESPONSIBILITY TO THE COMMUNITY
With Kay Halle, Verda Evans, Charles Reber, Jack Day, Rev. Paul Woelfl, Fred Griffith, narrator
Producer: Stan Anderson
30 Mins.; Tues. & Wed. 10 p.m.
WDOK, Cleveland

[illegible] discussion, that [illegible] sessions, may [illegible]

[illegible]

appear to lack the stature of former [illegible] of letters. Rev. Woelfl maintained "that newspapers, in covering government events, should report the facts as delivered and without bias since newspapers are representing the public. Reporters should 'report' and not reflect either their opinion or the editorial slant of their papers."

The [illegible] excessive verbiage, but [illegible] opportunity [illegible] media to [illegible] an annual [illegible] the community and the [illegible]

Radio Followup

[illegible]

Television Reviews

Continued from page 38

realistic approach to Atlanta's Negro housing problem.

Fuel was added to this controversial situation recently when the city erected barricades in an area known as Peyton and Utoy Forests, cutting off access from a Negro community. This incensed the Negroes affected and an "All Citizens Committee" was formed to have the barriers eliminated.

Films showed Negro students fighting what they call a "torch of freedom" at the barricades. Law suits were brought in two courts. Municipal Judge R. E. Jones dismissed one of the suits, the other is pending.

Pate presented the pros and cons of the two sides since it is just as serious to the whites as it is to the Negroes. They, too, have organized to halt the encroachment of Negroes into white neighborhoods.

Closing out the documentary, WSB-TV's editorial director, Dick Mendenhall, came on to ask the both whites and Negroes for the situation and suggested appointment committee including representatives of both races to offer recommendations on what land should be made available for Negro housing.

[illegible] issues is part of [illegible] station [illegible] WSB-TV courageously tackled this hot potato and came up with a strong and dramatic production complete with pictorial excellence. [illegible]

BOAR'S HEAD FESTIVAL
Narrator: Rev. Laurence Hall
Producer: The Right Reverend Nelson M. Burroughs, Earl Keyes
Directors: Edward Y. Moore, Ed Cervenak
60 Mins.; Sunday, 4 p.m.
WEWS, Cleveland (tape)

[illegible]

KDKA-TV REPORTS
(Our Share in Space)
With Tom Fenn
Commentators: Jerry Lee, Fenn
Writer: Fenn
Director: Lee
30 Mins.; Wed. 8 p.m.
NATIONWIDE INSURANCE
KDKA-TV, Pittsburgh (film)

[illegible] KDKA-TV [illegible] ... that matter Pittsburgh's [illegible] employment through space contracts may be doubtful for network presentation, but a net [illegible] have done the job better. [illegible] is a vital one in Pittsburgh as the community searches for an answer to the unemployment

problem and is grasping at the straws of space industry.

Fenn was incisive in his approach and pointed out that the present $18,000,000 payroll can barely begin to get the unemployed steelworkers and coal miners back to productive living again. Top figures from NASA and local dignitaries were heard to good advantage, but the man who came through best was Henry Szymanowski of the Westinghouse Astronuclear Division. He said, "Maybe this isn't the right thing to say here, but if the money spent on cigarette commercials were funneled into space, we could have a society in space." Then he lit a cigarette.

Jerry Lee's direction was sharp and crisp and Charles Boyle had his usual fine way of working with the camera. [illegible]

TV Followups

Continued from page 38

[illegible]

Parex's NBC Buys

[illegible] May 24. This is the second of the Parex buys. On June 27, the news department is doing an hour called "Quiet Revolution," which had not been discussed too openly by NBC News. It is a study of the American [illegible] and religion

TONIGHT
February Six

HALLMARK CARDS
is proud to present

JULIE HARRIS JAMES DONALD
GLADYS COOPER JOHN WILLIAMS GEORGE ROSE
in
GEORGE SCHAEFER'S Production
of

PYGMALION

by
BERNARD SHAW

Adapted for Television by
ROBERT HARTUNG

on the

Hallmark Hall of Fame

NBC-TV in Color • 7:30 to 9 PM E.S.T.

Due to contractual limitations there can be no recording of this program retained for future showing. As this exceptional production can never be seen again, we urge you to watch it tonight.

VARIETY says
FELICIA SANDERS
A SMASH!
A MAJOR TALENT!
GOWNING AND
COIFFEUR OF TOP
CALIBRE!

EARL WILSON says:
"FELICIA SANDERS...
Managed by
ANNA SOSENKO,
IS GOING TO BE
A NEW STAR!"

See Page 56

AP's Election Coverage Confession: TV Was Way Ahead of Wire Services

There is no question that even a [illegible] tions its report system was way ahead of [illegible]. This statement [illegible] from television but from a [illegible] study of last November [illegible] returns by Emmett Dedmon of the Chicago Sun-Times and [illegible] of the Associated Press Managing Editors Assn. general news committee.

Once upon a time the only sources of quick returns for tv and radio were AP and United Press. Yet in the middle of the AP study were these lines: "From 6 p.m. on NBC had Dirksen winning numerically because of the balance in their returns, while the newspapers were still qualifying an early Yates lead in Chicago.

The irony in this terrible performance is twofold. In the first place, CBS was paying $35 a precinct for service NBC got almost free. But more bitter to the taste is the fact that NBC had to agree with the League that it could give the service to anyone who asked for it. And none of us did." The exclamation point belongs to the AP man who in mentioning the League was talking of the Illinois League of Women Voters.

Dedmon suggested why television—and he did not limit the showing of tv to any one network—beat out the wire services. "In Illinois, we had an example of radio-tv outgunning us simply because we followed traditional methods and they didn't. While we were relying upon City News Bureau which has a special election service for all four Chicago papers, NBC was organizing the League of Women Voters to get 'country town' votes in suburban Cook County ahead of the City News Bureau."

There were a few encouraging notes by the AP to the AP. "In California," the report said, "Bob Eunson, chief of the AP bureau, reported that CBS claimed 830 college students were spotted across the state in key precincts reporting the vote. But CBS had Nixon ahead for hours while in the AP count Brown started out with about an 11 to nine margin and hung right there all night.

"In Illinois by contrast, AP returns and those of the Chicago newspapers gave Yates an early lead but always with the qualification that it was not enough to overcome the anticipated downstate Dirksen margin."

"Back in California, the Examiner commented in an editorial that 'the major tv networks in giving the early California returns offered entertainment more than facts.' And any tv viewer will recall that the tv networks' 'Decision Desks' or 'Victory Desks' changed their minds several times in the course of the night. If these changes had been required in print, the tv commentators would. As it was, they vanished into the night air.

"In replying to the Examiner editorial CBS gave an indication of the dimension of its effort. Sam Selman, chief of the California election unit of CBS, said CBS employed 403 runners in 18 California counties and pooled an additional 240 runners with enterprising newspapers and radio stations in nine other counties. CBS News election tabulating centers were set up in 18 counties and each was manned by no fewer than nine persons."

"Which again brings us to the basic point—if CBS can get this kind of cooperation, why can't we devise a system that will provide it from AP members?" The report said that it wouldn't necessarily take much money to become competitive on Election Night.

The AP report took up six legal sized pages with the typing done single space. Early in the report, the AP surveyor noted that requests for "reevaluation of present practices" did not originate as the result of "bad" performance but rather because of the "apparent time lag—and the word 'apparent' is important here—between the results available in newspaper offices and the blockbuster vote totals being flashed on millions of tv screens."

He noted also the "expenditures and elaborate arrangements which gave tv an apparent advantage" and he noted too that "some of these vote totals represented projections as well as vote accumulations." This Dedmon said cannot [illegible] the two premises on which "the report must be written" and [illegible] them as: 1) "No morning AP member can go to press with a series of national and state vote totals in key races that are only a fraction of the totals the morning reader saw on his tv screen the night before," and 2) "No afternoon AP member can put an early PM edition on the street with such fractional totals as were available this year—again because of what readers had seen on tv."

Nipponese Wild About TV Sports

Tokyo, Feb. 5.

Professional sports continued as potent programming on Japanese tv last year as reflected by the Nielsen listing of the toprated single shows for 1962.

The list was headed by the pro wrestling show of April 27 on NTV which scored 68.4. The world flyweight title match between Fighting Harada and Pone Kingpetch of [illegible] 10 on Fuji-TV took second place with 54.9 and in the third slot was the Harada-Jose Medel bout of March 29 on TBS with 51.9. Another boxing show was in fifth place and a baseball game between the Tokyo Giants and Taiyo Whales ranked seventh. [illegible] sports events five of the first 11 positions.

The longrunning "Gesture Games" program of Feb. 13 of NHK was in fourth place topping the regular shows. "Ben Casey" of Nov. 16 on TBS was the only import to crack the select group registering 47.8 for sixth place.

The remaining three positions in the top 10 were filled by "Owarai San Nin Gumi," "The Merry Trio," "Wakai Kisetsu" "Young Season" and "Jiken Kisha" "Police Reporter," all on NHK.

All-Nite Movies

Continued from page 29

Three etc." each feature slot in the wee hours of the morning being given another "Part" number.

Station will be selling the new wee-hour feature slots on a program basis ranging from full sponsorship to one-twelfth sponsorship. On the basis of two features telecast nightly, the cost to a sponsor if the two features are bought over a seven-day period would be $1,100 per night for the two features. The rates, with the same factors in play, are higher on a four to six-day period, and from a one to three-day period.

Rates for one feature, which allows for 12 commercials, on a one to three days basis is $840 per night, four to six day basis $720 per night and $600 per night on a seven-day basis.

Kansas City — Walt Lochman, Jr., Independence, Mo., has joined the sales staff of KMBC, according to David Croninger, v.p. and general manager. Lochman has been in radio several years in the city and the surrounding area.

Italo RAI-TV Expands Second Program Sked

Rome, Feb. 5.

Beginning immediately, RAI-TV's Second Program adds three Sunday [illegible] to its week's slate in the first major change in local video scheduling since the Second Program had its start over a year ago.

RAI's Second will begin its evening fare at 6 p.m. instead of the usual 9 p.m., while National program maintains its usual afternoon scheduling. Extra air time on 2nd will be devoted to repetition of major programs of past weeks for those who may have missed them first time round.

Another switch will see 2nd Program begin its normal evening fare with a 9 p.m. newscast with main evening program beginning about 9:15. To date, newscast came last. Though RAI does not mention this reason for change, it's probably to avoid conflict between the 9 p.m. "Carosello" commercials program, which carries the main RAI-TV ad burden of the day, and 2nd Channel fare which starts at same time.

Johnny Carson

Continued from page 1

000,000 made during Paar station breaks by NBC-TV affils was $15,000,000.

Carson's ratings are generally as high as Paar's were and of late, the new emcee seems to be getting fairly higher Nielsens. There are 201 affils carrying "Tonight With Johnny Carson," according to the web.

The firm 52-week sponsors signed by NBC-TV are Block Drug, Revere Camera, Minnesota Mining, Sunbeam and Liggett & Myers.

New 4 Star Sales

Four Star Distribution reports [illegible] new sales on three of the syndication firm's off-web properties.

Sales include KSHO, Las Vegas, "Dick Powell's Zane Grey Theatre" and "Detectives"; WGN, Chicago, "Detectives"; WSPD, Toledo; WOC, Davenport, and KOA, Denver, "Zane Grey"; KMBC, Kansas City, "Detectives," and KCPX, Salt Lake City, "Stagecoach West."

PITT'S NEW FMer

Pittsburgh, Feb. 5.

Pittsburgh has a new FM station in WYDD-FM, which went on the air Monday (4) as an affiliate of WKPA, New Kensington. Its broadcasting hours will be 3 p.m. to 1 a.m.

Policy will be show tunes and big band music plus discussion, book and theatre review features. Its news service will include rebroadcasting from such overseas outlets as Radio Moscow and Radio Havana.

Lincoln, Neb.—KOIL, Omaha, won the Award of Merit of Ak-Sar-Ben (Nebraska spelled backwards), state civic org, presented at the annual Nebraska Broadcasters Assn. meeting here. Station was honored for "outstanding community service during 1962," and specifically for its work with the Omaha Boys Club. Award was accepted by KOIL program director Bob Wilson.

Weaver Faction Wins; He'll Don Acad's Mantle

The opposition seems to have lost its fight to keep Sylvester Pat Weaver from becoming the next president of the Academy of Television Arts & Sciences.

Backed by a coterie of former employees, the McCann-Erickson executive reportedly won support of the majority of over 30 members of the Academy's national board of trustees. The trustees elect the president and the top Academy office switches from Hollywood to N.Y. on alternate years, Bob Lewine in Hollywood being the topper until June, 1963.

Seems a tight group of support had been built originally for Betty Furness. But recently a group which is said to include Dick Pinkham of Ted Bates, Mike Dann of CBS and Mort Werner of NBC, put up the name of Weaver, for whom all once worked when the McCann man was head of NBC.

A primary objection to making Weaver head of the group was that until now he has not been active in major Academy affairs. Miss Furness has.

However, Weaver was offered as a big name as cornerstone to a stronger Academy. Reportedly, one of the attractions to Weaver, head of McCann media, is that the Academy presidency would provide him a platform for his espousals and perhaps serve simultaneously as springboard to a rumored $150,000-a-year job as head of a Satellite Communications organization. It should be noted that at McCann, under agency chairman Marion Harper, Weaver's public statements have been relatively few.

This week it was learned that Miss Furness' group relented and threw their trustee support to Weaver.

Lewine has been president for two years, which is unusual. He was elected in '61 when serving as an exec in N.Y., then reelected last year because he had moved to the Coast for CBS-TV.

Emmy Struts May 26

Hollywood, Feb. 5.

The annual Emmy Awards of the Academy of TV Arts & Sciences will be staged on May 26, it was revealed here.

The event will be telecast on NBC-TV from 10 p.m. to 11:30 p.m. While an origination site for the Awards hasn't definitely been selected, odds right now are in favor of the Hollywood Palladium, the site used last year.

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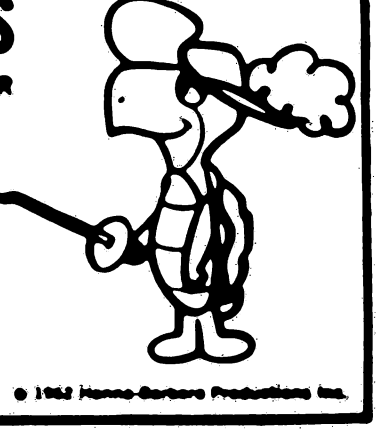


© 1962 Hanna-Barbera Productions Inc.

Inside Stuff—Radio-TV

For the 12th straight year, consolidated net sales of General Tire & Rubber climbed, this time nearly 10% to a high of $959,769,316. Also, RKO General, wholly owned radio-tv subsid, upped its earnings, although its take was not included with the parent company's.

Only word from GT on RKO General was that the "entertainment subsidiary experienced its finest year in history, setting records in both billings and earnings. Its billings were 15% higher than 1961."

GT's consolidated net earnings last year not including either RKO or non-domestic but not those of A. M. Byers, which is 80% owned by GT were $26,744,862. This is the second best earnings return in GT's history topped by half a million in '61.

Storer Broadcasting Co.'s board of directors last week declared a quarterly dividend of 45c per common share payable March 8 to stockholders of record Feb. 22. At the same time the Storer board declared a quarterly dividend of 12½c per share on its unlisted class B common stock. Storer owns and operates seven radio and five tv stations.

CBS-TV's audience promotion department not resting on Nielsen laurels recently kicked off a midseason audience program promotion campaign aimed at keeping viewers abreast of the midseason programs it's aiming to retain and build viewer loyalties.

The on-the-air campaign is the largest ever devoted for midseason airing. The promotional aids, packed in a 10-pound kit, were mailed to all stations on the past week. The aids include trailers, slides and glossy prints of stills and photos on the on-air announcement copy, etc.

Britain's Granada TV network, which likes to be known as the culture minded network, has come to the aid of the new University of York in its efforts to encourage the creative arts by bringing practising artists into closer contact with students and tutors at the university. The company has endowed an Arts Fellowship to be awarded annually. The first one will operate from the start of the new university's first academic year which begins this coming October.

Each Fellow—who will live and work in York during term time keeping close contact with the university undergraduates and teaching staff—will receive $1,400 a year for living expenses plus the Fellowship award of $2,800. He will also be expected to lecture to university societies or informal groups from time to time.

Govt.-Owned Argentine TV Channel Appears Less Chaotic — But Is It?

Buenos Aires, Feb. 5.

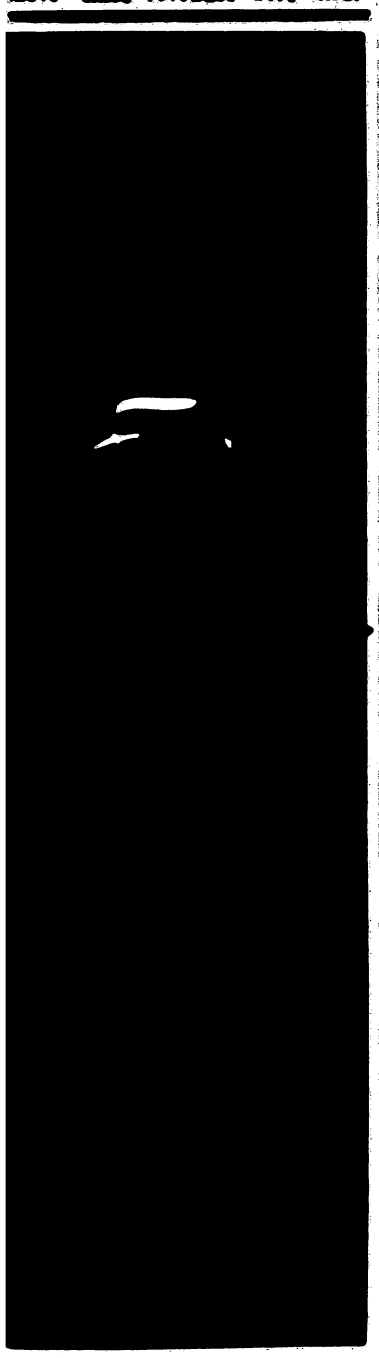
The atmosphere at Channel 7, the official State-owned tv outlet in Buenos Aires, has altered radically since the recent strike when personnel and talent stood out in protest against non-payment of salaries, wages and fees. A new current of Administration brought in new brooms with a semblance of organization. The oddity to tidy minds is that whereas the logical move—since revenues were insufficient to cover the payroll—would be to cut down staff. Bureaucracy, however, is rarely logical, so new staff has been installed to keep an eye on trouble-makers, and if possible find means of pruning the topheavy branches.

Press complaints that no programs ever started punctually on the State channel, or that actual programming had no connection whatsoever with program lists issued to the press, have led to some improvement in this respect. This is causing program directors some headaches, as large segments of scripts are lopped off.

Payments have been made only partially and prominent talent is still owed plenty of coin, not only on the State channel, but also on Channel 9, which never quite recovered from the losses incurred in the serious fire which destroyed most studios two years ago. American capitalists at that time insisted on eliminating some of the native staff, much of which has since been rehired on a contract basis.

Comedian Juan Carlos Mareco, at one time the top rated "show" leader in local tv, who subsequently went to Channel 13, will be back at what is locally termed "the Palermo channel" located in the Palermo district when the "season" opens in March or April. According to the grapevine he will do imitations of Groucho Marx, Bob Hope, Fernandel and Danny Kaye.

During these torrid summer months tv programs in general have deteriorated considerably—budget trouble being partially responsible. Exhibitors have noticed a certain increase in film attendance, and don't know whether this is due to declining interest in tv, or to the unusually high quality of film fare available this summer. Probably a little of both.



2.00* at department and drug stores
*plus tax © Faberge 1963

McGraw-Hill Deal On ITC Educational Series

Independent Television Corp. and McGraw-Hill Book Co. have pacted for the latter's distribution of two ITC educational series.

For non-commercial and educational channels McGraw will distribute "French From France" and "Ici La France," both produced in 1961 by Associated Television Ltd. London. McGraw's Text-Film division will handle distribution with emphasis on the secondary school market.

Houston—Frank Stewart, general manager of KTRH, has announced three appointments at the outlet. Buddy McGregor as program director, Ed Cose as general sales manager and Miss Thelma Schuelker as merchandising and promotion manager.

McGrath's 7-Yr. Ticket

Hollywood, Feb. 5.

Frank McGrath, one of the stars in Revue Studio's "Wagon Train" series, has been handed a new seven-year exclusive ticket. production veepee Alan Miller disclosed. McGrath rose from stuntman to co-star of the ABC TV series.

His new pact calls for both video and motion pictures. McGrath began working in the film when it started in 1957 and had no pact the first season. Next semester he was inked to a three-year deal which was later extended to five years. This is now replaced by the new pact. Howard Christie produces "Train."

NAB Reactivates Engineer Group

Washington, Feb. 5.

National Assn. of Broadcasters' Engineering Advisory Committee has been reactivated by prexy Leo Roy Collins.

The 12-man group will be headed by John Wilner, v.p. and engineering director of the Hearst Corp.'s WBAL-AM-FM-TV, Baltimore.

Other committee members are: Max Rice, general manager, KTNT-AM-FM-TV, Tacoma, Wash.; Richard Blackburn, technical director, Gannett Stations, Rochester, N.Y.; Glenn Boundy, engineering v.p., Storer Broadcasting Co., Miami; William Duttera, allocations engineering director, NBC, New York; George Hixenbaugh, chief engineer, WMT and WMT-TV, Cedar Rapids, Ia.; Thomas Howard, engineering v.p., Jefferson Standard Broadcasting Co., Charlotte, N.C.; Leslie Learned, engineering director, Mutual Broadcasting, New York; Carl Lee, exec v.p., Felzer Broadcasting Co., Kalamazoo, Mich.; Frank Marx, ABC Engineers prexy, ABC New York; James Parker, director, Television R-F Engineering, CBS, New York, and David Steel, Assn. of Federal Communications Consulting Engineers prexy, Washington.

Food, Drug Cosmetics Yen 'Leave It To Girls'

Breakdown of sponsors of the daytime stripper, "Leave It to the Girls," reveals that the food, drugs, and cosmetic toiletry categories each account for about 30% of the sponsors.

The remaining 10% include home appliances, newspapers and hotels. The United Artists Television daytime stripper has added new markets to its sales roster. They include WCPO, Cincinnati; WMCT, Memphis; WSLS, Roanoke; WOOD, Grand Rapids, and KVOS, Bellingham.

FCC Subjected to Abuse But Cox Gets Senate Group's Blessing

Washington, Feb. 5.

FCC was thrown some verbal hard knocks but the Senators of the Commerce Committee had nothing except praise for President Kennedy's selection of Kenneth A. Cox as the newest commissioner of FCC.

That was the way things went when the committee held public hearings on the Cox nomination. There was only one peculiar development. It was the announcement by Sen. Strom Thurmond (D-SC) who once was the Dixiecrat Presidential candidate that he had "some questions" to ask Cox but would do it later at an executive session of the committee behind closed doors.

Thurmond wouldn't disclose the nature of his questions, but he did say he intended to vote for Cox's confirmation as a commissioner. This suggests there couldn't be much fire connected with his mysterious puff of smoke.

Cox is, after all, well known to committee members. In the past he has served on the committee's staff as a broadcasting expert. He is from Washington state and is the protege of the committee's chairman, Sen. Warren Magnuson (D-Wash.).

Cox has been chief of FCC's Broadcast Bureau since shortly after the Kennedy inaugural. He had been a contender for the FCC chairmanship in 1961, but Newton Minow was picked instead.

At the hearing, two Senators teed off on FCC's current local programming hearings in Omaha, declaring, in effect, FCC was engaging in an outrageous abuse of its power.

Sen. Thruston Morton (R-Ky.), former chairman of the Republican National Committee and Sen. Norris Cotton (R-NH), hurled the criticism.

"I hope," declared Morton "that the Commission will think long and hard before it ever holds any more such hearings. I am upset by the implication such hearings carry. The implication is that there must be something wrong with these stations or the hearing wouldn't be held. It upsets public confidence in broadcasting stations which are doing a good job."

Cox, answering questions, said FCC neither has nor should have the right to censor programming. But he defended the statutory right of FCC in review broad programming policies of licensees when considering renewal applications.

He got in a plug for FCC's need for a new D. C. building, citing current examples of six engineers crowded into one attic office without windows and too much heat which can't be shut off.

"If you keep testifying like that," injected Magnuson, "we'll transfer you to the slum clearance division."

The Senate can't take a confirmation vote on any Presidential appointee until the mountain of parliamentary complications resulting from the long harangue about changing the anti-filibuster rules are unwinded. The Senate got itself into such a parliamentary tie that it technically is not "organized" to carry out any normal business.

That Cox will be confirmed for the FCC post is regarded as certain as anything in politics.

Singapore TV In Feb. 15 Kickoff

Singapore, Feb. 5.

Singapore will have its tv dream come true Feb. 15 when an hour pilot tv service goes on the air. Service will be extended later to two, then three hours and by April it is hoped to broadcast a four hour program daily.

But a full-scale service, called Television Singapura comprising this four hour program, extending as soon as is possible to a six hour one, will be inaugurated only in late April.

A second channel transmission will be introduced between August and September, local conditions permitting.

Initially the programs from Feb. 15 will be films, simple studio productions, outside broadcasts of sports plus other events, also newsreels of local and foreign events, political and otherwise. Hokkien, principal Chinese dialect spoken here, and English will be used at first. Mandarin, classical Chinese, other Chinese dialects, Malay, the national lingo and Tamil (Indian) will come in later.

Early April, the government experts should see a four hour program to cater for Malay, Tamil, English and Chinese viewers including films, documentaries, children's programs, sports, live studio production, variety entertainment and regular "on camera" news. This will include graphic inserts followed by newsreels of foreign and local events.

TV Singapura will adopt the 625 line system.

NAB TO CITE DR. TOWN

Washington, Feb. 5.

Dr. George Town, dean of engineering at Iowa State University, will receive the NAB 1963 Engineering Achievement Award.

Town who headed TASO study of tv channel allocation in 1957 will be presented with award April 3 at NAB Convention.

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BBC-TV's $12,880 'Cost Per Hour' But Radio Tab Is Down to $1,806

London, Feb. 5.

In Britain it cost the BBC $12,880 for each ... hour ... a total for the 4,383 hours of $56,441,958 for the year ... comparison radio cost ... $1,806 an hour and $7,913,921 ... These figures are ... the latest edition of the BBC handbook just published ... claims that 25,500,000 viewers watched at least one BBC program every day of the year out of the average daily ... total of 37,000,000.

Topping its list for individual shows ... figures the handbook names the non-top musical show "Black and White Minstrel Show" 16,500,000 viewers, "Dixon of Dock Green" 13,800,000, "Z Cars" 12,400,000, "Come Dancing" 9,750,000, "Panorama" 9,000,000 ... 3,000,000.

In his introduction to the handbook Sir Arthur Forde, chairman of the BBC, says that the recommendations of the Pilkington Report and their incorporation into the government's new broadcasting bill have been taken by the corporation as a vindication of its policies ... encouraged to have this evidence of support for the principle of public service broadcasting."

Reiterating the BBC's own submission that there are "many improvements" it would like to make to its many services the chairman writes: "At the heart of the BBC's case for an expansion of its services in sound and television has been the conviction that public service broadcasting can make a unique contribution to the life of the nation. Its independence from political and commercial pressures ... ensured by the ... system ... the BBC ... a ... wide ... choice ... of ... interest."

The handbook appears at a time when broadcasting ... in Britain is about to take off into quite revolutionary developments, of which the most immediately felt will likely be the stretching of sound broadcasting time. Traditionally Britain's radio went to bed a couple of minutes before midnight. It has arisen each morning at around seven only since the war. From next month it will stay on the air until 2 a.m. and will open up at 5.30 a.m. As the handbook makes a big effort to point out the excitement of a new tv channel, the promise of color and the hint of the possibility of an extra tv and entirely new commercial competition does not dim the BBC's concern with radio.

Indeed, in a ... and figures publication such as this the reader is offered such knowledge that more people than ever, more than 26,000,000, or half the entire population of the U.K., listened to some radio every day last year and that many programs captured audiences that tv programmers dream about, such as the 18,000,000 who every Sunday lunchtime tune in to "Two-Way Family Favorites," the disk request hookup with overseas forces stations.

Deejay sessions in fact pulled in the biggest listening audiences with the five mornings a week "Housewives' Choice" 55 minute slot topping the list with 8,000,000 a day. It is in the evening that tv takes over, radio listeners dropping to an average of around 6,000,000.

As in most years the handbook is a comprehensive survey of the domestic and international operations of what can be regarded as the world's biggest single broadcasting operator outside of the government-run Soviet radio system.

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VARIETY ARB FEATURE FILM CHART

VARIETY ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period is usually ... three or four weeks. Other data such as the time slot and average share of audience ... Top competition and competing ratings also are highlighted.

(Continued from page 40)

WJZ Total Area Homes: 121,000
Metro Rating: 21
Share of Audience: 31

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Nov. 11 "APACHE"
Burt Lancaster, Jean Peters
1954, United Artists, UAA

Nov. 18 "STORY OF DAVID"
Jeff Chandler, Basil Sydney
1960, Columbia, UAA

Nov. 25 "TROOPER HOOK"
Joel McCrea, Barbara Stanwyck
1957, United Artists, UAA

Dec. 2 "GALLANT HOURS"
James Cagney, Dennis Weaver
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	WMAR 166,400
Danny Kaye, Bonanza 9:00-10:00	WBAL 156,000

time flopped with two features "The Long, Long Trailer" and "Forever Darling." So did George Gobel, with two feature film disasters, "Birds and The Bees" and "I Married A Woman." Liberace with "Sincerely Yours" and Milton Berle with "Always Leave Them Laughing."

The 20th exec also pointed to his company's experience with Pat Boone, whose first two pix, "Bernadine" and "April Love," indicated that he was a solid theatrical boxoffice draw. Then, however, Boone started playing both sides of the street doing a regular weekly tv show in addition to his 20th features. The latter, particularly "Mardi Gras" and "All Hands On Deck," died in the competition.

McCarthy

Continued from page 34

them up to international scorn and contempt or harass and badger the industry with highly-publicized hearings; or dangle the sword of Damocles over networks and stations of non-renewal of licenses unless tv programming is re-cast in the image that a small group of men in Washington deem desirable."

The exec said nobody would deny tv has its imperfections, or that there are grounds for improvement or that Congress has an investigatory function as the FCC has a regulatory function. But he rapped what he described as "headline-hunting" tactics by Washington sources, and said there are other ways in which the proper functions should be carried out.

If Washington continues on its present course vis-a-vis the tv industry we shall see increasingly in foreign markets that attitude that the programs of our industry carry some kind of stigma and that the audiences and populations of those markets must be protected from such tainted merchandise. And remember, the vast majority of our customers overseas are government or quasi-governmental agencies. Therefore, the utterances of U. S. Government officials are taken very seriously. I realize that many of these utterances by U. S. Government officials and by Congressional investigators are made for domestic consumption and that there was no intention on their part to hurt U. S. exports. However, their words do not stop at the water's edge.

Therefore, for the good of the nation, and the good of the industry let us hope that the policy makers in Washington will soon choose the second course of quiet and helpful cooperation," McCarthy urged.

Jackie Gleason

Continued from page 1

indicate that the picture which came in for a budget of about $1,800,000 would wind up in the red.

That the meaning of Barnum's law is not lost on Gleason was indicated in last week's Variety story concerning Gleason's indecision on his 1963-64 tv plans in light of his outstanding picture commitments.

Jack Webb Recalled

As the 20th exec pointed out, there has been only one case in which a tv performer has successfully transferred from small to big screen while still being available for free on the small screen. This was Warner's film version of Jack Webb's "Dragnet," which brought in a whopping domestic rental of $4,700,000. Webb's subsequent feature film efforts, however, were all disappointing.

Lucille Ball and Desi Arnaz at the height of their "I Love Lucy"

NBC News-Actuality

Continued from page 25

reasons, not the least of which is the need for special budget money and another of which is the sponsor's hope that a last-minute buy will bring still further price savings.

Given by NBC and based on national Nielsens, here are clues of how well some of its documentaries have done: "Fire Rescue" hit a 23.5 t.a. and a 16.5 a.a.; "The River Nile," taken from MNA's not Nielsen nationals, was up to 23 and 17.7; "Clear & Present Danger" hit the magnificent t.a. of 28.3 but fell off to a promising if less magnificent a.a. of 16.1; "Emergency Ward" got 24.1 and 17.8; "The Tunnel," which was controversial, hit the best sit— 27.3 and 20.7.

Of course there were less impressive rating getters, such as "Polaris," which totalled 16.6 and averaged 11.6; these figures are a bit more reminiscent of the old days. Still and all, the average for all fourth quarter shows NBC estimates was 21.9 and 15.4.

2d Com'l British Net For Heavily Populated Areas Only, Bevins Hints

London, Feb. 5.

There is still some prospect of a second channel for commercial television, but it would be restricted to densely populated areas, which would be able to sustain another program.

This hint was given by Postmaster General Reginald Bevins, when speaking at a luncheon organized by the Radio Industries Club. He explained that there was not enough advertising to support two rival programs except in the main areas, but even in the densely populated centres it was by no means certain that competing services would be commercially viable.

The PMG, who said that some of the Pilkington comments on ITV were in some degree grossly exaggerated and unfair, referred to the coming change in definition from 405 to 625 lines. If it was necessary to duplicate the existing services on UHF, the commercial network should, like the BBC, also be authorized to broadcast in color.

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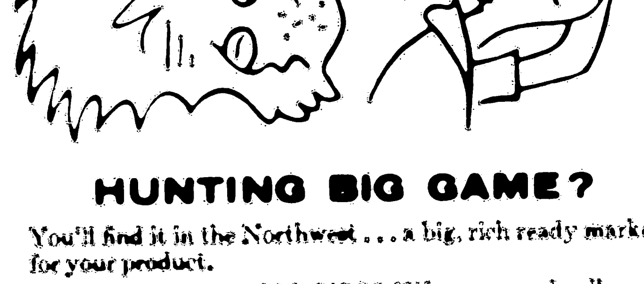
Houston.—The annual series of public service programs on the scholastic and research work currently being done at Rice U. has returned for its eighth year. The title of the eight-part series is "Tribute to Learning." Series on KTRK-TV is designed to acquaint Houston area residents with the many facets of education being studied at the Houston school.



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MINNEAPOLIS • ST. PAUL

ONWARD & UPWARD WITH C&W

'Big 3' Tuning In On Nashville Sound With Beasley Smith as 1st Rep There

Beasley Smith will be the Big 3's first representative in Nashville. Opening of the Nashville office is part of the expansion and reorganization program blueprinted by Mickey Scopp, firm's general manager, a couple of weeks ago.

Smith, a native of Nashville, has been identified with the national music scene for years as musical director of radio, arch conductor, songwriter and an artists and repertoire man in the Nashville area. He is a writer-member of the American Society of Composers, Authors & Publishers.

The Big 3 (Robbins, Feist & Miller) is an ASCAP publisher-member but it also has a Broadcast Music Inc (BMI) firm in Hastings Music. It's expected that Smith's duties in the Nashville territory will be to spread the Big 3 catalog around the recording stream there as well as to bring new material into the firm. If the writer of a song which Smith acquires has a BMI affiliation, it, obviously, will go into the Hastings setup.

"Through Smith," Scopp said, "the Big 3 will make its extensive catalogs more easily accessible in the Nashville area to the increasing number of performing artists who have chosen Nashville as their recording centre to capture the Nashville sound. We consider that the better quality of new music originating in the Nashville area has progressed from just being chart music.

"The popular standards of the past and Nashville music in the present can be perpetuated by publishers who employ effective exploitation methods domestically and abroad and maintain persistent contact with the public.

"The Big 3 and other major publishers that follow into Nashville must also expose to the public the new music of Nashville in printed editions for instrumental and vocal groups and bands and orchestras identified with schools, colleges, communities, etc. This will be our general purpose with respect to new music which the Big 3 will represent from the Nashville area."

The Big 3 also figures it has an advantage over the smaller firms now operating in Nashville because of the immediate global spread it can give a tune via its overseas affiliates. Many firms in Nashville now have to make separate deals for overseas handling but the Big 3 can start the ball rolling quickly through its ties in England, the Continent, Japan, Australia and South America.

Sinatra's Reprise Label Sets N.Y. Reps; Singer Finalizes Sanicola Split

Frank Sinatra's Coast-based Reprise label has finally set up New York representation. The diskery's eastern activities will be handled by Al Schwartz, Jilly Rizzo and Ray Ellis.

Schwartz is personal manager for singer Gene McDaniels who, incidentally, records for Liberty. Rizzo is operator of the N.Y. eatery known as Jilly's, and Ellis is a musical conductor, artists & repertoire man, who recently exited the RCA Victor fold.

On Sinatra's music publishing end, the 'amicable' split between the singer and his longtime aide, Hank Sanicola, has been finalized. Sanicola, who largely ran Sinatra's music publishing companies, is winding up with Barton, Marivale and Sands Music affiliated with ASCAP and Ding Dong Music, affiliated with BMI.

In taking over the music companies, Sanicola will reactivate Tabb Records which he founded solo three years ago but which has been inactive the last 19 months. Artie Valando, longtime music man, who is general manager of the diskery, has appointed Guy Ward Assoc as distribution-promotion representative.

Dutch Disk Best Sellers

Amsterdam, Feb 5

Paradiso (Philips)	Gronloh
Land of Hope & Glory (HMV)	Lynn
Loco-Motion (London)	Little Eva
If I Be Me (Columbia)	Richard
Stella (ABC Paramount)	Roe
Broadend Land (Philips)	Gronloh
Un Moutrain (Columbia)	Chanson
Telstar (Decca)	The Tornadoes
Return To Sender (RCA)	Presley
Speedy Gonzales (London)	Boone

Col Hopes It Has Another Cliburn In Andre Watts

Is the recording industry ready for another Van Cliburn? That's what Columbia Records intends to find out as it preps a major push on 16-year-old pianist Andre Watts.

Watts made his recording debut Sunday night (3) in Philharmonic Hall at New York's Lincoln Center performing the Liszt Piano Concerto No. 1 with Leonard Bernstein and the N.Y. Philharmonic.

The recording followed the pianist's concert debut at Philharmonic Hall last Thursday (31) in which he repeated the performance which first brought him to national attention—his debut with the N.Y. Philharmonic on Jan. 12 under Bernstein's direction at a "Young People's Concert." This concert was later shown coast-to-coast over CBS-TV.

Watts was born in Nurnberg, Germany. His mother was born in Hungary and his father was an American Negro soldier stationed in Germany.

802 PACT WRAPS UP TELEPIX, TAPE FIELD

New York Musicians' Local 802 marked 100% contract participation by major tv-film and tape producers in the east for the use of live musicians in the musical background scoring last week when it wrapped up deals with CBS-TV's "The Defenders" and "The Nurses."

The pact set with Platus Productions, owners of "The Defenders" and "The Nurses," is under the same terms and conditions agreed to by Hollywood packagers, Herman Kenin, president of the American Federation of Musicians, and Al Knopf, Local 802 veep, were active in the negotiations with Joel Katz, exec veepee at Platus.

Set Marian Anderson In 4 Texas Concerts

Dallas, Feb. 5

Marian Anderson will kick off four Texas dates this month with a concert in San Antonio Feb. 20. Singer, who's touring under the S. Hurok banner, follows with a Feb. 22 stint in Dallas' State Fair Music Hall, plays Austin Feb. 25 and winds up in Houston Feb. 28.

All four concerts are promoted by C. T. Johnson of Austin. Tickets will be scaled to a $5 top.

MIKELS RETURNS TO CAP

William Mikels has returned to the Capitol Records fold as international marketing manager. He left Cap a year ago to partner in Artists Management Assoc.

Mikels was formerly Cap's national album sales manager.

VICTOR OPENS DOOR TO CLUB

By MIKE GROSS

The barriers separating country & western music from the rest of the record business scene are continuing to crumble. Another beachhead was established last month when c&w music moved in on the disk club operations with a permanent representation of its own.

It's considered a major victory by c&w-ites who've continually cringed at the separate category that their product was given in the overall music picture. They've been claiming, for some time now, that "music is music is music" and that pop, rhythm & blues, c&w, or any other form should be treated equally.

They also feel that their entry into the record club activity was a long time coming in that the "Bible Belt," the stronghold of c&w music, is also the "Sears Roebuck Belt," where people are conditioned to buying by mail.

RCA Victor's record club, which is handled by Reader's Digest Music, has taken the first big step in breaking down the barrier by establishing a country division. Heretofore it had been a two division club—pop and classical.

Col's C&W Listing

Columbia, which has the largest record club of the three major companies (Capitol has the other) began listing some c&w product in its club ads a couple of months ago and it's now expected to bring more stress on c&w's to match the Victor lead. Col's main efforts thus far have been on pop, classical, jazz and disks stemming from Broadway, Hollywood and tv.

Victor's club began testing the mail pull of c&w last October, and in January a full-fledged campaign was launched. Some club execs figure that this wholehearted effort will be a major attraction to hold and lure c&w artists who are becoming increasingly important in the overall disk industry picture.

The tests also showed that c&w's appeal is not limited to the "Bible Belt" alone. Lots of interest was displayed by people in urban areas, as well. The attraction to city slickers is based on the inroads that c&w music has been making in the pop field.

An important factor has been the success of Ray Charles' "Country & Western Sounds" LPs (on ABC-Paramount) and the followups by major artists heretofore identified only with pop sounds. They've helped bridge the gap between pop and c&w, and even the country artists have been somewhat influenced by the pop people and don't sound as specifically country as they used to.

Nashville's Recording Boom

Adding to the growth of the c&w style has been the emergence of Nashville as a key area of major record company activities. In an effort to capture the "Nashville sound" on disks, more and more recording sessions with pop disk artists are being held in Nashville studios. There's also been a building boom there with Victor, Columbia, Decca, Capitol among the leaders in setting up recording studios of their own.

The Victor club program offers one main selection and an alternate in the instrumental or sacred fields. The January kickoff was the Jim Reeves' LP "The Intimate Jim Reeves." Already on the club's schedule are John Loudermilk, Sons Of The Pioneers, Eddy Arnold, Hank Snow, Gene Autry and Hank Locklin. Waiting in the wings for a scheduling are Don Gibson, Chet Atkins, Floyd Cramer, Homer & Jethro and Skeeter Davis. Lined up for the sacred LPs are The Blackwood Bros. and The Statesman Quartet.

A club exec noted that it's still too soon to tell how the orders for c&w sets will stack up against the pop orders but he indicated that it probably won't be too long before the c&w packages will be listed in its regular pop catalog.

Pubs, Repped by Abeles & Clark, Win Big Legal Victory Vs. 'Lewd' Diskers

British Disk Best Sellers

London, Feb 5

Dance On (Columbia)	Shadows
The Next Time (Columbia)	Richard
Diamonds (Decca)	Harris-Meehan
Globe-Trotter (Decca)	Tornados
Like I Do (Oriole)	Evans
Return to Sender (RCA Victor)	Presley
Think It's Time (HMV)	Berry
Go Away Little Girl (Pye)	Wynter
Guitar Man (RCA)	Eddy
Up on the Roof (HMV)	Lynch

RCA Victor Ups Harry E. Jenkins To Marketing V.P.

With an aim towards closer integral ties among its merchandising, advertising and tape marketing divisions, RCA Victor has developed the newly-created post of marketing veepee to be headed by Harry E. Jenkins.

According to Norman Racusin, division veep and operations manager, the creation of the new marketing post will make for a more cohesive and overall operation, with decision-making functions closer to the source of any questions that arise requiring policy decisions.

The assignment of Jenkins to the marketing veepee spot, now gives Victor's commercial sales veep, John Y. Burgess, an opportunity to give fuller concentration to the servicing of Victor distributors and their dealers. All external operations within the marketing structure including field sales, rack merchandising and syndicated sales, radio-tv relations and field promotion and record distributor relations, report to Burgess.

Internal operations at Victor encompassing sales and product planning, educational sales, premium records and market research services, will now report to Irwin J. Tarr, who has been promoted to the position of manager for planning and merchandising.

William I. Alexander continues as manager of advertising, promotion and publicity, and Edward O. Walker remains manager of tape marketing.

HARTSTONE QUITS AS LONDON V.P.-GEN. MGR.

Lee Hartstone walked out of his exec veepee-general manager's spot at London Records early this week. Sudden move leaves London American subsid of British Decca without an operating chief but it's expected that with British Decca boss Sir Edward R. "Ted" Lewis now in the U.S. a general manager will soon be selected.

Hartstone, who had been with London for the past 13 years, will now concentrate on his family activities in the disk selling field. The Hartstone family operates disk outlets in Boston, San Francisco and L.A.

Selmer Splits Common

A stock split was okayed by stockholders of H. & A. Selmer last week and each of the 309,825 outstanding shares of $2 par value common stock was converted into two shares of common stock having par value of $1.

A dividend of 25c per share on the old stock of the instrument manufacturer was paid Feb. 1 to holders of record as of Jan. 15.

The initial battle against "salacious" records ended in a victory last week for the music publishers. The publishers won out in three actions instituted by attorney Julian T. Abeles (for Harry Fox, publishers' agent trustee) involving albums by Belle Barth and Pearl Williams.

The actions were instituted in N.Y. Federal Court against After Hours Recording Corp., Stanley Borden, its president, Belle Barth, Pearl Williams, Modell's Sporting Goods Co. and Colony Record & Radio Center.

It was alleged that the corporate defendants made, produced and marketed infringing adaptations and versions of musical compositions of plaintiffs, rendered by defendants Belle Barth and Pearl Williams, respectively, as an integral part of albums of recordings of "lewd" and "salacious" lyrics and monologs, bearing their respective names and likenesses, carrying the legend "Censored/Not For Air Play/For Adults Only."

The defendant After Hours interposed answers containing 23 affirmative defenses and four counterclaims, including alleged violation of the Sherman & Clayton antitrust laws, and asked damages against plaintiffs in the sum of $750,000. After Hours likewise served notice for the examination of all plaintiffs before trial to establish its alleged defenses and counterclaims.

Upon an application by Abeles and his associate John S. Clark, the Court made an order which restricted the examination to an employee of the Fox office and provided that it should only be directed to certain of the separate defenses and to none of the counterclaims.

Abeles and Clark made a motion for summary judgment dismissing the counterclaims upon the ground that they did assert any valid claim against plaintiffs. It was alleged that the actions were brought in a determined effort to stamp out "such vile, disgusting and degrading uses of musical compositions in illegal traffic in poronography."

(Continued on page 53)

Belle Barth Hits Three Diskeries With a $10,000 Breach of Contract Suit

Belle Barth, comedienne whose square handle is Annabelle Martin, filed suit last week in N.Y. Federal Court against Atlas Artists Ltd., After Hours Record Corp. and Roulette Records for alleged breach of contract. The action seeks an accounting of all sales of records made by the plaintiff and the amounts due by reason of her contracts with the defendants.

The complaint states that on or about March 12, 1960, Miss Barth entered into a contract with Atlas to make recordings to be sold by defendant or its assignee for one year ending March 11, 1961, with rights for renewal. The agreement provided that she was to be paid on a royalty basis on records sold. She recorded "If I Embarrass You, Tell Your Friends" and "My Next Story Is A Little Risque."

The suit charges that Atlas and After Hours have breached the contract by failing and refusing to duly account for the recordings and make payments under the 1960 contract. She further claims that she has not been furnished with a proper accounting and defendants have not permitted her representative to have access to books.

Also claimed is that on or about Oct. 23, 1961, she entered into a deal with Roulette and recorded "Belle Barth At The Roundtable." She further alleges that all defendants are offering the records for sale and both distributors have breached the contract. The amount she claims are due her is over $10,000.

'Lawrence' Track, Maharis' 'Loose,' Highwaymen's 'Brothers' Top LPs

"LAWRENCE OF ARABIA" (Colpix). French composer Maurice Jarre has delivered an exciting score for Sam Spiegel's "Lawrence Of Arabia." Just how exciting it really is, is pinpointed when the score stands alone in its soundtrack album showcasing. By the use of offbeat electronic instruments, Jarre gets an added dimension to his orchestrations and it keeps the ear constantly on the alert. His main themes, especially "The Voice Of The Guns" march, will give programmers lotsa spinning material. It's a big pic, and this album will surely roll along with the overall take.

GEORGE MAHARIS: "JUST TURN ME LOOSE" (Epic). George Maharis has come along nicely in the disk world winning over, in the past year, the singles as well as the album disk buyer. For his latest crack at the LP field, Maharis plays it straight and safe by wrapping up several delightful standards along with his latest single entry, "I Wanna Be Loved," into a tidy musical package. With the help of Bob Mersey's arrangements, which are tailor-made for his vocal style, Maharis can continue to lure the singles as well as the album buyer to give this LP entry a handsome payoff.

THE HIGHWAYMEN: "MARCH ON, BROTHERS" (United Artists). Already solidly established in the current folk splurge, The Highwaymen further secure their position in this their fourth LP entry. They've put together another nifty collection of folk items, many of which have solid commercial appeal. In fact, their slicing of "Pretoria" is already out as a single. The bulk of the material comes out of the U. S. but there's also some delight to be found in "The Devil's Away" from Scotland, "Marianne" from Canada and "Viva Jujuy" from Argentina.

THE LETTERMEN: "COLLEGE STANDARDS" (Capitol). The campus crowd will pull this one into the payoff brackets. The boys have done especially well with the younger set on three previous LPs and the undergrads should lap this up because it's pegged right up their alley. "Moments To Remember," "Graduation Day," "The Halls Of Ivy," "The Whiffenpoof Song" and "The Sweetheart Of Sigma Chi" supply the collegiate flavor while "No Other Love," "All I Do Is Dream Of You" and "I'll See You In My Dreams" add nice romantic touches.

PAT BOONE: "DAYS OF WINE AND ROSES" (Dot). With the romantic title theme from the "Days Of Wine And Roses" film as a starting off point, Pat Boone reaches back into the pic music catalog for a song roundup that has many winning features. He dips as far back as 1937 for "Sweet Leilani" out of "Waikiki Wedding" and then goes onward and upward with such winners as "Mona Lisa," "Laura," "Love Is A Many Splendored Thing," "Three Coins In The Fountain" and "Moon River" among others. The songs have already acquired pop standard stature and Boone, with a sometime assist from a choral group, gives them another chance to be heard in a simple but effective setting.

"A GERSHWIN HOLIDAY" (RCA Victor). This is an all-star tribute to an all-star composer. Coming in for this nifty two-LP salute to George Gershwin are Frankie Carle, Morton Gould, Al Hirt, Norman Luboff, Peter Nero, The Three Suns and Hugo Winterhalter. The variety of styles keeps the set in constant flow and helps point up the amazing versatility of the composer. It comes in an attractive two-fold package with notes by Edward Jablonski, an historian of the American musical scene and photographs from the Gershwin Archives supplied by Ira Gershwin.

EILEEN FARRELL - ANDRE PREVIN: "TOGETHER WITH LOVE" (Columbia). Concert-opera singer Eileen Farrell has a distinctive pop touch and so does pianist-conductor Andre Previn, who has also made a mark in the concert and jazz fields. Together they make some happy pop sounds with a standout repertoire that includes "Cabin In The Sky," "Spring Is Here," "Love Is Here To Stay," "By Myself" and "A Sleepin' Bee." The melodies and the lyrics are given utmost care which is as it should be from artists of such varied but definite talents.

SHELLY MANNE: "MY SON THE JAZZ DRUMMER" (Contemporary). Allan Sherman doesn't have to worry about this one. Even though his "My Son The ......" titles have been lifted for this package, it's for the hipsters and not the folkniks. Like Sherman, Manne has gone to the Yiddish-Hebrew catalog ("Hava Nagila," "Tzena," etc.) but the similarity ends there. Manne goes out, in fact far out, in another direction. With the help of Shorty Rogers (fluegelhorn and trumpet), Teddy Edwards (tenor sax), Victor Feldman (piano and vibes), Al Viola (guitar) and Monty Budwig (bass), Manne (on drums) brings together the Lindy's and Birdland elements in a way that makes it seem that they were really meant for each other, after all.

JOSE JIMENEZ: "OUR SECRET WEAPON" (Kapp). Bill Dana has come up with another top Jose Jimenez comedy LP with this latest session. It's pegged to military operations, with Jimenez portraying a variety of appropriate types in often hilarious bits. Don Hinkley plays his comic foil as usual, acting as the interviewer who drops the cue questions to the various Jimenez characters. Also as usual, Dana has written much of the material, as the platter satirizes the coast guard, paratroopers, CIA, marines, navy, civil defense, infantry and various military officers. There are lotsa solid gags sprinkled throughout and the result is sure to delight Jimenez fans and maybe even win him some new ones in the process.

PAUL SMITH QUARTET: "LATIN AMERICAN SPOTLIGHT" (MGM). The south-of-the-border tempo gets some highly listenable readings by Paul Smith's sharp little group. Leading the way, alternately, on piano, celeste and electric organ, Smith sets up a flock of peppery musical excursions that are marked for high programming returns. The repertoire range runs from Ernesto Lecuona to Rodgers & Hammerstein, giving the spinners an exceptionally wide field.

DINAH WASHINGTON: "THIS IS MY STORY" (Mercury). Even though Dinah Washington is now swinging along the Roulette road, some of her best work remains the property of Mercury Records and they've taken advantage of it by putting together a musical biography that's comprehensive and attractive. The two-LP set, consisting of 24 numbers, is split between new versions of early clicks and original performances of more recent vintage. Quincy Jones headed the sessions for the new workovers and Clyde Otis was the key man on her later recordings but both knew how to bring out the best of her styling. It's a happy union in all departments.

HELEN O'CONNELL: "AN ERA REBORN" (Cameo). This is an attempt to recapture the big band sound that Helen O'Connell popularized when she was lead vocalist with the Jimmy Dorsey Orch. Jack Pleis, who arranged and conducted the date, supplies the solid musical backing that stirs up memories of the big band era and Miss O'Connell comes back to the forefront with her straight-forward song selling. The songs are out of current repertoire but they shine in this recap of a memorable styling. "Fly Me To The Moon," "I Left My Heart In San Francisco," "Small World," "Moon River," "What Kind Of Fool Am I," "Make Someone Happy" and "Where Is Love" take on a brighter glow with Miss O'Connell's vocalizing.

RUSS CARLYLE ORCH: "THE DANCING STYLE OF RUSS CARLYLE" (ABC-Paramount). Dancapators are due for a lot of footwork once this package gets on the turntable. The beat laid down by Russ Carlyle and his orch is strictly for terpsters and he sees to it that his orch line makes it easy for them. He features an easy tempo, emphasizing the strong points of the melodies with a ballroom bounce that's quite appealing. Such numbers as "Fascination," "Heart And Soul," "That's A Plenty" and "In A Little Spanish Town" point up the assorted melodic moods that keep this dance set interesting and inviting.

"PAUL & PAULA SING FOR YOUNG LOVERS" (Philips). This is a solid teen item by the new duo Paul & Paula. The rocking set features their clicko "Hey Paula" and some other rock fixes like "Hey, Baby," "Gee Baby" and "Come Softly To Me," all done up in a slickly-presented package. Shelby Singleton supervised the session which debuts the team for Philips. They get off a nice pop sound and get solid backing from orch and vocal group with a result that has sure teen terp values and good r'n'r programming potential. It's a solid showcase for Paul & Paula that could catch on.

CHAMPION JACK DUPREE: "CABBAGE GREENS" (Okeh). Authentic piano and vocal blues, the kind that isn't too often captured on wax is the subject of this fine platter. Recorded by Champion Jack Dupree in 1940 and 1941, its a sure collectors item for blues buffs, containing many tunes which have been preserved in excellent shape for the disking. Dupree was a fine technician both on piano and vocally and his style and verve is reflective of a musical era that doesn't often find this kind of authentic representation on wax these days. The session was cut in Chicago and also features Wilson Swain on bass. It's

(Continued on page 52)

LAWRENCE WELK
Presents His Newest Dot Hit Record
"ZERO! ZERO!"
B/W "NIGHT THEME"

Longplay Shorts

Caedmon's LP, "Robert Frost Reading His Own Poetry," got hefty exposure on radio stations picked up album excerpts following the poet's death last week... Continuing its program of "Marquee '63" product, Decca's February push is on LPs featuring Brenda Lee, Burl Ives, Pete Fountain, Earl Grant, Carmen Cavallaro, Tony Little and the late Buddy Holly... Columbia Records has scheduled 20 LPs for February including 11 pops, five Masterworks, three Latin American albums and a newly recorded performance of Irving Berlin's "Annie Get Your Gun" with Doris Day and Robert Goulet... Joe Holmann, Elektra prez, arrives in New York from his Coast base Saturday (9) for a two-week stay.

Capitol Records has 16 LPs on release this month and its Angel affil has seven... Singer Vi Velasco, currently out on Colpix with "Cantando Bossa Nova," guests on NBC-TV's "Tonight" show Friday (8)... Ele has four new LPs out this month and its Okeh affil is out with Champion Jack Dupree's "Cabbage Greens," a collection of 16 songs recorded by the blues-singer pianist in the 1940s... The Chad Mitchell Trio is getting a mag splurge. The folksters are featured subjects in the February issues of McCall's, Mademoiselle and Seventeen.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELVIS PRESLEY ...... ONE BROKEN HEART FOR SALE
(RCA Victor) ...... They Remind Me Too Much of You

Elvis Presley's "One Broken Heart For Sale" (Presley†), from the MGM pic, "It Happened At The World's Fair," is a swinging entry belted in a slick, click style by the top rocker of them all. "They Remind Me Too Much of You" (Gladys), from the same pic, is a nifty ballad that's due for wide-spread spins.*

• • •

STAN GETZ .... BALANCO NO SAMBA
(Verve) .... Manha de Carnaval

Stan Getz's "Balanco No Samba" (MJQ†) continues this jazz artist's high-riding exploration of the bossa nova groove in a smooth, melodic slice which should sustain his hit pace. "Manha de Carnaval" (Jarguncle) is another Latin-flavored instrumental with a more melancholy quality.*

• • •

THE COASTERS .... THE P.T.A.
(Atco) .... Bull Tick Waltz

The Coasters' "The P.T.A." (Alfred) is a clever rocking number with a teen slant in its lyric which will get to the Coke set. "Bull Tick Waltz" (Tro-[illegible]) is another sharp entry with a rock country flavor.*

• • •

BERT KAEMPFERT ORCH .... GENTLEMEN JIM
(Decca) .... Tipsy Gypsy

Bert Kaempfert Orch's "Gentleman Jim" (Roosevelt†) is a catchy melodic idea which this German combo dishes up in colorful, swinging style to nab plenty of jock spins. "Tipsy Gypsy" (Brown†) is an arresting conception with a rollicking Magyar flavor with a choral effect in the background.

• • •

PATTI PAGE .... JUST A SIMPLE MELODY
(Columbia) .... Pretty Boy Lonely

Patti Page's "Just A Simple Melody" gives this songstress a neat little ballad which she delivers in a pretty multiple-track version which should go far. "Pretty Boy Lonely" is a toe-tapping rhythm number also with good chances.

• • •

GENE McDANIELS .... THE PUZZLE
(Liberty) .... Cry Baby Cry

Gene McDaniels' "The Puzzle" (Regent†) shapes up as a first-rate rocking ballad with an original lyric idea which this singer handles deftly for potent impact. "Cry Baby Cry" (Century XXI†) is a rhythmically grooved number easily handled.

• • •

THE LETTERMEN ...... HEARTACHE OH HEARTACHE
(Capitol) .... No Other Love

The Lettermen's "Heartache Oh Heartache" (Robbins) shapes up as a highly appealing ballad dished up in a potent vocal arrangement against a striking instrumental background. "No Other Love" ([illegible]) adds up to an exciting version of a standard ballad.*

• • •

GLORIA LYNNE .... RECORD COMPANY BLUES
(Everest) .... I'll Buy You A Star

Gloria Lynne's "Record Company Blues" (Glo-Mort†) registers as a solid blues number with strong commercial impact as handled by this stylist. "I'll Buy You A Star" (Chappell) is a neat workover of an old standard.*

• • •

THE CHANTELS .... SWAMP WATER
(Ludix) .... Eternally

The Chantels' "Swamp Water" (Spectorious†) registers as an arresting ballad with a light rocking beat and a good lyric which this combo handles commercially. "Eternally" ([illegible]) is a more pretentious ballad effort featuring this group's high pitched soloist.

• • •

SERGIO FRANCHI .... THE GOOD LIFE
(RCA Victor) .... Bella Nina

Sergio Franchi's "The Good Life" (Paris), from the French film, "The Seven Capital Sins," is a topdrawer ballad tailored for this tenor's impressive lung power. "Bella Nina" (Earl*) is another fine Italo-flavored slice with commercial chances.*

• • •

FATS DOMINO .... HUM DIDDY DOO
(Imperial) .... Those Eyes

Fats Domino's "Hum Diddy Doo" (Travis†) moves on down a bright rocking route in a slick vocal by a high-spirited blues singer who turns out a consistently good grade of platter. "Those Eyes" (Travis†) changes pace with a slow rhythm ballad with a lyric which the teenagers will go for.

• • •

VALJEAN .... FOR THE BIRDS
(Carlton) .... Hungarian Hash

Valjean's "For The Birds" (Jones†) spreads out with some novel rhythmic lines and offbeat sound effects to make it lots of spinning fun for every one. "Hungarian Hash" (Jones†) dishes out more of Valjean's piano trickery with a rhythmic drive that makes it a potent ingredient for the spinning stew.

• • •

THE LOVE NOTES ...... OUR SONGS OF LOVE
(Wilshire) .... Nancy (My Love)

The Love Notes' "Our Songs Of Love" (V.I.P.†) is right in key with current teen tastes which should take this ballad and this new group into payoff circle. "Nancy (My Love)" (V.I.P.†) continues the ballad groove with more teen-flavored vocal greetings.

• • •

GARY STITES .... YOU DOUBTED ME
(Mr. Peeke) .... Only A Fool Would Say

Gary Stites' (PJD-Sene†) registers a solid straightforward ballad handled with a moderate beat by this singer for across-the-board appeal. "Only A Fool Would Say" (PJD-Sene†) changes pace with a neat uptempo slice also with chances. Herm.

*ASCAP. †BMI

Inside Stuff—Music

Bert Maher has joined Sam Fox Publishing to conduct a special promotion campaign on the Columbia original cast album of "Half-Past Wednesday." He'll concentrate on tv and radio stations on a nationwide basis for performances. Sharkey Music (Sam Fox sole agents) is publishing six songs and the vocal score from the tuner, which had a brief off-Broadway run last season, for further exploitation into the pop and educational fields.

The show, with music and lyrics by Robert Colby, with an assist on the lyrics by Nita Jonas, is based on the Grimm Brothers fairy tale, "Rumpelstiltskin," and is being considered as an attraction at the N.Y. World's Fair during 1964-65.

A special radio documentary saluting the 44-year history of New York's Roseland Dance City will be aired over CBS Radio Saturday (9). The show will trace the story of dance orchs and dancing since the ballroom's inception in 1919. The narrator will be CBS Radio's Bill Rundle who has already taped several segments of the show at Roseland. Lou Brecher, founder and exec director of the ballroom, will be heard and the show will include the voices of FDR, Al Smith and Babe Ruth, among others. Composer Steve Kramer has created an special musical number titled "Roseland," which will serve as a running musical theme for the program.

John Scott Trotter has been named Scholarship Chairman of the L. A. Chapter of NARAS (National Academy of Recording Arts & Sciences) to develop plans for scholarship awards on the Coast. Trotter's committee will present to the local NARAS board its recommendations for the amount of scholarships and institutions to receive these funds. Assisting Trotter in the composition, vocal and instrumental fields are Dorothy Kirsten, Elmer Bernstein, Ken Darby, Dave Frasino, Bronislaw Kaper, Henry Mancini, Andre Previn, William Primrose, Meredith Willson and Paul Weston; in graphic arts, Ken Kim and Marvin Schwartz and in engineering, John Kraus and Charles Prusansky.

The Minneapolis morning Tribune editorially has urged passage by Congress of a revamped copyright law requiring jukebox royalty payments to composers when their music is used. This is as proposed by Rep. Emanuel Celler of New York. Fact that jukeboxes, although operated for profit, don't have to make such payments now, whereas television and radio broadcasters, films, hotels and other users must do so, "is one of the strange loopholes in the U. S. copyright laws," the editorial declared.

"Malaysia Forever," national anthem of the new state being formed from Malaya, Singapore and North Borneo, was penned by Bobby Gimby, Toronto trumpeter now based in London. While in Malaya producing a promotional tv show, he saw a $500 government offer for a song promoting the confederation concept. His entry won and was recorded by the children's choir of a convent, to which Gimby decided the first royalties.

Few of the world's greatest orchestras can look back on a continuous history of 75 years. One of the distinguished few is the Concertgebouw Orchestra founded in Amsterdam in 1888. It's global renown would certainly amaze Johannes Brahms—who some 90 years ago held the opinion, expressed in a letter to a friend, that "Amsterdamers are nice people, but awful musicians."

Sesac is expanding its operation on the international front with a newly signed pact by the British Broadcasting Corp. for its LP Service. While Sesac is no stranger to England, the deal with the BBC will extend the programming of Sesac music on all continents. Sesac has had a longtime schedule of activities in Europe, North and South America, as well as more recent expansion in Asia, Australia and Africa.

Stevens to Col's Musicomedy Series; Riverside Taps Gale; Other Signings

Opera star Risa Stevens is coming into the Columbia fold for its Masterworks' musical comedy series. Already in the series are "Show Boat" and "The Merry Widow" with "Annie Get Your Gun," starring Doris Day and Robert Goulet, up for release next month.

Riverside: Sunny Gale

Sunny Gale is now in the Riverside fold. She's currently at work on her first album for the label, tentatively titled "Sunny Sings Blue." Miss Gale, who clicked in the disk field with "Wheel Of Fortune" on the Derby label, will be reunited with Benny Benjamin, the song's composer, on her forthcoming disks.

MGM: Bill Ramal, Others

MGM and its affiliate labels, Verve and Ava, brought a rash of new artists into their folds last week. Coming to MGM are jazz pianist Bill Ramal and singer Bill Henderson. Into the Verve lineup came an instrumental combo called The Three Sounds, and Ava added singer Johnny Mangelli, Pete Jolly's instrumental combo, and vocalist Herb Stewart.

Dimension: Hula Boyd

Hula Boyd has joined her sister, Little Eva, on the Dimension label. Her first release is "Hula Hoppin," a new dance idea for teeners.

Blue Note: Sheila Jordan

Sheila Jordan has been signed to Alfred Lion's Blue Note label. Her first LP, "Portrait of Sheila," is being rushed into release. The singer is currently appearing at Page Three in New York's Greenwich Village.

Capitol: Morris, Bennie

Two young singers, Bob Morris and Barbara Bennie, have been signed to the Capitol label. Their first singles will be released this week. Morris, former lead singer with The Champs, sings "I Knew I'd Lose Again" and "Each Time They Call Your Name" in his first solo sides. Miss Bennie, a 16-year old, makes her debut with "Half As Much" and "It Had To Be You." Both her sides were conducted by Ray Ellis.

Colpix: Millie Vernon

Millie Vernon's option has been picked up by Colpix Records. Her first release under the new contract will be out early this month. Miss Vernon, who's been featured vocalist with the Tommy Dorsey, Sonny Dunham and Randy Brooks orchs, clicked on Colpix with a slicing of "The Sweetest Sounds."

MGRC HIKES BOB CREW

Hollywood, Feb. 5.

Mercury Records Corp. inked Bob Crew as an indie producer, to function also on subsids Philips and Smash.

First two releases will be "Mr. Moonlight," with Lenny O. Henry, on Smash, and "Tell-A-Woman" by Ace Kennedy and the Candies, on Philips.

Court Names Cy Leslie, Talbott Inc. to Administer Bankrupt Tops Records

Cy Leslie, president of Pickwick International, has been appointed by the N. Y. Federal Court to administer Tops Records in conjunction with James Talbott Inc., a factoring company. Tops is a subsidiary of Precision Radiation Instruments, which recently went into Chapter XI bankruptcy proceedings.

Leslie indicated that he will attempt to maintain the continuity of the Tops operation, which manufactures a low price disk line. A year ago Tops acquired the recordings in the late Eli Oberstein's estate consisting of Rondo, Rondolette, Ultraphonic, Hudson, Allegro, Acorn, Evan and Galaxie. Tops' own lines include Golden Tone, Craftsman, Benise, Kimberly and Mayfair.

The present management, sales force and clerical staff of Tops will be retained and the firm's accounts will continue to be serviced without interruption. Tops personnel will now report to Leslie who will supervise all phases of the company's activities.

On the Pickwick end, Leslie has launched a new, pre-tested, seven-week continuity promotion program. The drive features a complete record library, built around a separate theme, every week for seven weeks.

On the Upbeat

New York

Pat Thomas, MGM thrush, is winging her way through Europe for a month's promotional tour winding Feb. 25. MGM distributors in Rome, Hamburg, Madrid, Barcelona, London and Paris are arranging radio-tv appearances to plug her single and album of "Decadnade" . . . The Cookies, Dimension dishers, set for a Carnegie Hall gig this Saturday (9) . . . Sammy Kaye orch booked into the Belvedere Country Club, Hot Springs, Ark., for a three-and-a-half week date starting Feb. 15 . . . Sandy Hushberg, assistant to the editor at the N. Y. Post, joined Mike Merrick Assoc as an account exec . . . Dr. S. M. Stewart, director-general of the International Federation of the Phonograph Industry of London, will be guest speaker at the next meeting of the International Record & Music Men's Club. Date has not yet been set.

Norm Ladd Orch returned to Roseland Dance City yesterday (Tues.) for a four-week stand. There's a CBS Radio wire from the ballroom every Sunday night . . . Oscar Peterson Trio begins a date at the Embers past Monday (4) that will run through Feb. 16 . . . "Killer" "Glitter" Joe Piro and his dance troupe celebrating their first year at the Steak Pit, Paramus, N. J. . . . Abbey Albert set as musical director for Frank Fontaine's personal appearances . . . Mike Elliot's Circa label took over national releasing rights for Ike and Tina Turner's newly-established Sony and Leena labels . . . Sal Yagodi's dixieland swing moved into Nick's in Greenwich Village last Friday (1). . . . Milton Karle now handling N. Y. and eastern promotion for Roosevelt Music current Bert Kaempfert Decca disk, "Gentlemen Jim" . . . The Highwaymen switched agency affiliation from General Artists Corp. to International Talent Assoc.

London

For selling 1,000,000 copies of "Telstar" disk, The Tornados will receive their golden platter during the ABC-TV "Thank Your Lucky Stars" show on Feb. 16 . . . D. M. Bennett, former managing director of the defunct Associated Recordings, joined Oriole as general manager to head a new sales division which is being prepped . . . John Barry writing the score for "The Party's Over," a picture for Rank . . . Helen Shapiro due for three days' disking in Nashville, leaving here Feb. 17 with Norrie Paramor alongside . . . Saga has bought the Silver Dollar label belonging to Ernest Wilson and is issuing a dozen EPs starting this week.

Cap Back to Jazz Beat; Showcasing New Names in 'Dimensions' Series

Capitol Records is once again picking up the jazz beat. The disk-ery's reemphasis on jazz is being launched this week with a new series tagged "Dimensions In Jazz."

For the past several years the only major record companies with a jazz inclination have been Columbia and RCA Victor. For the most part, the bulk of jazz material came from indie operations.

Dave Cavanaugh, Cap's exec artists & repertoire producer for album product, indicated that the new series will be aimed primarily at exploiting new jazz names. He explained that the jazzsters will be "new" in the sense of disk exposure and not necessarily "new" to the jazz scene.

One exception to the "new name" concept, however, is the February release of George Shearing's last sessions with the late bassist Israel Crosby and drummer Vernel Fournier. These trio dates, tagged "Jazz Moments," mark a departure from Shearing's recent LPs with his quintet.

Under Cavanaugh's overall direction, assisted by a&r producers, Bill Miller, Tom Morgan and Curly Walter, Cap has so far signed and recorded the following artists for the new series: Jimmie Rowles, pianist; Joe Bucci, organist; Jack Sheldon, trumpeter, John Gray, guitarist.

The jazz program will be designated by a special "Dimensions In Jazz" trademark, which all forthcoming packages in the series will combine with the Capitol logo.

German Disk Best Sellers

Frankfurt, Feb. 5.

Baby Twist (Polydor)	Brandes
Youth, Come Back (Polydor)	Freddy
Monsieur (Deutsche Vogue)	Clark
Adios Amigo (Polydor)	Distel
Telstar (Telefunken)	Tornados
Last Rose (Polydor)	Lauer
Madison in Mexico (Telefunken)	Valente
Ya Ya (Roulette)	Joey Dee
Mary Rose (Philips)	Wendland
Speedy Gonzales (Telefunken)	Pat Boone

Chi Symph Raps New Tester Prez

Chicago, Feb. 5.

The recent overthrow of James C. Petrillo as proxy of Local 10, Chicago Federation of Musicians, is beginning to take on aspects of a South American revolution as members of the symphony orchestra group that paved the way for the successful bid of Barney Richards as prez turned on him bitterly only a few weeks after he assumed the office.

The group, the Chicago Symphony Orchestra Committee, last week lashed out at Richards for carrying out a policy that was advocated by Petrillo and is held to be a factor in his downfall. The policy forbids members of the Chicago Symphony Orchestra from taking outside jobs.

Richards replied to the Committee's charges with a letter that said they had violated the union's constitution by appealing the matter to the National Labor Relation's Board before exhausting all remedies within the union. The Committee says that this is a lightly-veiled threat before kicking them out of the union. Strangely, the NLRB petition was filed against Petrillo and was part of Richard's campaign against the union chief.

Wayne R. Barrington, chairman of the Committee issued a statement which said: "Instead of following the inspiring of the rank and file on Dec. 4 with the implementation of the CMUD's (Richards party) democratic and progressive program, Richards is retreating into the practices of his predecessor."

NARAS EXTENDS ITS EDUC'L KICK TO UCLA

The National Academy of Recording Arts & Sciences (NARAS), which has already gone on an academic kick in the east in a tie with New York U., is prepping a similar move on the Coast in a tie with UCLA. Paul Tanner has been appointed extension coordinator to further the academic planning.

It's expected that the combination course and lecture series will begin with the fall semester this year. Appointment of Tanner, who is on the faculty of the UCLA Music Dept., was made following a meeting with NARAS representatives and Dr. Robert Hass of UCLA's University Extension Dept. A nine session NYU symposium began yesterday (Tues.).

Set Pop & Longhair Acts For Chi's Ravinia Series

Chicago, Feb. 5.

Ella Fitzgerald, Count Basie, Al Hirt and Peter, Paul & Mary have been booked as the pop artists for 28th season of Ravinia, the summer al fresco concert series.

On the longhair side, Pablo Casals will conduct the opening concert June 27. Other conductors named to date include Sir William Walton, Hans Schmidt-Isserstedt, George Pretre, Willi Boskovsky and Walter Hendl.

N.Y. Paper Blackout Has Agents Turning to Disks As Client Plug Medium

The prolonged New York newspaper strike is forcing some pressagents to turn to disks as an outlet for a client plug.

First up is "The Man Who Wouldn't Sing Along With Mitch," cut by The Halifax Three on the Epic label. Disk is an offshoot of a stunt devised by personal manager-pressagent Lloyd Leipzig who serves as an aide to Mitch Miller on NBC-TV's "Sing Along With Mitch."

Leipzig arranged a guest shot for Miller on Merv Griffin's NBC-TV daytimer and Griffin commissioned writers Fred Hertz & Charles Green to whip up a short musical piece entitled "The Man Who Wouldn't Sing Along With Mitch." Leipzig then had the writers enlarge the tune for recording purposes and planted it with Bob Morgan, exec artists & repertoire producer at Epic.

The song was given to The Halifax Three, a new vocal group from Canada, and the promotion wheels begin to spin at Epic as well as at the vocal combo's agency, International Talent Assoc. The disk will be released this week.

Sidelight to the affair is that Leipzig was once pop promotion chief for Columbia, Epic's parent company, and Miller, of course, was longtime a&r boss for Columbia.

SIR JOSEPH LOCKWOOD ON GLOBAL EMI O.O.

Sir Joseph Lockwood, chairman of Electric & Musical Industries (EMI), will hit the Hollywood-N.Y. axis this month en route to London following an around-the-world tour of EMI operations.

He's scheduled to arrive in L.A. today (Wed.) and Alan Livingston, Capitol Records president, has arranged to host two cocktaileries for Sir Joseph on both Coasts. (EMI is Cap's parent company.) Sir Joseph will meet Cap recording artists at a reception set for Friday (8). The following Monday (11) he'll move on to N.Y. for a cocktailery at the Hampshire House on Feb. 14.

Sir Joseph left London Jan. 14 for visits with EMI associated firms in Singapore, Australia, Hong Kong and Japan. He'll leave N.Y. for his London headquarters Feb. 15.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	15	ALLAN SHERMAN (Warner Bros) My Son, the Folk Singer (W 1475)
2	4	18	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
3	1	10	VAUGHN MEADER (Cadence) First Family (CLP 3060)
4	7	4	ALLAN SHERMAN (Warner Bros) My Son, The Celebrity (W 1487)
5	5	27	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
6	3	66	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
7	8	4	PETER, PAUL & MARY (Warner Bros) Moving (W 1473)
8	10	41	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
9	6	37	PETER, PAUL & MARY (Warner Bros) Peter, Paul & Mary (W 1449)
10	9	10	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
11	14	16	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
12	11	16	BENT FABRIC (Atco) Alley Cat (33-148)
13	13	23	MUSIC MAN (Warner Bros) Soundtrack (W 1459)
14	12	21	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
15	19	5	KINGSTON TRIO (Capitol) New Frontier (T 1809)
16	18	11	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
17	16	23	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
18	17	4	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
19	15	13	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-435)
20	—	1	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
21	23	4	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)
22	22	41	OLIVER (Victor) Original Cast (LOCD 2004)
23	24	3	VENTURES (Dolton) Telstar and Others (BLP 2019)
24	—	12	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
25	—	1	LIMELITERS (Victor) Our Men in San Francisco (LPM 2609)
26	25	26	HENRY MANCINI (Victor) Hatari (LPM 2559)
27	37	4	LOU MONTE (Reprise) Pepino, The Italian Mouse (R 6058)
28	20	40	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
29	45	3	BOBBY VEE (Liberty) Golden Hits (LRP 3245)
30	42	3	GYPSY (Warner Bros) Soundtrack (B 1480)
31	21	19	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
32	33	2	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
33	—	1	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
34	—	1	TIJUANA BRASS (A & M) Lonely Bull (A & M 101)
35	29	21	KINGSTON TRIO (Capitol) Something Special (T 1747)
36	30	15	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
37	27	106	CAMELOT (Columbia) Original Cast (KOL 5620)
38	31	34	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
39	39	3	CHUBBY CHECKER (Parkway) All the Hits (P 7014)
40	46	4	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
41	—	3	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1838)
42	49	19	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4007)
43	—	12	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
44	36	13	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
45	38	2	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
46	41	2	LAURINDO ALMEIDA (Capitol) Viva Bossa Nova (T 1759)
47	32	58	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
48	26	26	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
49	47	5	PERRY COMO (Victor) By Request (LPM 2567)
50	28	14	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)

Harry James, Who Paid MCA $2.5 Mil in Commish Since '39, Ending His Tie

Hollywood, Feb. 5.

Harry James band will cease on March 6, paying commissions to MCA—which the bandleader has been shelling out to the now dissolved agency since 1939. Frank (Pewee) Monte, James' manager, stated that over the years James will have paid MCA "just under $2,500,000 in commissions."

There were years when James grossed more than $1,000,000—and, of course, MCA not only collected 10% from all bandleader's appearances in all facets of show biz, the cuts at times were higher for one-niters.

Only two bands had been with MCA longer at time agency dissolved than James. Guy Lombardo was MCArented 30 years, Freddy Martin 28.

At time MCA closed its booking shop it had booked James till March 6 and, says Monte, until American Federation of Musicians ruled on such commissions some weeks later James placed commissions in escrow. When union held that bandleader must pay commish on dates set by MCA prior to court out of booking biz, MCA notified James that in view of fact it could not "service" the bookings, he should pay only five, not the 10%.

James now has no booker and, reports Monte, isn't signing with one "because we are booked into March 1964." James has staggered deals with Flamingo Lounge, Las Vegas, totaling six months a year and pacts with lounges of Harrah's, Tahoe and Reno, totaling three more.

During rest of time bandleader cuts way, tours the road on a few one-nighters or plays locations—such as next Labor Day week at Disneyland for which he was booked last week.

The March 6 cutoff date on MCA commissions comes at close of month's stand at Harrah's, Reno.

UN All-Star LP

Continued from page 1

agents and publicity-managers, as well as the record companies, all net profits will accrue to the refugees. No one engaged on the project in a professional way receives a fee. The American Federation of Musicians also waived its royalty from record sales which goes into its Trust Fund.

In the U.S., the U.S. Committee for Refugees has made the High Commissioner's project its own, and at his request, is taking the lead in all promotional activities, coordinating the efforts of cooperating voluntary agencies and public service groups. R. Norris Wilson, exec veepee of the U.S. Committee for Refugees has set a $1,000,000 goal for the U.S.

Set on the promotional end so far is a presentation of the disk on Feb. 26 in Oslo, Norway, to King Olaf by Doris Day; a similar presentation to Queen Elizabeth by the representative of the United Nations High Commissioner for Refugees to the United Kingdom, and the presentation of the album to King Paul of Greece in Athens on March 1 by Nana Mouskouri.

Album Reviews

Continued from page 30

a rollicking set, deserving of the attention of jazz and blues buffs, especially collectors.

DINAH WASHINGTON: "BACK TO THE BLUES" (Roulette). Chirp Dinah Washington hit a big platter last year with "Dinah '62" and this latest outing looks to duplicate that pattern. For the session the singer has chosen a set of blues selections. She handles them with a big, earthy treatment that packs lotsa feeling into each number. It all adds up to a top-flight waxing, as Miss Washington lends hefty emphasis to the blues lyrics for solid message delivery that is sure to please pop blues buffs. A big orch provides right backing for the session which includes such as "How Long, How Long Blues," "If I Never Get to Heaven," "Nobody Knows the Way I Feel This Morning" and others.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	4	WALK RIGHT IN / Rooftop Singers	Vanguard
2	1	4	HEY PAULA / Paul & Paula	Phillips
3	3	7	NIGHT HAS A THOUSAND EYES / Bobby Vee	Liberty
4	13	3	RUBY BABY / Dion	Columbia
5	8	4	LOOP DE LOOP / Johnny Thunder	Diamond
6	4	6	ITS UP TO YOU / Rick Nelson	Imperial
7	5	10	GO AWAY LITTLE GIRL / Steve Lawrence	Columbia
8	18	3	RHYTHM OF THE RAIN / Cascades	Valiant
9	15	5	FROM A JACK TO A KING / Ned Miller	Fabor
10	28	2	WALK LIKE A MAN / Four Seasons	Vee Jay
11	11	7	I SAW LINDA YESTERDAY / Dickie Lee	Smash
12	10	7	TWO LOVERS / Mary Wells	Motown
13	9	8	TELL HIM / Exciters	UA
14	7	9	MY DAD / Paul Peterson	Colpix
15	12	5	UP ON THE ROOF / Drifters	Atlantic
16	6	5	HALF HEAVEN; HALF HEARTACHES / Gene Pitney	Musicor
17	20	4	YOU'VE REALLY GOT A HOLD ON ME / Miracles	Tamla
18	19	4	MY COLORING BOOK / Sandy Stewart	Colpix
19	17	6	MY COLORING BOOK / Kitty Kallen	Victor
20	33	3	YOU'RE THE REASON I'M LIVING / Bobby Darin	Capitol
21	25	4	CINNAMON CINDER / Pastel Six	Zen
22	14	4	I'M GONNA BE WARM THIS WINTER / Connie Francis	MGM
23	26	4	HE'S SURE THE BOY I LOVE / Crystals	Philles
24		1	BLAME IT ON THE BOSSA NOVA / Eydie Gorme	Columbia
25	29	6	DON'T MAKE ME OVER / Dionne Warwick	Scepter
26	16	12	TELSTAR / Tornadoes	London
27	23	4	LITTLE TOWN FLIRT / Del Shannon	Big Top
28	30	3	MAMA DIDN'T LIE / Jan Bradley	Chess
29	22	4	WILD WEEKEND / Rebels	Swan
30	27	10	SHUTTERS AND BOARDS / Jerry Wallace	Challenge
31	35	4	SEE SEE RIDER / LaVern Baker	Atlantic
32	24	19	LIMBO ROCK / Chubby Checker	Parkway
33	—	1	LOVE MAKES THE WORLD GO ROUND / Paul Anka	Victor
34	37	3	WALK RIGHT IN / Moments	Era
35	41	2	SEND ME SOME LOVING / Sam Cooke	Victor
36	39	10	HOTEL HAPPINESS / Brook Benton	Mercury
37	38	5	REMEMBER THEN / Earls	Old Town
38	26	8	PEPINO, THE ITALIAN MOUSE / Lou Monte	Reprise
39	34	13	RELEASE ME / Esther Phillips	Lenox
40	21	9	ZIP-A-DEE DOO-DAH / Bob B. Soxx	Philles
41	50	2	GYPSY CRIED / Lou Christie	Roulette
42	—	1	PUDDIN' 'N TAIN / Alley Cats	Philles
43	—	1	WHAT WILL MARY SAY / Johnny Mathis	Columbia
44	47	4	PROUD / Johnny Crawford	Delphi
45	—	1	I WANNA BE AROUND / Tony Bennett	Columbia
46	—	1	FLY ME TO THE MOON / Joe Harnell	Kapp
47	—	1	YOUR USED TO BE / Brenda Lee	Decca
48	—	1	OUR WINTER LOVE / Bill Pursell	Columbia
49	—	1	CASTAWAYS / Hayley Mills	Vista
50	—	1	GREENBACK DOLLAR / Kingston Trio	Capitol

HAMMOND ORGAN NET RISES TO $3,600,000

The Hammond Organ Co. hit a peak in factory shipments for the nine months ended Dec. 31. Pre-tax earnings for the period were $7,437,000 compared with $7,163,000 for the like stretch the previous year.

Net profit for the nine months, after federal and state income taxes, was $3,600,000, or $1.21 per share, compared with $3,300,000, or $1.16 per share, for the same period last year.

Third quarter comparisons show $4,206,000 in pre-tax earnings, $2,013,000 in net profit and 66c in per-share earnings for the three months ended Dec. 31, 1962, as against the previous year's figures of $4,002,000, $1,908,000 and 66c. Hammond has 3,033,172 shares outstanding.

Hammond now plans to put a second line of organs on the market later this year which will concentrate on low-priced models.

First public showing of the new line will be at the annual Music Industry Trade Show which is to be held in Chicago in July.

BANJO IS BACK, BUT NOT MINSTRELS

By KAY CAMPBELL

Hollywood, Feb. 5.

Few revivals in musical history can equal the recent tremendous upsurge of interest in banjos and banjoists, John D. Tranchitella, president of Local 47, AFM, observes. "For years, our members let dust collect on their instruments. Only a few name performers persisted in playing the instrument. Today, we have 10 times as many banjoists working as we had in 1960. The banjo is a solid click in recording studios, bistros, niteries and vaudeville."

Although 1960 was the centennial of Joel Walker Sweeney, father of the banjo, at Appomattox, Va., this event and the current trend seem to have little in common. Few of the popular artists even recognize his name and with the exception of a handful of historians, curators and the members of the American Banjo Fraternity, he is a forgotten man in show business.

Fact and Fiction Mingle

Hundreds of books have been written, both fact and fiction, about the birth of the violin, the organ, the harpsichord and other musical instruments, but relatively little has been recorded of Jo Sweeney and his made-in-America creation. Yet, almost from the date of its inception the banjo has had a tremendous impact on American music.

Not only was it a motivating factor in the inauguration of minstrelsy, the top ranking instrument of covered wagon days, and closely linked with the songs of Stephen Foster, it was the standard accompaniment of such songs as "Darling Nellie Gray" which served as propaganda weapons for abolitionists. One of the greatest recording artists of all time, Fred Van Eps (Victor), was a banjoist.

The University of Virginia library and the Jo Sweeney Museum in Appomattox are said to have the largest collection of Sweeney reference material, but the Los Angeles County Museum, which houses a banjo created by Sweeney for his favorite sister, who was left-handed, published a booklet on the musician in 1948, and an out-of-print book, "Monarchs of Minstrelsy," by "Daddy" Thomas Dartmouth Rice, gives a fascinating account of the young minstrel's adventures. However, many of the other sources of information and misinformation are not only confusing but conflicting. One such tome relates that the first banjo was devised from an old cheesebox, cut in half, but the truth of the matter is that the musician fashioned it of well-seasoned woods, carefully cured skins for the head, silver frets on a long arm, ebony keys and four strings. Later, he added the fifth string.

Boston Visit

Sweeney was born in 1810 on a plantation in Virginia next door to the farmhouse where Lee surrendered his sword to Grant. (Though Jo died in 1860, his brother, Sam, served with Jeb Stuart in the Confederate Cavalry.) He picked up his blackface routine from the Negroes on the farm, and is credited with the first minstrel show, touring as far north as Boston in a covered wagon. But his group was not as successful as were the Virginia Minstrels, led by Old Dan Emmett (Daniel Decatur Emmett) of "Dixie" fame, who played the Masonic Temple in Boston, a few years later (1843). E. P. Christy, born in Philadelphia in 1815, became the unchallenged leader of minstrel singers when he opened at Palmo's Opera House in New York in 1846 and a year later moved to Mechanic's Hall on Broadway for a 10-year run.

In the beginning, banjo jigs were borrowed from any airs that might serve their purpose — Irish, Scotch, operatic and Negro chants. Later, America's first poet of song, Stephen Foster, provided much of the banjo music, with such numbers as "Oh Susanna," "Ole Uncle Ned," "Ole Black Joe," "Massa's in the Cold, Cold Ground" and numerous others.

Bill Bowen, oldest living banjo virtuoso, got top billing at a recent meeting (October '62) of the American Banjo Fraternity in Lewiston, Pa. This group is composed of 200 business and professional men, lawyers, doctors, bankers, from every corner of the United States, who claim to have the greatest collection of antique banjos, including some made by Jo Sweeney. They were also responsible for a new collection of tape recordings made by Fred Van Eps a few years before his death.

Modern Banjoists

Eddie Peabody, however, is probably the best known and most popular banjoist of recent years. He was a headliner in the Paul Ash era at the Oriental in Chicago. Al Lyons started his career as a banjoist, Mike Pingatore was featured as a soloist with Paul Whiteman's band, and Jad Paul has been a solid click for years. They set the pattern, but the trend for self-accompanied music—some artists play both guitar and banjo — has spread like wildfire across the nation and the jingle of cash registers at such spots as Gate of Horn in Chicago, Exodus and Satire in Denver, Ice House in Pasadena, Insomniacs in Hermosa Beach, Troubadour in West Los Angeles, hungry i in San Francisco and Ash Grove in Hollywood signifies the boxoffice appeal of "Blue Grass" music and folk artists (amateur or pro).

Auditions are held each Sunday night in the Ice House, and other coffeehouses have similar tryout nights, usually with an SRO on the door. And numerous amateur contests are being held in high-school auditoriums, in college theatres, and city parks. David Linley, winner of several local banjo contests, was signed by Mad Mountain Ramblers, quartet which recently completed a successful four-week run at the Ice House, before moving on to the Troubadour. "But they'll play a return engagement this spring," Willard Chilcott, owner, promises, "as soon as we have completed the seating capacity expansion—from 125 to 175."

Bob Gibson, winner of similar midwestern contests, is another big draw.

Horizon Records makes a habit of cutting platters with competing auditionists in an attempt to get as many future headliners as possible under their label. And the number of successful recording trios, which feature a banjoist, is ever increasing. Among these are The Kingston Trio, The Tarriers, Ivy League Trio, and The Journeymen, from the Padded Cell near the U. of Minnesota.

A number of name artists, including Stan Freberg, Jimmie Dodd, George M. Smith, Eddy Shrivanek, Nappy Lemare and Laurindo Almeida are among those cashing in on the renewed popularity of the banjo.

To paraphrase Songs of Solomon, For, lo, the voice of the banjo is heard again in the land.

SPANISH TENOR MELTS LA SCALA'S HOSTILITY

Madrid, Feb. 5.

A Spanish tenor, Alfonso de la Morena, returned to native pastures with the sensational charge that his appearance in the lyric curtain-raiser at La Scala had been clouded with hostility, sabotage and menacing threats. Morena claims that the selection of a Spaniard to open the annual Milan season caused consternation in many Italian circles, including many of the La Scala regulars themselves. As a result, he was subjected to a campaign in political circles, the Italian press and within the opera home, to cancel him off the boards for the preem performance.

At the initial performance, Morena claims that Italian tenor Guiseppe de Stefano organized a hostile claque prepared to boo him into the wings even before the first-act curtain fell. His enemies, he charges, filled the house with foreign press to witness his debacle. Pressure was also put upon members of the cast to scuttle his appearance by refusing to participate on the same stage with an unknown Spaniard.

DEAN MARTIN
Sings
WHO'S GOT THE ACTION?
From
Paramount Release
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Mel Ferrer's Tec-Scope

Continued from page 2

Corp., expert on thermonuclear warfare and weapons and a top-flight industrial engineer currently supervising the installation of airconditioning in the Vatican, on Capitol Hill in Washington, D. C., and in some of the recently created African republics.

Another technocrat is Jose Bejarano, formerly connected with the Manhattan project and a top exec of RCA Int'l. His role in Tec-Scope is that of a management and consulting executive. Andre Andreoli of France comes in as an investment counsellor. Also connected is Marcello de Leva, a veep-prexy of Italy's Societa Imobiliari.

First Tec-Scope project, according to Ferrer, is an ambitious, non-profit effort to establish educational television in underdeveloped areas with an initial start projected for July 1 in an impoverished area outside Bogota. At that time, Ferrer expects that a trained group of Peace Corps technician-educators, with a grant from the Alliance for Progress funds for the installation of 500 tv sets, in addition to subsidy aid from the Colombian government, will make it possible to build a school class around each small screen receiver, in the first leg of a program eventually designed for triple the number of sets and classes.

Playing a prominent role in training Peace Corpsmen and technical Colombian participants is Italy's Tele-cuola, operated by the official Italian tele network. Also cooperating in this venture, Ferrer said, is the University of the Andes where native teachers will be selected and native texts will be revised for tv education. Peace Corpsmen will be assigned to hinterland outposts where each will be responsible for 10 receivers, the equivalent of 10 schools.

Bogota is only the beginning. Ferrer indicated that negotiations are afoot to set up a "network." Tec-Scope, he said, is now negotiating with Pakistan and four African countries for a similar program. Expansion along these lines is expected in the Middle East as well.

Although he devoted six months of effort to the Bogota project, Ferrer explained that it provided a worthy goal in human relations on an international scale that could only redound to the credit of Tec-Scope's future as a profit-making operation in the entertainment and non-entertainment fields.

'Lewd' Diskers

Continued from page 10

After Hours and Borden confessed judgment in favor of plaintiffs for the sum of $44,500 while the court made an order dismissing the counterclaims with prejudice. The court also issued a decree, perpetually enjoining and restraining After Hours and all others concerned from making, producing and marketing any adaptation or version of said musical compositions, and directing defendants to deliver to Fox all albums and reproductions and copies thereof in every form whatsoever.

NATIONAL SYMPHONY BLOWS SOUR FISCALLY

Washington, Feb. 5.

National Symphony Orchestra here continues with a deficit, per its president, Milton W. King. In past three seasons the Orchestra has run up a $150,000 plus deficit.

Deficit is despite improved box office sales and "earning potential" from other musical services, King said.

Revenues whittled away by increased operating expenses and decreased subscription funds. King said the symphony's sustaining fund for this season fell short by $10,000 in meeting its "modest goal" of $310,000.

The goal for the upcoming sustaining fund has been set at $330,000.

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Blue Angel, N. Y.

Phyllis Diller, Carol Sloane, Jerry Stiller & Ann Meara, Bobby Short Trio; $2.50 cover, $3.50 minimum Fri.-Sat.

Max Gordon's Blue Angel is an entertainment bright spot on the intime circuit. In these difficult days when the major kind of publicity is word-of-mouth, Gordon is bringing in the kind of shows which should create this situation. His current bill is headed by Phyllis Diller with support from Carol Sloane and Jerry Stiller & Ann Meara.

Miss Diller originally was to play the Hotel Americana's Royal Box at this time. But the room closed for refurbishing and she moved into this bistro. She's a zany who feels comfortable in the smallies, and seems to get the maximum from each audience in covering a wide range of material.

If the material isn't too good, Miss Diller's facial facets point up its comedic highlights. Much of her verbiage had been heard previously but there's still enough in her offerings to bring fresh chuckles to repeaters. Her highspot is an account of a wild auto ride and it does get a maximum amount of laughs as does the rest of her routine.

Miss Sloane is similarly a repeater. A petite singer, she is grooved in a jazz vein. At times, she toys lovingly with the melody. There are a lot of subtleties in her work and similarly many periods in which her melodic lines take off radically. The results are colorful.

Stiller & Meara continue to hold over for the third straight bill. This comedy team is developing handsomely. Through their experiences here the comedy is becoming more certain and even during experimental passages they seem to be getting greater confidence in their ideas and sketches.

In the lounge the Bobby Short Trio continues. It is a fact that many customers on their way to the main room find the Short offerings the main event. There is much entertainment in Short's catalog of tunes from legit musicals as well as his forte pianistics.

Jose.

Hotel Roosevelt, N.O.

New Orleans, Feb. 1.

Sophie Tucker, Ted Shapiro, Leon Kelner Orch (11); $2.50 weeknight minimum, $4 Sat's.

The name of Sophie Tucker on the marquee means capacity biz for the next two weeks in Seymour Weiss' plush Blue Room. Such was the case Thursday night (31) when the headliner opened her engagement.

Impeccably gowned, as always, Miss Tucker commands the stage with a sock act of new material that's more rhymed monolog than singing to piano accompaniment by her longtime pianist Ted Shapiro. His support is strong as always, especially his joshing of the "Last of the Red Hot Mamas" and when he takes over a brief solo spot.

Miss Tucker explains how she feels about retirement in a ditty. She sings rewriting the title of the show, "Don't Stop The World, I Don't Wanna Get Off." Her act oozes with nostalgia but the customers found it rewarding on the basis of their enthusiastic response.

Best of her risque monologs is "Saga of Sophie," recounting her show business career. Miss Tucker stayed on for nearly an hour opening night, and held the crowd spellbound.

Liuz.

Dunes, Las Vegas

Las Vegas, Feb. 1.

"Vive Les Girls" 2nd edition with Jacqueline Douget, Kim Darvos, Pearo Bros (2), Hall, Norman & Ladd, Les Dunmory (2), Jacques Rognero, Bernard Charceyron, Dancers (6), Showgirls (8), Earl Green Orch (9); produced and directed by Frederic Apcar; presented by Major Riddle; music, Bill Reddie; lyrics, Jerry Norman; costumes, Jose Luis Vi[illegible]; [illegible] minimum.

Frederic Apcar's original "Vive Les Girls" had a highly successful 11-month run in the Dunes Persian Room, an elaborately remodeled showroom which used to be a lounge. It is completely enclosed during the one-hour show, shutting off casino noises, and is a separate room from the main theatre where "Guys and Dolls" is current.

Apcar, who not only conceives the ideas for his spectaculars but handles the production and staging chores, tops his previous effort with this new edition, and it'll probably run as long or longer than the first.

Outstanding is the beautiful braless chanteuse, Jacqueline Douget, who not only scores in the vocal department, but shows graceful elan as acrobatic terping partner for the skilled Bernard Charceyron.

Kim Darvos, an English songstress, is a looker and also registers solidly in the tune-tossing department. Two of the best novelty and comedy jugglers in the biz—the Pearo Brothers—are strong assets with their distinctive artistry.

The continental comedy of Hall, Norman & Ladd is a sort of sophisticated Spike Jones act which is a delightful musicomedy spoof, pulling the yocks. Les Dunmory is an Apache dance team which burlesques the classic knockabout turn for added laughs.

Jacques Rognero, a French singer, blends Gallic charm to the festivities, topped by a very funny production number about Apcar's version of the Cinderella story.

Bill Reddie's exciting musical score with lyrics by Jerry Norman, is interpreted with aplomb by the Earl Green orch (9). The six girl dancers show superb training in the proper Parisian flavor, and the beautiful showgirls are gorgeously gowned.

"Vive Les Girls" is in for an indefinite run.

Duke.

Ritz Cafe, Montreal

Montreal, Jan. 30.

Danielle Clary, Paul Notar Trio and Johnny Gallant; $1.50 cover, $2 weekends.

Selling a French chantoosey to a Montreal audience presents problems similar to the coals-to-Newcastle bit because of the basic French atmosphere and tempo of the town.

The Gallic overtones are all around, and the Ritz Cafe, with a booking policy inspired by Jean Contat, managing director of the posh Ritz Carlton Hotel, and implemented by Madame Contat, leads the field in bringing a touch of La Vie Parisienne to Montreal.

Current headliner Danielle Clary, a stunning brunet with an hour-glass figure, is the latest in the parade of French femmes with turns obviously designed to please the expense account conventioneers, as well as to satisfy the local cafe haute monde who know and appreciate the chansons Francaises.

This presents a bit of a problem for Miss Clary in that she went somewhat overboard on English numbers at show caught (30), although all her tunes were excellently projected and received.

Miss Clary's is a most attractive performance—even though the tourists would like to hear more French in a Montreal cafe. Her overall appearance is set off nicely by the tone, service and atmosphere of the candle-lit club, which is supervised meticulously by maitre d' Alex.

Paul Notar Trio and Johnny Gallant at the 88 cuts the show nicely, and is a crowd pleaser for the dansapation.

Laza.

90th Floor, Dallas

Dallas, Feb. 1.

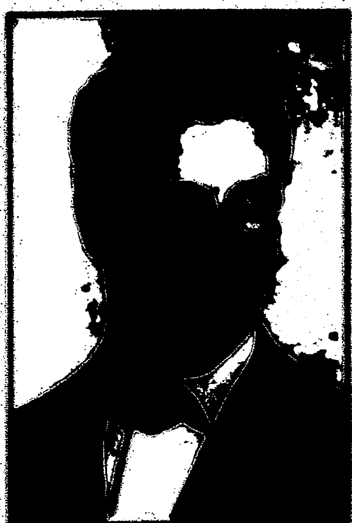
Ann Richards, Dick Harp Trio; private club, no cover or minimum.

Thrush Ann Richards is kicking off a series of "guest" jazz vocalists slated for this small suburban nitery and her opening effort Friday (1) amply delighted a roomful of aficionados.

She displays lotsa feeling while piping in fine style and her topnotch enunciation makes every lyric clear to the auditors. Communicating easily, sans frenetic vocal gyrations except for one tune and on some endings, shapely songstress scores with a batch of standards—"Look for the Silver Lining," a sultry "How Long Has This Been Going On?", a swinging "Nice Work if You Can Get It" and an uptempoed "When We're Alone."

Vocalisthenics occur in the jazzy "Twisted," a fast tune in which she inserts some ad libbed, unintelligible sounds. Miss Richards builds her palm praise with top torching of Bart Howard's "In Other Words," and wraps up the 30-minute outing with an uptempo version of "Three Little Words" for a begoff.

Bark.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El Morocco, Mont'l

Montreal, Feb. 2.

Milton Berle, Leonard Sues, The Dunhills (3), Amin Bros. (2), La Scala Quartet (4), Bobby Roberts Orch (14); $2.50 cover, $3.50 minimum.

Milton Berle's Friday (1) opening generated lots a patron excitement, the likes of which hasn't been seen locally in years.

It's a tribute to Berle that at $7 a head even before the customers sit down ($2.50 cover, $3.50 minimum), he was able to crowd the place on preem night, and its highly probable that El Morocco will be fairly SRO until the engagement ends Saturday (9), after which Berle opens at the Fontainebleau in Miami Beach.

Opening show caught was sock, boff and wham. The audience banged the tables and yelled for more, until Berle had to beg off.

The double significance of Berle's first appearance in a Montreal nitery—he's run the gamut of p.a.'s here over the years in one-nighters, vaude, legit, etc.—is that (a) it was preceded by almost 48 hours of constant personal promotion, and (b) because the patrons are by no means of the cornball variety.

Actually, the ringsiders included w.k. cafe patrons who were nitery regulars in former years, and who haven't been ringsiding in the longest time. No question that Berle's appearance may lead to the revival of big time nitery action—if the talent is available.

Berle is backed by some sharp terping by the Dunhills, the Amin Bros in a solid aero stint, La Scala Quartet in some hilarious buffooning of opera bites, and trumpeter Leonard Sues, an excellent foil and almost an extra-added in himself.

The show, despite limitations of stage and backstage facilities, reflect diligent rehearsing with every laugh timed and executed to the second.

Berle's bit with the La Scala Quartet, in which he is costumed a la burlesque, is sharply paced, and the comedy is broad. The 70-minute show winds in a unique way. Berle easing the pace as he removes his clown makeup on stage, at the same time reminiscing of yesteryear and tributing his late mother. It's all showmanship at its best.

Sues rates a special bow for his trumpet virtuosity, and the slick way he handles lines. An expanded orch under Bobby Roberts does an excellent job of cutting the show.

Laza.

La Chansonnette, N. Y.

Rita Dimitri, Stanley Brilliant, Charles Albert; $4 minimum.

No doubt every chanteuse dreams of a highly personalized nitery in which she reigns either as a Texas Guinan, a romantic lure for the late torch trade or as a personalized vehicle in which she can express a variety of moods. Rita Dimitri, who has been in niteries as well as in the intime rooms in New York, has achieved this end in her La Chansonnette in the eastside.

It's a chic and smart small room seating around 70 in which a tasteful neutral colored decor dominates. It's an irregularly shaped room with nooks to permit conversation as well as an unobstructed view.

The room toppers are Miss Dimitri, of course, as well as her husband, Stanley Brilliant, who presides at the piano. Miss Dimitri is a Continentally styled singer. Skilled in languages, she gives the auditors an air of intimacy and hits an excellent stride at entertaining.

One of her top numbers is a medley built around dreams, in which she sings in a multitude of languages. Although French songs predominate in her catalog, her repertoire is such that an auditor falls into its mood easily. Miss Dimitri provides a rewarding floorshow.

Also aiding in her accomps is Charles Albert, a pianist who doubles as an accordionist. He's skilled at both instruments. La Chansonnette seems to be a spot waiting to be discovered. It's the type of place that couples on an evening out would like to fall into. It has candlelight atmosphere and an excellent line of groceries along with its other attributes.

Jose.

Additional Night Club Reviews on Page 61

Shoreham, D.C.

Washington, Jan. 29.

Nelson Eddy, with Gale Sherwood, Bob Cross Orch (14), Steve Kisley Orch (7), Tee Carson Trio (3); $2.50 cover.

Nelson Eddy with Gale Sherwood, back for their regular annual fortnight in the Shoreham Hotel's big Blue Room, where they are well established as faves, brought their own "First Family" routine with them this trip.

During the segment of the show they have been doing for years where Miss Sherwood reduces her clothing to a widely separated midriff with a rhinestone in the Navel, the chatter is about Cleopatra. With no buildup, she begins talking like Jackie Kennedy, and Eddy responds in a voice sounding like the President's.

The surprise of the sequence is tricky staging. Their dialog is Cleopatra-based, but with double meaning which also can relate to the White House.

Their act this session has a few new tunes, including a clever duet of "Love and Marriage," where Eddy and Miss Sherwood alternate words and even syllables of the lyrics at a fast tempo. But otherwise, they rely heavily in duets on old material, such as "My Hero," "Sweethearts," "Ah, Sweet Mystery of Life," and others identified for decades with Eddy. He has compressed some of his familiar solo songs into one quick medley of baritone rousers.

There are the usual run of gags about Eddy's age ("I was a teenaged Mounty," he says, among a rash of cracks). Miss Sherwood is sexy and flirtatious on stage, and is something to behold in any type garb.

Theodore Paxson, veteran conductor for the duo and for Eddy before that, leads the Bob Cross orchestra for fine show backing. Cross waves the baton and plays several instruments for many musical moods for dancing. The Steve Kisley Orchestra and the Tee Carson Trio do a good job in alternating with Cross.

Carp.

Detroit Athletic Club

Detroit, Jan. 29.

Maralin Niska, Don Alan, Dale Wilson orch (6); no cover or minimum; private club.

Maralin Niska has voice, attractiveness, warmth and determination. And the southern California thrush is an easy click at this exclusive private club for motor magnates.

Miss Niska is a lyric soprano but her voice is equally effective in dramatic and coloratura passages. In her songbag are such tunes as "Somewhere There's Music," "How High the Moon" and "Carmen."

Gowned in white, Miss Niska looks and sounds ready for most visual media. She receives excellent support from her accompanist and voice coach, Jack Metz, and the Dale Wilson orch.

Prestidigitator Don Alan mines a bulging bag of tricks with chatter that keeps the audience baffled and amused.

Tew.

International, N. Y.

Billy Daniels (with Benny Payne), Morty Storm, Richard Ryan, Boots McKenna Line, Mike Durso Orch; $7.50 minimum.

Jack Silverman's pleasure dome has combined an unusually large production with name power. The combination should be a highly effective business getter once its presence is circulated during the newspaper hiatus. For Billy Daniels, it's a return to Broadway after many years of working in other sectors of town, and he's more potent in this stand than in previous Gotham appearances.

Daniels has a mature style and voice that has been ripening since his early days on 52d St. A lot of trade has been following him around for a long time. His followers seem to be getting older and more prosperous, and he spells the right kind of boxoffice for a Broadway situation.

Daniels, and his accompanist of longstanding, Benny Payne, run through a lot of stirring tunes. Daniels plays just right for his audience. He mixes old and new tunes and scrambles them up to mesh in his own style. His physical by-play includes his own attenuated brand of choreography and the use of a wide range of tones which give new and ever-changing facades to his offerings. Payne chimes in with vocal harmonics periodically. Together it makes for a turn of nearly an hour that creates a begoff situation.

In support is Morty Storm, a promising comedian who is fortunate enough to have found an idea and a style that should carry him far. He still needs the experience and discipline to carry out the idea to complete fruition. He is a funny throwback to the dese and dem accents. Many lines catch fire, but he throws away much stuff that could be equally effective that needs development. With more playing time, his style and capabilities should hit pay dirt.

The Boots McKenna line, with Richard Ryan in the top vocal spot, contributes some picturesque and lovely routines. Since Harold Minsky departed that spot, McKenna seems to have become attracted to the nude type of production and it's an added fillip. The Mike Durso band provides Grade A showbacking and dansapation.

Jose.

Eddys', K. C.

Kansas City, Feb. 1.

Julie Wilson, Blackstone Jr., The Continentals (5); $1.50-$2 cover.

Julie Wilson is known here for her stage work, particularly at the summer outdoor Starlight Theatre, but this is her first nightclub stint in these parts. Likewise with Blackstone Jr., following in his dad's steps as a man of magic, as he has played K.C. with the touring shows but never as a single.

Pair make it an hour show of good entertainment, possibly a bit loose gaited at opening, but likely to slim to a nifty pace. Moderately good turn-out was on hand, first opener in many weeks with recent outside temperatures, and word-of-mouth could help if the weather cooperates.

Young Blackstone is a big man natily attired in tails, with a selected few of his father's proven bits of legerdemain which he executes in his 20-minute segment. Sock opener is the live canary in the bird cage, both of which vanish literally before the patrons' eyes, once to startle the diners to attention, and again for good measure.

He has a couple of fancy card tricks around which he weaves a bit of mental telepathy, and some very slick pocketpicking from an assorted batch of patrons. Much liked and gives authentic variety to the bill.

Miss Wilson essays the role of the chanteuse, with a throaty approach to songs and a large helping of special material, some of it on the naughty side but offered neatly much tongue in cheek. Beautifully gowned in spangles and with her slicked-back-and-bun hair-do, she has the necessary eye appeal and rounds it out with a long list of songs.

While Miss Wilson leans much to the special bits, she does especially well with several pops, including "Fly Me to the Moon" and "Hey Look Me Over." "Peace Corps" is loaded with double entendre but all taken good naturedly by the customers. Her 40 minutes gives her ample time to ably sell a dozen songs, well backed by The Continentals, for a highly applauded show.

Quin.

Controversy in AGVA Sparks Govt. Warning on Financial Reports' Truth

The Bureau of Labor Management Reports has issued a warning that all those signing financial statements of various unions will be held personally liable for their accuracy. It's been pointed out that the Landrum - Griffin Act, which requires each union to file financial statements with the BLMR, stipulates that anyone knowingly filing false information, withholding vital facts or destroying records, or makes false entries shall be liable to fines up to $10,000 or one year's imprisonment on any one of these counts.

The warning is believed to have come as a result of the controversy within the American Guild of Variety Artists, which is currently undergoing litigation in Pennsylvania on several sections of the Landrum-Griffin Act. It's likely that the BLMR will wait for court rulings before it becomes active in any of the AGVA clashes.

One spokesman for the BLMR declared that under terms of the act a report signed by the president and treasurer or corresponding principal officers must be submitted and shall contain lists of all assets and liabilities, receipts of any kind and the source thereof, salaries, allowances and other direct or indirect disbursements (also reimbursed expenses) to each officer and also to each employee who during the fiscal year received more than $10,000 in the aggregate from the organization or show affiliate, as well as direct and indirect loans which aggregated more than $250 together with the arrangement for repayment.

According to the department, the designation of president and treasurer is valid whether it came as a result of a direct election or by designation by an elected board. Thus, under this interpretation, anyone designated to sign the financial statements to the BLMR will be personally liable for its accuracy. Elections have been held in some cities for a local AGVA board.

Nonetheless, Federal officials warn that all those affixing names to financial statements which are required to be submitted at the end of each fiscal year must be able to vouch for the accuracy of the figures submitted, otherwise, they will violate the law.

Previously, Commissioner John L. Holcome of the BLMR had ruled that each local of AGVA must file reports under terms of the Landrum-Griffin Act since each office meets its legal definition of a "labor organization." The locals of other affiliates of the Associated Actors & Artistes of America of which AGVA is a part, have already filed financial statements.

Red Army Spec to Roll Down Glasgow Empire's Finale Curtain March 25

Glasgow, Feb. 5.

A Soviet song-dance-and-music spectacular, reportedly a favorite diversion for Premier Khrushchev, will be the last show at the Empire Theatre here March 25. Theatre is to be demolished and converted into a skyscraper office building.

The Russian production is the Red Army Ensemble, staged by 200 singers, dancers and musicians. Group won last year's Lenin Prize as the most outstanding attraction in Russia. It has toured 14 countries.

It took several months of negotiation to arrange the visit of the group, which consists of officers and men drawn from the Red Armor. Company is directed by Gen. Boris Alexandrov, son of the founder.

Unit's repertoire comprises over 800 songs, most of them traditional. They are currently rehearsing British songs for a Manchester, Eng., opening March 11, following with a week at Liverpool, Eng., Empire.

Leslie A. Macdonnell, Moss Empires' chief, told VARIETY: "It is possibly the greatest attraction I have ever booked, and certainly the most expensive."

Empire vaudery, which has featured many top U. S. acts, is shuttering despite last-minute opposition from local vaude artistes. Final night will be a Sunday night show organized by members of Scottish branch, British Actors' Equity Assn.

Monticello, Framingham, On 5-Month Name Kick

Boston, Feb. 5.

Caesar Tamagno has come up with some name bookings for his 1,400-seat Monticello on the Boston-Worcester pike in nearby Framingham. Phyllis Diller opens Feb. 14 for 10 days.

Tommy Sands is booked for a week opening March 7. Frank Fontaine, March 14; Patti Page, March 21 for 10 days; Sergio Franchi, April 1 for a week; Gordon & Sheila MacRae, April 12, for one week. Carol Channing, following; Myron Cohen, April 29; and Nelson Eddy & Gale Sherwood, May 6.

Denny White, Boston booker, is handling the talent. He's inked Jack Jones for May 13; Kitty Kallen opening May 20; Don Adams, May 27, Andy Williams, May 31; and the McGuire Sisters, June 13.

Pitt's Holiday Heals Rift With AGVA Over Dinah

Pittsburgh, Feb. 5.

Tempers have cooled here in a hot dispute arising out of Dinah Washington's eight-day stand last November at John Bertera's Holiday House. Bertera balked at paying the singer because she allegedly behaved in an "unprofessional manner."

American Guild of Variety Artists later intervened to place the Holiday House on its unfair list. Bertera, however, retaliated by obtaining a temporary injunction to bar AGVA's move.

At a hearing last week Federal Judge John Wilson threw out Bertera's complaint along with the temporary injunction because AGVA is an unincorporated association with 1,200 members in Pennsylvania and no "diversity of citizenship" exists between them and the Holiday House, a Pennsylvania corporation.

After the court session, Bertera sent Miss Washington a certified check for $1,200. He told Variety, "all I want an act to do is to do a job for our customers and especially not to insult them. If AGVA has a hearing in Pittsburgh I want to be heard. But if there is no hearing I will simply forget about it."

Hubert I. Teitelbaum, former U. S. Attorney who handled the complaint against AGVA, said the "unfair" threat was made because the club had not paid the singer $1,671 which she had coming for the engagement. According to the papers, the singer "continuously harassed patrons and behaved in an unprofessional manner." Her actions made it necessary to refund $1,200 to dissatisfied customers, the club charged.

Teitelbaum told the Variety rep that an offer to arbitrate the dispute with AGVA holding a certified check in escrow had been refused. Prior to the settlement, Nat Xanarro Jr., head of the AGVA branch here, said that the offer to arbitrate had been refused because "Bertera is still holding the girl's money.

"We had no intention of putting him on the unfair list. All I want to do is get the girl's money and then we can all sit down and work the thing out. I asked Johnny to pay the girl when he first told me about the trouble. After he paid the money, I could then call my board together and we could have a hearing."

Fire Gutts Oslo Theatre

Oslo, Feb. 5.

Chat Noir, the oldest vaude theatre in Scandinavia was destroyed by fire last week. The blaze is believed to have been started by a cigaret discarded by a patron. Operator Erik Moan-Iversen estimated it will take six months to rebuild the house.

Meantime, Swedish pianist-singer Charlie Norman and his unit, "Hej Oslo," who were appearing at Chat Noir, may move to the nearby youth restaurant, Ronda.

$20,000 Blaze Destroys Club Caribe, San Juan

San Juan, Feb. 5.

A flash fire, apparently caused by a short circuit, gutted the Club Caribe at the Caribe Hilton Hotel last week resulting in damages estimated by hotel manager Alphonse Salomone at almost $20,000.

It also forced closing of the hotel's floor show featuring Juliet Prowse and comic Don Sherman for five nights. Curtains, the bandstand, the piano and other fixtures were burned.

$250,000 Blaze Shutters Eddys', Top K.C. Nitery

Kansas City, Feb. 5.

Eddys' Restaurant, key downtown club playing major acts, will be closed for a month or more as result of a fire Sunday morning (3). Flames broke out while a maintenance man was cleaning a grease filter in the kitchen. Air-conditioning fans spread the blaze throughout the kitchen which was nearly a total loss.

Smoke caused major damage to drapes, carpets and furnishings inside the restaurant area. It will be necessary to completely re-equip the kitchen, and redecorate and refurnish the restaurant. Estimates of the loss are tentative. But damage is expected to exceed $250,000 and may be twice that according to the Eddy brothers, George and Ned.

Singer Julie Wilson and magician Blackstone Jr. had completed two days of a two-week engagement which was cancelled under the act of God clause. Also cancelled was a five-piece orchestra. Tagged The Continentals, it was under direction of Fred Muro. Hi Lites, due to open Feb. 15, likewise will be cancelled.

Restaurant itself is comparatively small, seating only a little over 200. But it's regarded as an elegant room with a classic motif. Only nitery operation in town, it temporarily leaves the town without a spot playing name acts.

Phil Foster Makes His Night at Carnegie Hall But Only the Last ½ Hr.

The Carnegie Hall, N.Y., concert Saturday (2) by Phil Foster was one of the more confusing evenings in that loughair emporium. Promoter of the show, Joseph Beinhorn, had given up hope that Foster would be able to make the date. The comic was grounded in Pittsburgh, unable to reach his home base.

He had gone to St. Louis with Arthur Godfrey for a cerebral palsy benefit but had weather in New York forced the plane down in the Smoky City, where he was still languishing at the time he should have been ready to go on stage.

Beinhorn, meanwhile, had lined up substitute headliners, Jan Murray, Milt Kamen and Adams & Kelly, with the Goofers to open the show. Just as the layout was to adjourn, Foster showed up at around 11 p.m. Since Beinhorn had the hall for 30 more minutes, Foster gave a portion of the routines. He came on stage without changing from a sport shirt into more appropriate attire. There was nearly a three-quarter house for the Foster concert and about 200 asked for refunds.

Decree Ends Antitrust Suit Vs. Ice Show Firms

Pittsburgh, Feb. 5.

Federal Judge John Miller signed a consent decree Tuesday (29) ending an antitrust suit brought by the Government against Ice Capades, International Ice Attractions Inc., Holiday on Ice Shows Inc. and North American Ice Attractions Inc.

In the decree, the defendants agreed to stop allocating or assigning certain cities or areas where shows could be staged; not to pool or share profits; divest financial interests in each other; permit the Government to check their records and to drop a 1957 agreement which allegedly kept them from competing with each other.

Niteries to Save Millions as Federal Appeals Court Upholds Mpls. Cafe's No Pay of Pre-Show Cabaret Tax

Minneapolis, Feb. 5.

A United States Circuit Court of Appeals decision in a case involving a local nitery denies an Internal Revenue Service (IRS) contention that the present 10% Federal cabaret tax (20% up to four years ago) applies to patrons ordering food or beverages, or both, and paying for them prior to floor shows' start.

The tax does not apply, according to the ruling, even though such patrons remain for the entertainment. Furthermore, the appeals court held, the tax need not be paid by customers in rooms adjacent and connected by doors to the areas where the entertainment holds forth, as IRS has been claiming.

Handed down in St. Louis, the decision is expected to result in a saving of millions of dollars to nightclubs throughout the nation. These cafes didn't collect cabaret taxes from the aforementioned sort of patrons, but the IRS has been trying to make the establishments themselves pay out of their own pockets.

The ruling obviously will also result in a considerable saving henceforth for many nitery patrons, but will cause the Government a huge tax revenue loss.

The decision upholds a Federal Court ruling that Culbertson's Cafe is not liable for $200,000 of such uncollected cabaret taxes as the IRS contended.

The IRS and Justice Department had appealed the lower court verdict in Culbertson's favor. Government attorneys here indicate a further appeal to the U. S. Supreme Court is unlikely in the face of the present ruling's clarity.

Culbertson's attorneys point out that the present decision applies to the entire nation, taking in the numerous similar cases that have been pending.

They say that it means, for example, that customers in a nitery starting its floor entertainment at 8 p.m. may order and receive food and beverages up to 8:30 p.m. without being subject to the cabaret tax although they sit through the floor show. Data for patrons in spots' rooms where the performances don't take place.

In and nearby the Twin Cities alone eight niteries will not have to fork over to the IRS hundreds of thousands of dollars which had been demanded in recompense for such uncollected cabaret taxes. This would have been 20% on all

(Continued on page 58)

EMA Elects Ricardo Prexy; Segal, 1st Veepee

The Entertainment Managers of New York elected Louis Ricardo as its president at a meeting held last week at the Hotel Astor. Jack Segal was named first veepee, Ephraim Abramson, 2d vicepresident; Bert Jaslow, secretary, and Gordon Shea, treasurer. Organization comprises club and convention date bookers.

EMA passed a resolution at the session that a scroll be given the family of the late Max Wolff who died last November while president of the organization. Wolff was producer of the annual "Night of Stars" as well as other major benefit and convention shows. At one time he headed the purchasing department of Metro.

Organized Protests Stymie Montreal's Folies Royal Cafe

Montreal, Feb. 5.

Plans to launch the Folies Royal, a 1,000-seat nitery in the residential west end of the city and to feature extravaganza-type revues, appear to be effectively stymied for the time being.

Club was originally scheduled to open Feb. 12 with a Donn Arden show on the style of the Lido in Paris and Latin Quarter in New York. However, opposition to the projected cafe that's being converted from the Empress Theatre, and serving champagne only, exploded almost as soon as it became known that the Quebec Liquor Commission had okayed the permit.

City authorities moved in on request of Ken MacKay president of the Notre Dame de Grace Community Council which led the protests, and said the nitery would violate a zoning law for the area. Further harassment was added when police stopped workers from continuing the reconversion job.

One of the projected niteries finally announced that they were throwing in the towel as far as running a nightclub was concerned, and would now consider operating a nitery within the confines of a hotel, which fits the zoning law.

Nightclub liquor permit of the Folies Royal was turned in to the Quebec Liquor Board last week. Ways and means are now being sought for getting a hotel permit—after the necessary rooms are built—which would allow operation of a night spot.

Whether a new liquor permit for a nightclub in a hotel will be forthcoming, remains to be seen.

Doral Hotel, N.B., Now To Preem on Feb. 15

The oft-postponed opening of the Doral Beach Hotel & Country Club, Miami Beach, is now set for Feb. 15 with Sandy Scott pacted for the opening bill. Preem had been delayed by the recent longshoremen's strike which tied up shipments of building materials.

Presently the hotel will be on a show policy comprising femme singers, who will play one-week stands. Vicky Autier is set to Feb. 22, Gloria De Haven is pacted for March 8, Martha Perez, March 15, and Lori Mason, April 5.

Gaslight's Millionaire Boy

Chicago, Feb. 5.

Gaslight Clubs, the key club chain owned by Chi adman Burton Browne has purchased the Millionaire's Club in Los Angeles and will add it to their club chain. Built only six months ago for a claimed $2,000,000, it folded when it ran into financial trouble.

Chain now has clubs in Chicago, New York, Washington and Paris.

Monk (Julius) Converts Church Into Theatre-Cafe For Nitery Worshippers

An abandoned Chicago church is being converted into a theatre-cafe for N.Y. intime show impresario Julius Monk. The former house of worship is being redone as a theatre with a vaulted cathedral ceiling to preserve its architectural style. He is aiming for an April 15 opening of an opus similar to that current at his Plaza 9 room in the Hotel Plaza, N.Y.

Monk has been assured by Chi telephone officials that the exchange in that area will not be a three digit number but probably WHitehall 3 or 4, which will be the title of the new structure. The same crew of writers which scripted "Plaza 9" will do the Chi show.

Also in the blueprint stage is another Monk venture in the Mayflower Hotel, Washington, operated by the Hotel Corp. of America, which also runs the Plaza. Opening date of that show isn't set as yet.

All presentations are under the aegis of Monk's Orion Productions, managed by Tom Hammond.

The Chi edifice had been an antique shop for many years but was recently vacated.

YOUNGMAN'S CINCY STINT

Henny Youngman is set for five days starting Feb. 12 at the Surf Club, Cincinnati. Thereafter repeats starting Feb. 26 at Sherman Hotel, Chicago.

Latter is a four-weeker. Youngman currently is sans agent.

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ANNA SOSENKO

•

WILLIAM MORRIS AGENCY

•

See Page 46

CURRENT BILLS

WEEK OF FEBRUARY 6

NEW YORK CITY

MUSIC HALL Pat Henning, Marilyn King, Al [illegible] Alan [illegible] [illegible] de Ballet, Raymond Paige Symphony Orc

AUSTRALIA

MELBOURNE Tivoli Penny Nicholls, Bob [illegible] D'Angelos, Two [illegible] Barcombes, Eddie Mendoza, Eric Whitley, [illegible] Keith Lee, [illegible] Maureen Watson, Wendy [illegible]

SYDNEY Tivoli June Bronhill, Peter Grave, Rosina Raisbeck, Eric Reiman, Lola Brooks, [illegible] Forbes, Barry [illegible] [illegible] de [illegible], [illegible] Mc Donald, [illegible], Tony Jenkins, Julie Day

BRITAIN

GLASGOW Empire The Rainbows, Bill Anthony, Jimmy Wheeler, [illegible] [illegible] David Kinnaird, Paul Fox and Ann Harbin & Day

VICTORIA Palace George Mitchell Minstrels, [illegible] Dai Francis, John Boulter, [illegible] Crowther, [illegible] Henderson, [illegible] Chisholm & Jaspers, Schaller Bros, TV Toppers, Jackpots, Mitchell Maids

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM Lester Wilson, Les Xtabs, Johnny Barracuda

BASIN ST. EAST Ella Fitzgerald, Dave Astor

BITTER END Lenny Maxwell, Juan Serrano

BLACKJACK Lynn Carter & Co, Ann Mitchell

BLUE ANGEL Bobby Short, Phyllis Diller, Carol Sloane, Jerry Stiller & Ann Meara

BON SOIR Mabel Mercer, Three Flames, [illegible], Fred [illegible]

CHARDAS Laureanne [illegible], Shirley Leinwand, Tibor Rakosy, Lieutenant [illegible] [illegible] Ore

CHATEAU MADRID Marcelo Rivert, Espana, Hans Abitoni, Pupi Campo Orc

COPACABANA Johnny Mathis, Mazzul Triplets, [illegible] Orc, Frank Marti Orc

EMBERS Marian McPartland Trio, Harold Quinn Trio

HAWAIIAN ROOM Judy Scott, Dennis [illegible], Keoni Brandon, Pai & Mutobelles

HICKORY HOUSE Teo Fams, Ice [illegible]

HOTEL ASTOR The Best of Every [illegible], Eddie Lane Orc

HOTEL NEW YORKER Helene Vince, Milt Saunders Orc

HOTEL PLAZA Felicia Sanders, Emil Coleman Orc, Continentals

PLAZA 9 ROOM Julius Monk Co., Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Kirby, [illegible]

HOTEL ST. REGIS Peter Duchin, Nancy Monroe

HOTEL ROOSEVELT Lenny Herman Orc

HOTEL SAVOY HILTON Payson Re Orc, Arturo Arturos Orc, Ro Harris

HOTEL WALDORF ASTORIA Lena Horne, Milt Shaw Orc, Sonny Kendes Orc

INTERNATIONAL Billy Daniels, Marty Storm, McKenna Line, Mike Durso Orc

LA CHANSONNETTE Kit Dimitri, Stanley Brilliant, Charles Albert

LATIN QUARTER Dorman Bros., Francois Szony & Claire, Trio Johnson, Five Williams, Barbara Heller, Ja Lemberic Orc, Irving Fields Orc

LEFT BANK Larry Grossman & Annie, Cal Bostic

LITTLE CLUB Ernie Warren Orc, Tito Puente Orc

LIVING ROOM Roosevelt Grier, Bob Ferro Orc

NO. 1 FIFTH AVENUE Hankinson & De Maio, Fred Barber, Margaret Cathright

ROOM AT THE BOTTOM — Wilbur De Paris Orc, Barbara Dane

SAHORA — "The Happy Land" Lee Fold, Line Monty, Sabara Dancers, Bob Phillips Orc

SQUARE EAST "Second City" Alan Arkin, Andrew Duncan, Eugene Troobnick, Anthony Holland

TOWN & COUNTRY — Buddy Hackett, Neal Hayes Orc, Rod Rodriguez Orc

UPSTAIRS & DOWNSTAIRS — Anita Darian, Bill McCutcheon, Pat Stanley, Bob Callahan, David Shire, Mona Abboud

VIENNESE LANTERN Ernest Schoen Orc

VILLAGE BARN — Lou Moncoul, Lori James, Rusty Faile, Paule Pete, Ronnie Douglas, Lou Harold Orc

VILLAGE GATE Chris Connors, Woody Allen, Ronnie Ball Trio

VILLAGE VANGUARD Lenny Bruce, Nikki Price & David Mackay

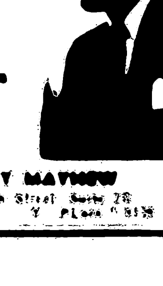
CHICAGO

BLUE ANGEL — "Calypso Fiesta," Alegro Mexicana Dancers, Martha Pather, Calypsonians, Tito Perez Orc

CONRAD HILTON — "Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Leo Gatos, Boulevar-Dears (6), Boulevar Dons (3), Jimmy Palmer Orc

DEL PRADO HOTEL — "Hits of Broadway" revue

DRAKE HOTEL — Art Perry, Jimmy Blade Orc



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EDGEWATER BEACH Don Jacoby & His All Stars, Don Davis Orc

GATE OF HORN Oscar Brown Jr., Gene [illegible] & Williams

LE BISTRO Milt Trenier

LONDON HOUSE Paul Winter Sextet, Larry Novak Trio, Jose Bethancourt Trio

MISTER KELLY'S June Christy, Mark Russell, John Frigo Trio

PALMER HOUSE Dukes of Dixieland, [illegible] Twins, Ben Arden Orc

PLAYBOY Dick Gregory, Betty Reilly, [illegible], Kathy Keegan, The [illegible] Authors & Swanson

SECOND CITY To the Water Tower

SAHARA INN Johnnie Ray, Frank York Orc. **Lounge** Salinas Bros., Scott Smith Trio, Frank Fore Three

SHERATON BLACKSTONE Jane Stewart, Franz Benteler Orc

SHERMAN HOUSE Margaret Whiting, David Romaine Orc

SUTHERLAND LOUNGE Miles Davis

LOS ANGELES

COCONUT GROVE Gordon & Sheila MacRae, Dick Stabile Orc

CRESCENDO Dean Hooper

DINO'S Jack Elton, Buddy Bishop, Arthur Lyman

INTERLUDE Pat Collins

SLATE BROS Cass Dailey, Kay Carole

STATLER HOTEL Moro-Landis Revue, Virginia O'Brien

YE LITTLE CLUB John Gabriel, Gena [illegible], Jack Smalley Duo

LAS VEGAS

DESERT INN Eddie Fisher, Joey Forman, Donn Arden Dancers, Carlton Hayes Revue. **Lounge** Dave Apollon, Les Femmes, Michael Kent, Johnny Paleo, Joe Vento

DUNES "Casino de Paris" Betty Grable, Don Dailey, Alan Gale, Lola Fisher, Max Rosenbloom, Bill Reddie Orc. **Lounge** Vido Les Bros, [illegible] Nelson

FLAMINGO Bobby Darin, Bobby Rim-sen, Geo Tapps Dancers. **Lounge** Fats Domino, Cleopatra's Nymphs of Nile, Bob Sims

FREMONT Frankie Brent, Jo's Johnny Rivers, Six Frantics

GOLDEN NUGGET Rose Maddox, Dr. [illegible]

HACIENDA Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Day, [illegible] Trio

MINT Pat [illegible]

NEVADA Debbie H[illegible], Trevor Orc

NEW FRONTIER Bette Pirth. **Lounge** Bob [illegible], Roberts [illegible] Ward [illegible]

RIVIERA Edie Adams, Mills Bros, [illegible] Orc. **Lounge** [illegible] Des-mond Vagabonds, [illegible]

SAHARA Ernie Kovacs, Dick & [illegible] Dancers, [illegible]

SANDS Frank Sinatra, Dean Martin, Sammy Davis Jr., [illegible] [illegible] Orc. **Lounge** Danny Costello, Miss King, Vacuabian Revue, [illegible] Button, Margaret Ann, Irvin Stewart

SHOWBOAT Johnny Paul

SILVER SLIPPER Hank Henry, Sparky Kaye, [illegible], Eddie Fox, Brandy Rose, Vonnas Suprettes, Geo Redman Orc. **Lounge** [illegible] Teagarden, Johnny LaMont Trio, Allison McKay

STARDUST Lido de Paris, Eddie O'Neil Orc. **Lounge** Roberta Sherwood, Happy Jesters, Nalani Kele, Four Fur Kert, Apollos

THUNDERBIRD "South Pacific," Cesare Siepi, Joan O'Brien, Penny Baker, Alan Baxter, McKibbana, Tv Whitney, Nat Brandwynne Orc. **Lounge** Kirby Stone Four, Bobby Baker, Peggy Dietrick

TROPICANA Folies Bergere '63, Ray Sinatra Orc. **Lounge** Mary Kaye Trio, Al De Paulis, Du Bonnet Trio

RENO-TAHOE

HAROLDS Wiere Brothers, Characters, Don Conn Orc

HARRAH'S (RENO) Harry James, Arthur Ellen, Travelers Three, Frankie Brent Revue, Santos & Johnny, Red Cole

HARRAH'S (Tahoe) Judy Garland, Leighton Noble Orc. **Lounge** Louis Prima, Johnny "Scat" Davis, Brothers Castro, Top Notchers, Three Suns, One Plus One

HOLIDAY Royal Hawaiian Revue, International IV, Bill Norvas and Upstarts, Charles Loublis Satin Strings

MAPES Frank More Four, Frankie Vanelli Group with Bee Brunell, Joe Karnes

NEVADA LODGE Esquires

NEW CHINA CLUB Calvin (Earle Kerl) Shields

SPARKS NUGGET Frankie Laine, Will Jordan, George Arnold Singers and Dancers, Foster Edwards Orc

WAGON WHEEL (Tahoe) Lancers, Ginny Greer and Galbons, Ed Start, Revue, Bobby Page Show, Fare & Patti, Ron Rose

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jim Clark, Phil Richards, Johnny Flanagan, Wilson Clary, Mal Malkin Orc, Angelina

CARILLON — "Ooh La La," Los Chavales de Espana, Jerry Newly, M. Choppy, Blas & Waldo, Jacques Donnet Orc, Lune [illegible]

CASTAWAYS Preacher Rollo & Jerry Geraldi & Lesley, Ralph Font Orc, Candi Cortez, Jimmy Roma, Bill Bernardi

DEAUVILLE — Jimmy Durante, Peter Lawford, Sonny King, Eddie Jackson, Les Rhodes Orc, La Playa Sextet, Bobby Fields Trio

DIPLOMAT Eartha Kitt, Chas. Manna, George Foster, Van Smith Orc, Papi Campo Orc, Kay Stevens, Eddie Barnes

EDEN ROC — Keely Smith, Allen & Rossi, Val Olman Orc, Monroe Kase Orc, Renee Renee, Jack Costanzo, Luis Varona Orc, Leslie Mudec Strings

FONTAINEBLEAU — Jack Carter, Sarah Vaughan, Chauncey Gray Orc, Larry Boyd Trio, Chera's Del Prado Orc, Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Royer Trio

LE B. Paul Gray, Hal Frazier, Wally Fitch, Jerry Marshall, Madmen

LUCERNE "Gotta Have Mazel," Toto Fields, Michel Rosenberg, Sarah Rubine, Phyllis Miller, Ray Abr [illegible] Orc

OUT CLUB Arthur Blake, Jackie Jackson, Tony Rinaldo

PLAYBOY George Carlin, Tuckers, Anne Richards, Dusty & Sylvia, Norma Calderon, Don Vincent Trio, Townsmen, Kitty Newton Trio, Bill Rurco

PLAY LOUNGE Ray Hamilton, Book Trio

RONEY PLAZA Intern'l [illegible]

SEA GULL Tommy Holmes, Inkspots, [illegible] Jimmy Grippo

THUNDERBIRD — Frankie Scott, Bert Sheehan Quartet, Sue Lawton

TONY'S FISH MARKET — The Treniers

SAN FRANCISCO

BIMBO'S 365 — "Showtime" revue, with Johnny Silver and Mia Dolla, Maria Dane, the Snyder Bros

BLACKHAWK Dizzy Gillespie

CLAREMONT HOTEL (Berkeley) Gold Room: Poderezas, Patch [illegible] ette Troupe, Churchills, Karl (Fatha) Hines Sextet. Garden Room, Les Brown Band

CONDOR Sammy Blank, Marianne Kent

EARTHQUAKE McGOON'S — Turk Murphy, Clancy Hayes

FAIRMONT HOTEL Billy Eckstine

GAY 90's Bee, Gay and Ray K[illegible] Ann Terry in "Naughty Nineties Tin" [illegible] revue

HUNGRY i Vaughn Meader, The Wanderers, Ondine

JAZZ WORKSHOP Art Blakey and the Jazz Messengers

NEW FACES Mel Young

PURPLE ONION Mezzrow Show

SHERATON-PALACE HOTEL Garden Court Dinner Theatre, Elaine Dunn and Jack Soo in "Flower Drum Song"

SUGAR HILL Lou Rawls, [illegible]

SAN JUAN

AMERICANA Eartha Kitt, Pepe [illegible] Orc, Dorothy Donegan Four

CARIBE HILTON Dick Shawn, Miguel [illegible] Miranda Orc, Jose [illegible] Five

CONDADO BEACH Hernan Pelayo, Del Campo Twins, Pepito Torres Orc, Osvaldo Barletta 3

EL CONVENTO Tony Scotti, Pepito Acosta Five, David Montefiore Five

EL SAN JUAN Abbe Lane & Xavier Cugat, Cesar Concepcion Orc, Julio Gutierrez Five

FIESTA ROOM — Ana Maria Spanish Ballet, Pepito Torres Orc, Osvaldo Barletta Five

LA CONCHA — Al Bernie, Naomi Stevens, Nora Morales Orc, Nestor Torres Five

OCHO PUERTAS — Lulo & Soledad, Sydni Soultront, Joe Valiente

PATIO DEL FAUNO Chapuseaux, Damiron & Silvia de Grasse, Pepito Torres Orc, Osvaldo Barletta Five.

Rodin

Continued from page 31

he'd leave the country. They couldn't keep them."

Rodin produced 20 "Startime" shows during his first seven months in Sydney and is laying over here en route back to produce an additional 19 after a four week summer break.

"I receive wonderful treatment and cooperation," he said. "Technically, the Australians are as advanced as the Americans. And as the foundation for the whole show, we use a vocal group of 20. They're just great and can dance too. They're an integral part of every show.

"We've put so much attention on local talent that nobody uses overseas acts any more," Rodin added. "The critics started boosting their own people. As a result, the other networks were forced to book Australian talent."

Rodin didn't know what to expect when he first made the long trek to Sydney. "I just didn't have any idea," he recalled. "It was the first time I went outside the United States. I wanted to see something of the rest of the world."

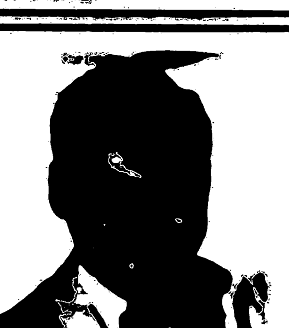
Now there is the prospect that he will next be assigned in West Germany to again create a show using domestic talent. And while he remains in Sydney, Rodin will make a pilot tape of a program utilizing foreign acts surrounded by Australian talent. This show would be strictly for export.

Rodin's transition from jazz band sideman to tv producer was not as abrupt as it may appear. He stopped playing while in the Army during World War II. After his discharge, he rejoined the Crosby band as business manager. And when the outfit started its "Club 15" radio show, the Northwestern grad became the producer. At the same time, the far-sighted Rodin was taking night classes at UCLA, studying TV Arts and Sciences for three years, from seven to 11.

When the Crosby show was switched to a daily 30-minute slot on CBS-TV, Rodin was able to move with it.

He says he learned organization, the vital factor of production, while a musician. It was Rodin who formed the cooperative band that Crosby fronted.

After being recruited by MCA 13 years ago, Rodin continued as a specialist in live tv musicals. He produced "The Eddie Fisher Show" on NBC for a year, was assigned to producer Don Fedderson and the Liberace Show, and was associated with the third Fred Astaire tv outing.



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AGVA Orders Penny Singleton, Other L.A. Dissidents to Face Trial Board

Hollywood, Feb 5.

Penny Singleton, past prexy of the American Guild of Variety Artists and leader of the dissident faction seeking autonomy for members of the union's Los Angeles branch, as well as four others of the so-called Landrum-Griffin group, yesterday (Mon) were notified by Bella Faye, AGVA's national administrative secretary, that they must appear before a trial board to answer charges filed against them. The charges brought by Johnny Francis of the L.A. branch were presented to the national executive committee in New York on Jan. 24.

Dissidents who also included Douglas Spears, Tommy Tucker, Paul Walton and Gladys Ahern, were informed that they would be notified of the time, date and place of the hearing by the appointed chairman, Vince Silk, at which time they could be present or repped by legal counsel.

Miss Singleton, long a thorn in side of the eastern administration of AGVA, immediately went on record that the AGVA national executive committee had no right to try either her or others notified, under terms of the Landrum-Griffin Act, and charged that it would be a kangaroo trial.

Named as regular members of the trial board with Silk were Jack Haley and Sid Marion, with alternates including Billy Grant, Danny O'Day and Linda Compton. Each notification stated that in the event of default in appearance the hearing would be held in his or her absence and a decision rendered. Trial board chairman Silk, according to document, was to give each not less than five nor more than 15 days' notice.

In a document dated Dec. 18, 1962, Francis brought nine charges against Miss Singleton, in which he finaled with the additional charge that her statements and conduct are in violation of the constitution of the American Guild of Variety Artists and are prejudicial and destructive to the welfare of AGVA.

All charges related to the actress' defiance of the AGVA national executive committee, its orders and directives, seeking to set up a new separate and distinct union for L.A. branch members, and that she has falsely charged that the membership has been kept in the dark by fraud and deceit by Harold F. Barz, AGVA national counsel.

Miss Singleton stated that all the charges were false, and she was forwarding them to Sen. John L. McClellan and Secretary of Labor Willard Wirtz. She pointed out that two members of the trial board, Silk and Marion, had been witnesses for Barz in his $1,800,000 defamation of character suit against her which ended in a 10-to-two verdict in the actress' favor last May 3.

Charges against Spears and the others arose from their expressing themselves not subject to the AGVA national exec board and having accepted officer posts in a distinct trade union.

N.Y. CAFES LINE UP FALL OPENING SHOWS

The New York nteries are slating their fall opening shows far in advance. The Copacabana has already set the official opening date of its season by booking Joe E. Lewis for four weeks starting Sept. 12. Los Chavales de Espana have been lined up for the Chateau Madrid and a new Donn Arden revue is due for an October opener at the Latin Quarter.

The N.Y. cafes are falling in with the growing custom of lining up shows months ahead. This enables operators to tie up headliners and map production costs and advertising campaigns. It also permits tour and banquet managers to do advance selling on the basis of incoming headliners.

L.A. Ct. Strips 3 Counts From Penny's AGVA Suit, But 4th May Be Tried

Los Angeles, Feb. 5.

Federal Judge William Mathes has dismissed three of the four causes of action brought by Penny Singleton against American Guild of Variety Artists, in a decision handed down Jan. 25 in which he granted AGVA's motion to dismiss charges.

Bench ruled that the fourth cause of action, in which she claimed the trial board which suspended her from the union was "biased and prejudiced" against her, could be tried in court. Actress past prexy of AGVA filed her suit against the union last Nov. 9.

One of the counts which Judge Mathes dismissed was the matter of local autonomy for the L.A. branch of AGVA, which Miss Singleton asked court to interpret under the Landrum-Griffin Act. Court held that it had no jurisdiction over this. Two other counts dismissed were charges by Miss Singleton that her suspension was not in accordance to law.

SHIRLEY ABICAIR'S U.S. DATES

London, Feb. 5.

Shirley Abicair, zither singer, left London Sunday (27) for an extended stay in the U.S.

The Australian-born entertainer has been booked into a number of tv shows, including NBC-TV's "Today." She's also set for a return date at the Village Gate, N.Y.

AGVA L.A. Unit Bars Rank & Filers From Wkly. Exec. Committee Meets

Hollywood, Feb. 5.

Rank-and-file members of L.A. branch of American Guild of Variety Artists hereafter will be barred from attending weekly executive committee meetings, an about-face to the past practice of allowing all card-carriers in union to drop in and eavesdrop. This decision was reached last week at first wash of recently-elected committee.

According to union's western regional chief Irvin Mazzei, who presided at the conclave, at such meets committee discusses claims against interies etc. and AGVA does not want any and all to hear how committee members vote that it might peril jobs if it became publicly known how each individual voted when a nitery management was on the carpet for fracturing the union's rules.

Joaquin Garay was elected chairman of committee, George West his assistant. Other members are regular: Candy Candido, George Riley, Nick Lucas, Patti Moore and Vince Barnett, alternates: Sid Marion, Harry Mendoza, Herbie Faye, Arthur Lee Simpkins, Hennie Lee, Matty King, Lenny Kent. All were present last week's meet but Kent, Candido, Lucas and Mendoza.

For the first time AGVA here has named a member to handle public relations for the union. The non-paying assignment has been given Barnett.

Committee also determined to hold a benefit show here to raise funds for union's legal fund, aid needy members in time of need and for AGVA Youth Fund.

Mazzei will preside at this week's meet but has asked [illegible] of AGVA to remove transfer [illegible] L.A. branch and [illegible] matter will [illegible] AGVA administrators [illegible] at meetings thereafter.

At committee meetings, only other members have voice and vote; alternates have voice but no vote unless one of regular members is absent and alternates [illegible] as subs to fill out [illegible] other chairs.

VEGAS NEW FRONTIER ENDS MINSKY DEAL

Las Vegas, Feb. 5.

The New Frontier Hotel in Las Vegas has ended its long term deal with producer Harold Minsky and has gone on an act policy to replace revues. Sinatra Belle Barth opens tonight (Tues).

Termination of the deal came suddenly. Some acts had contracts beyond the date when Minsky left the spot last night (Mon). He had been there for two seasons. Many elements in the New Frontier show had been presented earlier at the International, N.Y. There is a likelihood that Minsky may return to the Gotham spot at a later date.

AGENT MILT DEUTSCH REORGANIZES SETUP

Hollywood, Feb. 5.

Milt Deutsch, who long has operated an agency here largely devoted to talent [illegible] and recording bookings, is adding a motion picture department.

Sonny Schumberg and Ron Sackheim, each of whom has been an indie p.a. agent, joined Deutsch as scripters and cutting [illegible] billing to Great Artists [illegible] Deutsch presses new potentials.

Pat Robbins and Bob Dawes, long with Deutsch, remain.

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Vaude, Cafe Dates

Chicago

Buddy Hackett tapped for the Sahara Inn, Chi, April 3-23 . . . **Milt Trenier** into Le Bistro Feb 5 for a month, followed by **Duke Hazlett** for a like period . . . **Carmen Cavallaro** plays Ray Colomb's March 4 for a . . . **Kirby Stone Four** set for the Edgewater Beach Hotel April 4-28 and **The Vagabonds** . . . April 29 for three weeks . . . **Dorothy Claire** currently at Mangam's Chateau in suburban Lyons . . . **Wells & The Four Fays, Lisa & Tom Tucker, Mickey Sharp** and **Jimmy Byrnes & Patty** . . . the Chi Boat Show at McCormick Place March 2 for 10 days.

Four Step Bros. and **Catherine Emma** slated for the Chi Auto Show Feb 11-24 . . . **The Appletons** . . . for Suttmiller's, Dayton, Feb 18 for a week . . . **Max Cooper** booked for Suttmiller's March 11-16, and **Don Alan** down for the same club Feb 18-23 . . . **Pompoff Thedy Family** inked for nine days at the Philadelphia Sports Show April 19 and a return engagement at the Nugget, Sparks, Nev., May 9-22 . . . **Celeste Evans** plays the Dayton, O., Home Show March 1-10.

Peter, Paul & Mary into Oriental Theatre, Milwaukee, Feb 22 for a one-nighter promoted by **Nicholas Topping** . . . Singer **Al Jarreau** last week opened Boom Boom Room at Milwaukee's Red Carpet Inn.

Philadelphia

Lineup for the Latin Casino, Cherry Hill, N.J., theatre-restaurant include **Steve Lawrence & Eydie Gorme, Marty Gunty,** Jan 28-Feb 14; **Sammy Davis Jr., Pat Henry,** Feb 18-24; **Peggy Lee, Paul Gilbert,** Feb 25-March 10; **Connie Francis, George Kirby,** March 11-20; **Lena Horne, Bob Melvin,** March 21-April 7; **Jan Murray, Michi Marie, The Vagabonds,** April 8-17; **Jimmy Durante,** April 18-May 1; **Mitzi Gaynor Show** May 2-22; **Eddie Fisher,** May 23-June 9; **Harry Belafonte,** June 10-30.

COCKTAIL LOUNGE ENTERTAINERS

National motor inn chain with attractive restaurants and cocktail lounges/clubs in downtown locations has openings for entertainers. Most situations call for piano bar play-and-sing gals, but occasional vocalists used. Due to public demand for fashion compensation is on a straight remuneration basis and rooms and meals are not included. Some . . . situations available. Send complete information (no calls) including photo, availability and salary expected to

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Tax Ruling

Continued from page 55

patrons' checks up to four years ago and 10% since.

One local establishment, Schiek's, which refused to pay the IRS' $200,000 assessment against it, is owned by **Bennie Berger** whose interests include a film theatre chain as well as this profitable cafe.

Many of the Twin Cities' and nearby niteries have paid portions of these levies under protest and the Government will return that money. Liens against their properties will be released.

In a number of instances hereabouts, nitery owners paid the disputed uncollected taxes rather than go to the expense of combatting the IRS in the courts. There were compromise settlements. However, Culbertson's, Schiek's and six other spots in this area elected to fight the IRS to the finish.

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WILLIAM MORRIS AGENCY — Public Relations SAUL RICHFIELD

Keirns Heads Ohio Fair

Columbus, O., Feb 5.

E. J. (Jeff) Keirns, of Bloomville, O., has been named manager of the Ohio State Fair. He succeeds Rowland Bishop, who resigned effective Jan 31. Keirns has been assistant manager of the state fair since 1957.

Keirns promised a "finer educational, cultural and entertainment program for the 1963 exposition." Last year stars of the fair's entertainment were Red Skelton, Lorne Greene and Michael Landon.

Chi Late Nite

Continued from page 29

ed the half-hour period starting at 10:30 p.m.

Typifying the previous late evening pattern as it had existed in Chi for several years, is the breakdown in the last November-December ARB published market report. "Tonight" averaged a 19 for the 40-minute period with a 43% share. WGN-TV pulled an 11 with a 26 share. WBBM-TV's 9 with a 21 share and WBKB with feature films a 3 with a 7 share. With the "Steve Allen Show" in the picture now the shares have become more equalized.

According to the initial ARB reading ordered by WBKB the week of Allen's debut in the market, that show was the frontrunner by one rating point. WBBM-TV phoned Variety after it had published that development to complain that the NBC station's survey had involved only 336 calls with a final completed sample of 185. Its own survey, a spokesman said, covered only three weekdays but with a total sample of 1,393 completed calls, making it obviously more reliable than the other. Its survey showed the WBBM-TV movies tied for first with "Tonight," each getting a 12 rating, and Steve Allen and WGN-TV's movies tied for the runner-up spots with 9 each. However, WBBM-TV's measurement began at 10:15 when its feature films begin, so the rating was not "pure" where the Steve Allen show was concerned.

Coincidentals, of course, have only a limited value; and no firm conclusions in the numbers game can be made until the regular ARB and Nielsen market surveys are in. But the coincidentals do point to a very close four-way race in the Chicago market from 10:30 to midnight, henceforth. WBKB's dropping of features for the Westinghouse opus seems to have benefitted the other two feature film stations and, for the nonce, American Research Bureau which has been busier than usual with overnight surveys.

Over the long run the Chicago dailies ought to benefit most, with the increased linage in display ads for the latenight fare already in evidence.

Bryan Rash

Continued from page 1

chief of the web's Washington news bureau.

The Jimmy Joyce Singers backed up Sherman, while Lou Busch, his director, led Sidney's Orchestra. Sherman held the stage for 60 minutes, singing about obesity, politics and various absurdities. He made a great hit with the sophisticated crowd.

Rash had a unique gift for the membership. It is traditional for the newspaper for which the club president works to print a special edition honoring the club and their man who takes its leadership. Rash has no newspaper. Instead, NBC has made a special record album with the voices of President Kennedy, former President Truman and others. It's all about Rash and the club, and a copy will be given each club member.

Mac McGarry of NBC emceed. There was a skit about Rash written by Lawrence Laurent, radio-tv editor of the Washington Post, and Tom Geoghegan, Orville Crouch, Eastern Loew's manager, was chairman of the event, and Joel Margolis, pressman for the Washington Redskins, was producer of the show. Carp.

Inside Stuff—Vaude

Members of the circus colony at Sarasota, Fla., are facing mass eviction unless they dispose of trailers forbidden by new zoning ordinances. Backyard trucks and trailers, housing trapeze equipment, grandstand gear and trained animals must go. Objections to the performers' paraphernalia include beefs that the vehicles are eyesores, the animals noisy and smelly, the overall appearance degrading. Many of the d.p.'s are now moving on the southward Venice, modern headquarters of Ringling Bros. and Barnum & Bailey.

Expense Accounts

Continued from page 1

two spots so that there will be two checks less than $25.

Expenditures under $25 do not have to be itemized according to the new Internal Revenue regulation. Thus, a businessman may take a customer for drinks to a bar and thence to the cafe for dinner. By careful ordering they can get away with a tab less than the stipulated amount.

Also noted in some niteries is the scaling down of talent agency parties in the cafes. Opening nights usually had the percentery bringing in a sizable portion of their cafe starters plus wives. The list has been pared down since the new regulations.

K. C. Slides 35%

Kansas City, Feb 5.

Misunderstanding of the new income tax regulations affecting entertaining and expense account spending is a big factor in the slump in business experienced last month by club and hotel spots here. That was the consensus of a survey made by Kansas City Star writer Winfred Shields last week.

Drop in the runs from as much as 35% off, estimated by Ned Eddy at the town's leading . . . spot to 10% at some of the . . . and . . . with Eddy . . . confused about . . . entertaining costs are . . . executive manager of the Hotel Continental and . . . Philip Pistilli, v.p. and executive manager of the Hotel Muehlebach, which operates three rooms with live music, and other downtown bistro operators.

Evidence of the mixup is seen in the fact that customers now more frequently ask for receipts, and spending often stops at the $24.95 mark. This has given rise to a rumor that a $24.95 package is to be offered by night spots here, but has no truth, according to the operators.

The misunderstanding scored by club owners here is that the businessman is not being restricted on legitimate entertaining. He is being asked to keep better records. One operator expressed the thought that the IRS is not so much cracking down on business and its sales-by-entertaining methods, as it is after the professionals who deduct fancy charges that cannot be connected with patients and clients.

A misunderstanding also is prevalent over the $24.95 figure, which is not a ceiling, but merely the point at which record keeping is to begin, the club owners point out. Most operators agree that the situation will improve as understanding of the regulations improve.

McNeil at Peabody, Memphis

Memphis, Feb. 5.

Martin McNeil, longtime exec with the Alsonett hotel chain, is new managing director of the plush Hotel Peabody here.

He succeeds Don Campbell who becomes director of the motor hotel division of Standard Oil of Ohio.

Americana, P.R., On Name Policy

San Juan, Feb 5.

A new policy of "big name entertainers" will be introduced at Hotel Americana's Club Thursday 7 when Eartha Kitt begins a two-week engagement. Neal Lang, the hotel's general manager, said he is also negotiating for Peggy Lee to follow Miss Kitt. Pepe Lara's orchestra will be retained for dancing and to accompany guest performers.

Lou Walters' "Midnight In Paris" revue is at Club La Copa through Wednesday 6.

SCHENK TO DET. CAUCUS

Detroit, Feb 5.

Frank Schenk has been named night manager of the Caucus Club by co-owners Lester and Sam Gruber. Schenk replaces Walter He . . . who retired.

Schenk formerly was manager of Sofferin's Wonder Bar for 20 years.

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Rise in New Name Development Helps Keep Paris Vaude on Scene

Paris, Feb. 5.

Since the renaissance of vaudeville in 1954, the main problems have been finding new stars. For the established draws either fear of overexposure or take to one-man shows. After the solid heyday until '60, when a bevy of new names were developed, fine new entries have been rare. But a new batch is making music hall directors bullish.

Bruno Coquatrix, who reconverted the pre-war Olympia from pix to two-a-day in '54, showed that the public still leaned toward this type of show biz. And the Olympia was able to use known talents and make new ones with disks, films and musicals lending an assist. But top talent later was depleted and it became more difficult to stage a full season.

Edith Piaf was able to save the Olympia for three seasons in a row. However such names as Yves Montand and Maurice Chevalier preferred one-man shows. And in the last few years only rock 'n roller Johnny Hallyday and singer-cleffer Jacques Brel emerged as true stars. But now knocking on star doors are Francoise Hardy, Sylvie Vartan, Claude Nougaro and Leny Escudero.

With names developing yearly instead of every two or three years, the houses may again get their top attendance of yore. Along side the Olympia are the Alhambra, Bobino and Concert Pacra.

New talent has proved themselves on disks and have won fine audience reactions on second billing spots at the various houses. Miss Hardy is a willowy chanteuse with tearjerk waifs and suggestive songs. Miss Vartan is in the r'n'r and twist category while Escudero and Nougaro show dynamic presences and unusual self-written songs.

Alongside such stalwarts as Georges Brassens, Charles Aznavour, Philippe Clay, Henri Salvador, Colette Renard, Dalida, Jacqueline Francois, Gilbert Becaud and others, it now seems that houses may have enough fodder to make runs for the September to April season. Vaude traditionally does not pay from May through August when tourist trapping revues are substituted.

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House Review

Apollo, N. Y.

LaVern Baker, Redd Foxx, Ruth Brown, King Coleman, Fascinations, Don Covay, King Curtis Band; "All Flesh"

Current Apollo bill features singer LaVern Baker at the top spot and she delivers a solid performance that keeps the audience at this Harlem showplace with her all the way. Introed as the "new" LaVern Baker, probably because of her shifting from straight rhythm 'n' blues to more pop-oriented material, she wraps up numbers well and sells 'em with sure stylings.

Leading off with her Atlantic disclick, "See See Rider," Miss Baker swings through such items as "Too Close For Comfort" and "After You've Gone." Interesting some r'n'b ... she delivers she gets a nice ... Lee Anderson ... leads the hands and handles the ... for Miss Baker's ...

Redd Foxx is a comedian with the hip demeanor the Apollo audiences dig and he sets off a sure-fire array of gags and stories that keeps the crowd cracking. His bits include some racial stuff that hits lotsa audience ... and ... jibes all laced with a fair dosage of blue remarks. It adds up to a clever turn designed for maximum effectiveness in this location.

Ruth Brown is a pro chirp who has made the Apollo a regular stopping off place of late. With a strong set of pipes she piles on throaty treatments of pop items like "The Way You Look Tonight," "He's Funny That Way" and an r'n'b workover of "Shake a Hand," all of which amounts to a solid, audience pleasing effort.

King Curtis, who with his tenor and band back the show ably, also takes the solo stage for a set. For this turn he works with just piano, bass guitar and drums and etches out a nice rendition of "Desafinado" and a rocking "Misty" interpretation. He's a savvy tooter who delivers what the audience wants.

King Coleman emcees the show with lotsa costume changes and some fast patter. He solos with some limber terping on his trademark "Mashed Potatoes," and a clever bossa workover of "Fly Me to the Moon." He's a big fave with Apollo audiences.

The Fascinations are a group of four femmes who handle such tunes as "You Are My Sunshine" with able rocking technique. Their harmonic vocal stylings score in okay fashion. Don Covay is a newcomer to the Apollo but he pushes too hard with a soulful ballad technique. He lacks the all-important honest quality that the successful exponents of the style impart. His uptempo grunting doesn't work at all.

Kali.

Jessel's Dallas Date

Dallas, Feb. 5.

George Jessel has been signed for a Feb. 23 appearance at the State Fair Music Hall. He will headline an all-star variety show which will include four other acts and a band.

Dallas Theatre League will sponsor the show.

Hilton Resumes Circuit Buying

The Hilton chain is again doing circuit buying in several key situations. Clyde J. Harris, banquet manager who is also the talent buyer for the Hotel Waldorf-Astoria, N.Y., has been influential in getting other hotels to book performers in conjunction with the Waldorf. Result is that an act can get several engagements in the Hilton inns with some concession on price. Also some hostels can lure an act into territory he would not ordinarily play except for the multiple booking.

According to Harris, one of the first turns booked in this manner is pianist Roger Williams who plays the Waldorf March 18 for three weeks. He follows with the Shamrock-Hilton, Houston, and the Statler Hilton, Boston, immediately afterward. Carol Channing will also play San Juan's Caribe Hilton, the Queen Elizabeth, Montreal, as well as the Hotel Waldorf-Astoria.

It's recalled that at one time Merriel Abbott was the overall buyer for the Hilton chain and was able to keep an act busy for the greater part of the year on the Hilton chains. It's remembered that acts would then work the Caribe Hilton for a minimal salary on the vacation angle. Puerto Rico at that time had not yet experienced its phenomenal growth.

It's also recalled that great economies resulted with the hotels being booked under one buyer. And there were some hotels on talent policies at a time when they felt they shouldn't be.

Since then most of the Hilton hotels have been buying their performers autonomously. Local managers have the power to put in floorshows, bands or block out entertainment. The alliance of the various inns is on a voluntary basis. If they can get better buys or attract a better breed of performer, it's likely that circuit buying will spread on the Hilton chain.

Fold of Medrano Circus in Paris Points Up Big Top's Economic Woes

Paris, Feb. 5.

With the perennial crises in French films, legit and boites, the circus has been neglected. But this venerable show biz arm is also in deep trouble, and the folding of the noted one-ring Medrano Circus last week served to emphasize it.

The Medrano, founded by recent owner Jerome Medrano's father in 1897, reverted to the owners of its site, the Bouglione Bros., who run the rival Cirque D'Hiver, and it will be made into a supermarket or garage. The Bougliones think that circus biz is down and one Paris ... is enough.

Medrano lost out on ... for land the circus was built on in Pigalle during the last war. However he remained the tenant. He tried to refurbish the circus and revamp its shows via name mixed vaude and circus and even partial strip shows. But it never made it.

He kept up a running court fight with the Bougliones which he lost last week and had to vacate the premises. Medrano, who is a bit bitter, points out that the Queen of England attends circuses but General de Gaulle never would. He also notes that Culture Minister Andre Malraux stigmatized this classic entertainment as a minor spectacle and would not allow any governmental aid.

Medrano may form a touring circus or possibly an ice show since he owns a portable ice rink. But he still feels there is a place for the circus in the show biz perspective.

Bougliones manage to get by in winter via special prices for families. However they feel that their show is slighted by press and public alike. Untalented starlets get national coverage. But a great circus act, no matter how brilliant, gets short shrift they complain. The comeback of vaude in Paris also cut into circus takes.

Bougliones do okay spring and summer biz on the road but feel stymied there too with parades forbidden in most towns.

However, a bullish outlook comes from Jean Amar who runs the itinerant Amar Circus with brothers Victor and Rene. He says his traveling canvas show plays to 5,000 people a night and cuts losses ... top names on the road. It is still a solid family affair and pays off accordingly if well and economically run, he asserts.

Amar believes a circus in Paris is now impossible and it will only survive on the road. The reactions to the advent of the Moscow Circus here denote that a solid entry can still draw them.

Army Names Femme To Carib Entertainment Job

Washington, Feb. ...

The Army has appointed its first ... staff entertainment ... for the Caribbean area. ... with a background in education and Army entertainment staff work, will take the ... post.

Her previous Army ... was as field entertainment director in Nurnberg, Germany, from 1953-58 and as staff entertainment director in Okinawa from 1958-61.

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New Acts

THE MACARONI SHOW
Revue
70 Mins.
Purple Onion, S.F.

Writer-producer David Devenport has created, for his third annual Macaroni Show, a new, worthy garment from the same fabric of which he fashioned his previous shows.

(Earlier models of the show played in the Old Spaghetti Factory Cafe in North Beach—hence the name, and a road unit played Ben Blue's Santa Monica club a year ago, but this is the home company's first AGVA booking.)

From start to finish the revue is satire of the sort that made Julius Monk, The Premise and The Second City famous—topical, needle-pointed (and occasionally slapstick), but always directed at the far-out phenomena of our time.

Show opens with a deadpan testimonial dinner number that breaks into a frantic cha-cha, segues to a press conference for a Presidential candidate (Dan Sullivan) with a trick blackout.

Satirical salutes along the way are directed at Los Angeles (naturally), highway commissioners who design those interchanges and freeways, Tennessee Williams, Mort Caplin and rock 'n' roll teeners.

Sharpest two numbers are the Williams takeoff, "Sweet Apple of Desire," or "Snow Beauty and the Seven Dwarf Uglies"—as done at the Lincoln (Neb.) Center for the Performing Arts.

All Williams' characters are present (with a cast of only six, the Dwarf Uglies stay offstage, gnawing on shinbones), complete with Ruth's acrostic, switchblades, undershirts and hairy chests.

"Jack's Girl," sung by a JFK-sweatshirted trio, is the teenagers' perennial lament that somebody else has the man of her dreams—in this case—Jackie. It's sharp, fracturingly funny, and pointed.

The topflight cast includes Elmer Anderson, Rhoda Gemignani, Liz Otto, Douglas Reynolds, Alan Berman and Dan Sullivan, ably accompanied by pianist Dan Demarco and drummer Paul Gemignani (Rhoda's husband).

Blackouts are interspersed with TV commercial and soap opera spots on p.a. system. Future numbers include "Florence of Arabia."

If show needs anything, it is more targets. Skits are varied in pace, all punchy, all worth the price of admission. *Eric.*

GENE RAINS QUARTET
Instrumentals
35 Mins.
White House, Mpls.

Billed as "Four Men, 40 instruments," the Gene Rains Quartet might appear to be a male version of the Kim Sisters. But this foursome sticks strictly to music with no comic byplay, and the allusion to 40 instruments is a bit of an exaggeration. Basically the group works with four instruments with leader Rains on vibes, Allen Watanabe, drums; Javier Castillo, piano, and Archie Grant, bass.

Much of the rest of the accoutrement is simply for sound effects, including glass and wood chimes which Watanabe "plays" with his elbow or back. However, due to White House's postage stamp-size stage, Rains has had to forego using some of the standard instruments he generally employs.

While their billing may be somewhat misleading, Rains Quartet does produce a variety of interesting sounds and pleasant music. They display considerable versatility on such offbeat instruments as the clavietta which looks like a harmonica with a piano keyboard, and the samisen, a three-string Japanese banjo.

Routine includes melodic Oriental airs in addition to current pop faves "Never on Sunday," "Moon River" and "Desafinado." Hawaii assembled group has been together four years, but this is only its second mainland tour, and its first since 1960. Since then it has been based much of the time at Hawaiian Village and Don the Beachcomber's in Honolulu and has cut three LP's for Decca. Group's desk rep plus hefty plug gave boost to White House, lured socko biz for first two midweek nights of current 16-night stand despite subzero temps. *Rees.*

DeJOHN SISTERS & JOHNNY ALDEN
Songs
45 Mins.
Monticello, Framingham

This trio are not new faces on the circuit, having evolved from originally DeJohn Sisters, who split with one out, and the other, Dux DeJohn, going out with an act with Alden, billed as Dux DeJohn & Johnny Alden. Now, the DeJohn Sisters are back together again, with Alden added, breaking in the new act at Caesar Tamagno's 1,400-seat Monticello.

With a new format, Julie and Dux DeJohn, of disk and nitery exposure, are back together joining with powerful baritone Johnny Alden. The trio covers three octaves with a set of great impressions and impressive clowning. Opening with an explosive version of "Fireworks," the trio serves notice that nobody sleeps while they're on.

They segue to "Who Cares," and come up with a frantic "Fever," featuring Julie; then sneak across a special material bit on "Polka Dot Bikini." A swinging "Pennies From Heaven" puts them in solid with the audience and sets up eight minutes of vivid carbons. Julie intros as Ed Sullivan and does Kate Smith. Alden takes off on Tony Martin and Mario Lanza, and Dux makes like Judy Garland. All break it up on a Kennedy spoof and a rousing rock 'n' roll bit. Showing their versatility and going serious, they start off with a special number, "Good Morning," and go into solos.

It's a musical melange with a dramatic half-English, half-Italian version of "Yiddishe Momma" intoned as "Mia Bella Mamma" getting boffo response. Trio wind up the talentpacked 45-min. stint with a finale featuring "Amen," "Yes Indeed" and "Get on Board." Act is capable of playing all situations from cafes to tv and theatres, and has potential to get through to all audiences. *Guy.*

DAVE MADDEN
Comedy
30 Mins.
Playboy Club, Phoenix

Dave Madden is a member of that new breed of cerebral young comics who eschew the stock saws of the trade, e.g., mother-in-laws, stalagmites and wives.

A slow speaking, soft selling yockster, he chooses to tread a more articulate, topical path. His biting spoofs include a devastating satire of the dilettante folk singer, tv staple spots and a salty, hilarious song describing the perils involved when the son of Walter Reuther courts the daughter of feuding George Meany, a la Hatfield-McCoy.

Madden has a shy, onstage posture. However, his hip, way-out material is strictly over-the-rainbow. He essays a highly original book of comedics, maybe a bit too esoteric for some bistros. But he will do well in most rooms. *O'Hef.*

DICK LORD
Comedy
30 Mins.
Living Room, N.Y.

The sad thing about Dick Lord is that he tries so hard. Once an audience senses that a comedian is straining for his laughs, invisible walls (his pun on that last word doesn't help his cause any, either) are erected that make it virtually impossible for a performer to scale.

Also he doesn't appear to have any particular point of view. His barbs are scattered and improperly honed, and some of his dissertations, especially those on married life, are embarrassing.

His act, as it stands now, could possibly go over at weekend dates in the Bronx or Brooklyn, but no further. *Gros.*

CAROLYN DAYE
Songs
25 Minutes
Early Birds Club, Spokane

Carolyn Daye, a curvey 18-year-old singer, is on a spin through the Pacific Northwest to gain experience. It's the Los Angeles (by way of Lubbock, Tex., her home town) gal's first touring exposure, but the youngster is proving she can wrap the customers (even the women) around her finger.

Some of the Bob Bailey arrangements are a bit ragged. But she's in there selling all the way, though the water gets a bit deep in such difficult (and as yet unrehearsed) versions as "I'm Just a Girl Who Can't Say No," "He's Funny That Way," "Paradise," (difficult phrasing for her) and "I Like Men." But in the same group (and by the same arranger) her "Cheek to Cheek," with a bossa nova beat, is delightfully intimate.

Her voice, while not big yet, is fine for such ballads as "Let Me Go, Lover," and "Melancholy Baby," and even "San Francisco." But the inept delivery of the vocals will have to be overcome before Miss Daye's full potential can be realized. Bailey's arrangements of the Ben Weisman and Dorothy Wayne collaborations provide no difficulty, of course, to Jim Baker's Early Birds Band. *Cos.*

ROOSEVELT GRIER
Songs
26 Mins.
Living Room, N.Y.

The circus quote, "I love ya baby, but the season's over," doesn't quite apply to Roosevelt Grier, who in-season is defensive tackle for pro-football N.Y. Giants, and off-season a singer of sorts. He comes over as a likeable performer with an easy-going demeanor and a singing flair that shows best on the blues shout or a big beat rhythm number.

His "John Henry," for instance, is a knockout, and his opener "You're All Right" presents a rocking blues feel that you want to hear more of. He has some difficulty with "What A Difference A Day Made" and "Moonlight In Vermont" but then shows that a slow number isn't beyond his reach as he scores with "Danny Boy."

In addition to self-accompanying on guitar occasionally, Grier's other talent lies in the composing field. Two samples, "The Piano Pie Man" and "Lover Set Me Free," are far from memorable but he makes them attractive. The latter tune was disked by him on the Riverside label.

As a Negro performer, Grier probably feels it's necessary to pull a Dick Gregory and insert some topical cracks about integration. It isn't necessary at all. *Gros.*

CANNON & BRYANT
Songs
30 Mins.
Basin St. West, Scottsdale, Ariz.

Tenor Dick Cannon and baritone Mel Bryant, a pair of savvy old pros, who for the past five years called the now shuttered Ben Blue's L. A. nitery home, have not been previously documented under New Acts.

This affable Negro team scores with the auditors via an energetic, smartly paced catalog of tunes and tandems. They display a set of finely disciplined pipes whether dusting off "Danny Boy" or belting "What Kind Of Fool Am I."

They're okay for most nitery bookings. *O'Hef.*

INTERNATIONAL IV
Music, Songs
45 Mins.
Holiday, Reno

After a year of togetherness, the International IV are shaping up as a potent act well tailored for Nevada lounges. In this outing at the Holiday, the four are showing they've learned much in the ways of staging and presentation since the act broke in one year ago at the Riverside Hotel here.

As name implies, group is truly international—in both birth and catalog. Phil Leak at the piano calls Germany his birthplace; Bob Ragier, a native of Amsterdam, plays bass and drums. Tony Dey, born in London, handles the drum chores, and Audrey Hepler, from Montana, supplies the femme vocals and the eye appeal.

The IV give much attention to diversity of offerings, and prove more than capable in all areas, be it uptempo or on the slow, prettier things. Also rating mention are interesting arrangements. Miss Hepler, a former Miss Nevada, is a songseller with assurance and pleasing style. Talent shows to best advantage on such as "Misty" and "Got a Lot of Living to Do."

Group wins added endorsement as vocal quartet. Organizer Leak displays top pianistic savvy on "Malaguena" and other titles accenting the 88s. Ragier and Dey are also talented on their respective instruments.

Despite only one year as a unit, the International IV shows the skill and knowhow normally associated with more veteran groups. *Long.*

OBITUARIES

WILLIAM GAXTON

William Gaxton, 69, musical comedy star and former Shepherd of the Lambs Club, N.Y., died Feb. 2 in New York after a four-month illness. He was in show business for more than 45 years and appeared in over 24 Broadway productions, scoring, perhaps, his greatest success during the early 1930's in the Pulitzer prize-winning musical, "Of Thee I Sing."

Gaxton appeared with the late Victor Moore in "Sing," the first of a number of shows in which they were teamed. "Kisses," a vaudeville sketch by S. Jay Kaufman, provided Gaxton with his first major break. He subsequently appeared in such legit shows as "The Music Box Revue," "The Connecticut Yankee," "50 Million Frenchmen," "Let 'Em Eat Cake," "Anything Goes" and "Louisiana Purchase." His last legit assignment was in the Guy Lombardo production of "Paradise Island" at the Marine Theatre, Jones Beach, N.Y. He appeared in that outdoor summer production in 1961 and again last year.

Gaxton's first "New Act" notice in VARIETY seems to have been in 1906. In 1919 he was caught again at B. F. Keith's Riverside in a vehicle written by Rupert Hughes, the novelist. It was an incredibly plot-laden sketch for vaude and this paper's Joshua Lowe (Jolo) summed up: "Gaxton does more for the act than the act does for him." A stretch in the Navy had intervened.

While playing the Palladium in London in 1922 Charles Dillingham contracted the performer and shipped him back to Manhattan for the Second Music Box Revue.

Gaxton served as chairman of the Merritt Parkway Commission during his heyday as a country squire near Stamford, Conn. An ex-veep of the Catholic Actors Guild, at the time of his death Gaxton was a trustee of the Actors Fund of America.

Gaxton was privately a many-sided personality. Born Arturo Gaxiola in San Francisco of Spanish parentage he came to show business notice as a light comic, at first a dancer on vaudeville bills. He gradually progressed to the bigtime, also played film houses in the era of stage presentations. He came into his own with the transference of medium and especially through his long association with Moore. He and the little fellow, Gaxton becoming the straight, were familiar figures for years at the town's benefits for charity.

Very outgoing as a personality, Gaxton was one of the regulars when the theatrical elite and moneied society gathered to hoof it up at the posh spots. Gaxton's flair as a business man became marked and his perfume business did well, notably his De Toss Je Chante (Of Thee I Sing) label. The actor was rated a rich man.

Gaxton also appeared in films and on television. His picture credits include "The Old Army Game," "Best Foot Forward," "The Heat's On," "50 Million Frenchmen" and "The Great Samson." He had been elected Shepherd of the Lambs nine times, not successively, for terms of one-year each. No other member of the club has served in that post for as many years.

Surviving is his wife, Madeline, who was one of the Cameron Sisters, a popular dance team of the 1920s in vaude and musical comedy. Funeral services are to be held 11 a.m. today (Wed.) in the Actors Chapel of St. Malachy's Church, Times Square.

IN LOVING MEMORY OF
Lew Brown
Feb. 5th, 1958

Caldwell H. Brown, Jr.
1911 - 1956

SIR ISAAC SHOENBERG

Sir Isaac Shoenberg, 82, tv pioneer, died Jan. 27 in London. A Russian, he became a British subject in 1919, and studied mathematics, electricity and mechanical engineering. In 1914, he joined the Marconi Co. and 10 years later became joint general manager.

He became general manager of Columbia Gramophone Co. in 1928 and was named director of research when that company merged with the Gramophone Co. to form Electric and Musical Industries.

Sir Isaac was elected to the board in 1935 as, in his own words, "a paid dreamer." He was responsible for the world's first electronic high-definition television system which was adopted by the BBC in 1937 and, later, by other tv organizations. The Shoenberg principle still remains as the basis of modern television. He was knighted in 1962.

FRANK TOURS

Frank Tours Sr., 85, orch conductor-composer, died Feb. 2 in Santa Monica, Calif.

He was an associate of Irving Berlin for 30 years and conducted in the pit for many Broadway shows. Tours also conducted the orch in Los Angeles, Greek Theatre, the L.A. Philharmonic and several national radio orchs.

Surviving are his wife, three daughters and two sons, including Frank Tours Jr., a publicist for Santa Anita and other race tracks.

CHARLEY VAN

Charley Van, about 80, a vaude hoofer in the first decade of the century and a flesh-and-blood talisman to many vaude greats for 50 years, died Jan. 21 in Chicago. He was adopted as a boy by the late comic Billy B. Van and took his last name as a stepper on the Western Vaudeville circuit.

In later years he became a traveling mascot to Fanny Brice, Al Jolson, Will Mason, Sophie Tucker and vet Chi songsmith Irwin Berg. He was for several years mascot-in-residence to the late Hal Halperin, former Chi VARIETY bureau chief, and for the last dozen years had been under the wing of Fran Allison and her husband, Archie Levington.

Miss Allison made all of the funeral arrangements, and she and Chi agent Harry Greben were the only persons present at the services.

MINNA PHILLIPS

Minna Phillips, 91, former Broadway and film actress, died Jan. 29 in New Orleans where she had been living for the last six years.

She had a long career on the Broadway stage in such productions as "Autumn Crocus," "Personal Appearance" and "Male Animal." She appeared in films with Rosalind Russell, Henry Fonda and Mickey Rooney, among others.

BOYD DAVIS

Boyd Davis, 77, stage and film actor, died in his sleep Jan. 25 at his home in Hollywood. Actor, born June 19, 1885 in Santa Rosa, California, had long career on American stage and in London. He made his professional debut in 1907, and spent several years with stock and touring companies throughout U.S. First London appearance was in 1912 in "Captain Brassbound's Conversion."

Served in the first World War, and afterwards returned to London legit. Supported Seymour Hicks in "Broadway Jones" and toured for two years in "Man From Toronto." Returned to U.S. and was seen in scores of plays on Broadway in the 1920s and 1930s. Appeared with Edmund Gwenn in "Laburnum Grove"; toured in Theatre Guild's "Jane Eyre"; "Yes My Darling Daughter" with Florence Reed; etc.

Had played in silent films in 1925, then returned to film work in

(Continued on page 71)

Cocoanut Grove, L.A.
Los Angeles, Feb. 1
Gordon & Sheila MacRae; The Skelton Dancers (5); Dick Stabile orch (10); $3 cover, $3.50 weekends.

It is a bit more rapid return "home" than usual for Gordon & Sheila MacRae, who wowed the neighbors last July in the Grove and, in the main, are doing it again. It is still one of the best man-wife teams working nitery floors today and much to their credit is the fact that here is one act which always comes up with new material.

Opening found the turn running 76 minutes, when an hour would have been punchier but deletions will be easy to accomplish. Also, Gordon skillfully used a clipboard as a cue-sheet prop in one bit. But when he continued to refer to it it became evident he was under-rehearsed.

Sheila has expanded her repertoire of satiric imitations of the great and faux-great and Gordon's baritoning holds the attention rapt. The Skelton Dancers (five line lads from Red's tv show) work the production numbers providing a flashy frame, vocally and pedally.

Among new bits are Sheila's deft takeoff on Judy Garland, Gordon's Frankie Fontaine and Sheila's "A Stool" flash routine with the Skelton hoofers wherein, via song-and-dance, they dig performers' growing propensity for using stools as stage props.

The takeoff on Jack-Jackie in the White House has been honed down from the routine the MacRaes inaugurated last summer. New lines make it more topical. New, too, is their duet of "travel" pop tunes.

Throughout, nicely punctuating, are Gordon's booming baritoning of showtunes and his always warming walksong along ringside, intoning a medley of romantic ballads. Shirley Henry and Jack Lloyd wrote the material, excellent. Miriam Nelson choreographed; ditto.

Dick Stabile's house orch is amplified to 19 for this booking and Stabile does a stunning job of playing a most exacting score for this act. It is the first time here, MacRaes' longtime arranger-batoneer Van Alexander isn't waving the sticks, but he is presently scoring a film feature.

House was about 60%, bow-in night. Next: Bobby Darin, Feb. 20. *Wes.*

Nugget, Sparks
Sparks, Nev., Jan. 31.
Dick Shawn, Paris Sisters (3), Gil Dova, George Arnold Singers and Dancers (17), Foster Edwards Orch (10); produced and staged by George Arnold; $3 minimum.

Current bill for this two-week stanza is proving to be one of the most well balanced since John Ascuaga opened the Nugget's 600-seat Circus Room last June. Premiere, incidentally, was headlined by Dick Shawn, who is again topping the marquee.

The comedic antics of the headliner, the talented vocalistics of the Paris Sisters, the novelty juggling of Gil Dova, and the colorful productions of the George Arnold Singers and Dancers make for 90 minutes of entertainment that register strongly on the plus side.

Shawn again demonstrates his versatility as standup comic, dancer, singer, and thespian—and he's impressive in all areas. His material is topical and routines are well rehearsed. He offers trenchant satirical treatment of today's teenagers, vintage entertainers, and politics. He also gives good vocal-soft shoe interpretation of "Me and My Shadow," and Othello soliloquy that's alternately serious and laugh provoking, and impressions of male singers.

The Paris Sisters, despite the youth, work like seasoned pros and essay a varied catalog with much authority and diversity. Smartly gowned and coiffed, they also show talent for vocal gymnastics, harmony and individual solo offerings.

Gil Dova, in his first date in the West, scores heavily for skill in juggling balls, Indian clubs, and cigar boxes. He excites risibilities with bumpkin countenance held for biggest part of his turn. Comic relief is also accented when his shoe gets mixed with juggled clubs, and near misses faked trading positions of one of three cigar boxes he manipulates while standing atop small elevated platform. Dova is a natural for video and well as nitery dates.

For this edition, the Arnold Singers and Dancers romp through holdover productions from the last show. Little Bertha, the Nugget's performing elephant, continues to be a show stealer. Expert backing is provided by the Foster Edwards Band.

Frankie Laine opens Feb. 7. *Lorg.*

Edgewater Beach, Chi
Chicago, Jan. 29.
Don Jacoby & His All-Stars with Barbara Lantz, Edgewater Beach Guys & Dolls (10); Don Davis Orch; $2.50 cover.

The Polynesian Room has a bright and fast-paced show in Robert Simpson's bite-size portions of recent legituners and Don Jacoby's cheerful dixieland jazz showmanship. The Simpson troupe, now resident at Edgewater Beach, impresses a well-schooled group of youngsters, and their musical comedy vignettes are staged imaginatively and costumed brightly. The Jacoby band's handling of some of the dixie favorites is up from gutbucket, but, as such, is just right for this room.

Jacoby hits hard with a wide-open trumpet on such numbers as "Jokening," a number written for him, and the Bunny Berigan version of "I Can't Get Started." He is joined for this gig by vocalist Barbara Lantz, who delivers "Mack The Knife" in a swinging and forthright fashion, croons "I Love You Porgy" tenderly, and clowns it up artfully with Jacoby in a duet on "Makin' Whoopee."

The Edgewater Beach Guys and Dolls (five femmes and five males) open with three integrated members from "Pajama Game," and briskly sing and terp through such numbers as "Spaniola" and "Hava Nagilah." They're engaging, proficient and hard-working group. Soloist for this portion of the show is Lila Page, an attractive thrush with a nice lyrical way with "Strange Music," "Most Unusual Day" and "Deep In My Heart."

Dorothy Shay opens Feb. 28 for a month and the Guys & Dolls continue with her. *Mor.*

Berns Salonger, S'holm
Stockholm, Jan. 29.
Josephine Baker, Berns Orch conducted by Mario Weber; $1 minimum.

Josephine Baker, who's making her sixth appearance at Berns, again shows she's able to spellbound audiences with her songlog of standards and newies. Her Parisian charm is delightfully displayed in "J'Attendrai" and her versatility stands out in a sock interpretation in Italian of the pop hit, "Quando, Quando, Quando."

On for 45 minutes, Miss Baker also does "La Novia" in Portuguese, among other tunes. The Berns orchestra, slickly conducted by Mario Weber, provides excellent show backing.

Miss Baker stays until Feb. 15. *Wing.*

King's Club, Dallas
Dallas, Jan. 29.
Dick Curtis, Raul Arrambide, Kelly Hart, Don Neely Trio; private club, no cover or minimum.

Comedian Dick Curtis can claim squatter's rights at this plush intimery; it's his 15th fortnight here in six years and the capacity opening crowd indicated heartily he'll do boxoffice biz again. Handsome buffoon unveils some fine new material—an "Honesty" routine, a "Romeo & Juliet" parody and a turnabout bit about husbands bearing children for hilarious results. He's still jet-paced, but wisely waits for the laughs and palming to abate.

Though he scores with fresh bits, including a bright routine on Dr. Seuss' children songs and recitation of "Just Because We're Kids," Curtis gets audience calls for his surefire evergreens and repeats his old routines on smoking, small towns, rustic deejay singing "C'est Magnifique" and a Texan viewing Mt. Vesuvius—all with polish, getting yocks and he has to begoff after 45 minutes.

Strolling troubador Raul Arrambide, in his eighth year here, regales the patrons tableside between shows with Spanish songs and top guitaring. Femme Kelly Hart, new here, thrushes neatly via some standards, while the Don Neely Trio provides slick show-backing and pulls the terp addicts

Diplomat, H'wood, Fla.
Hollywood, Fla., Feb. 2.
Eartha Kitt, Charlie Manna, George Foster, Van Smith Orch; $5-$6.50 minimum.

One of the best packages to play the smart Cafe Cristal in this sprawling country club-hotel complex, pulled the sort of first night biz that indicates a healthy patronage course for next 10 days.

Eartha Kitt, who is making her first appearance away from the Miami Beach circuit in a Florida date, drew a black tie crowd from the Palm Beach, Ft. Lauderdale precincts which are not too far away. She was a click from walk-on in ermine gown, covered by ditto floor length cape trimmed with chinchilla.

The slinky, slithery walk and delivery is potent as ever. Working from a chaise lounge to start, with plenty sex-sinuating lines in new song material, she has them chuckling and mitt appreciating in short order.

Best of her newies are "I Had A Tiring Day, Last Night" and "An Englishman Must Have Time"—the titles indicative of the content which she times to perfection. There's also the doffing of the furry outfit to gasp-raising brief outfit to display those famed gams. She had them all the way, and could've stayed longer.

Charlie Manna is a solid hit in this first shot at the Gold Coast circuit. Working in smooth, assured manner, he grabs them from walk-on with out-of-the-news routine ranging from de Gaulle to the Kennedys. He keeps the yocks building with other originals new to the jaded ears of the nitery set of vacationers.

His "Figaro" translation is a sock piece, with fine baritone adding to impact. Manna will be back in these parts in short order.

George Foster emcees in intelligent style, with Van Smith and his orch superb on the showbacks.

Next in view end-week, Damita Jo and Jackie Mason. *Lary.*

Shamrock, Houston
Houston, Jan. 31.
Newton Bros., Caroline Richter, Paul Neighbors Orch (11); no cover or minimum.

Newton Bros. rapidly becoming a hot item after recent tv appearance with Jackie Gleason, show why on preem night at Shamrock Hilton's International Club. Brothers feature vocals, mostly by 18-year-old Wayne Newton, with backing primarily their own string instruments (variety of guitars, banjo).

Jerry Newton and Tommy Amato, manager of the group, share stage with Wayne and are excellent with vocal and instrumental backing. Drummer Jimmy Rose takes over skins in house orch.

The brothers know how to build a tune, and applause is constant throughout their 40 minutes.

Caroline Richter, a talented comedienne, opens show and provides good one-two punch lined up by Gene Khalen, who books for club. She is a tall, comely young femme with national experience and natural flair for comedy. Though sparingly used, pipes also seem o.k.

Despite pratt fall in first five seconds on stage, little of her comedy is broad. Miss Richter relying mostly on semi-intellectual and some "out" material. All is well done, and act is funny and fresh.

Paul Neighbors Orch is good again in backing and dancing chores. *Skip.*

In Boboli, N.Y.
Linda Heimall, Michael Carolan, Lorna Sinaceros, Orlando Hernandez, Aldo Bruschi; no cover, no minimum.

In Boboli is probably New York's most unusual nitery with an entertainment format comprising operatic excerpts sung by young unknowns. It's one of the more popular repositories of good music in the Yorkville sector of town and has become a showcase for singers waiting for a major chance. It has reached the state where voice teachers bring their brightest products to this spot, where they are auditioned by operators Aldo Bruschi & Arturo Sacco, and ultimately are assigned roles.

The format is also such that a singer is able to show capabilities in other fields. Following the brief run through of highlights of the opera, there is a session in which they perform tunes of their own choice, generally in the lush romantic vein.

The proprietors have assembled one of their larger shows for this semester with "Mme Butterfly" as the marquee lure. Two arias from this Puccini opera are given, the love duet and "Un Bel Di." Linda Heimall has the vitality and know-how to sing the taxing passages in these arias and should she eliminate some of the metallic edges around her pipes, she'll be eligible for the bigtime. Michael Carolan tenors in this duet quite seriously, forgetting the essentially gay insincerity of Lt. Pinkerton.

For the afterpieces, Lorna Sinaceros does a sprightly "Bell Song" from "Lakme" while Orlando Hernandez shows a romantic baritone with his warbling in English as well as Spanish. The entire proceedings are warmly received.

Bruschi has developed into an excellent emcee. He explains the operas with copious doses of humor and lightens the atmosphere with some witty observations on the libretto. He accomps the proceedings on the piano, quadruples instrumentally with the oboe and accordion and chimes in with a highly developed bass. *Jose.*

Fontainebleau, M.B.
Miami Beach, Feb. 3.
Jack Carter, Sarah Vaughan, Len Dawson Orch; $5-$7.50 minimum.

Choice of Jack Carter, with Sarah Vaughan in song support, was a happy one for reopening of this poshery's La Ronde. Ditto the one-show nightly policy being inaugurated at same time (two on Saturdays). The smart crowd that jammed the room went for the leisurely dinner and plenty of pre-show dancing before the lights went up at 10 for the stage bill.

Miss Vaughan, in this return after a long absence (she played the room several years ago), comes up with her tricky low-high range stylings that concentrate more on the noodling type of arrangements than the upbeat. And working with a small combo of her own as sole backing in this huge room does not help in getting the auditors into a quick acceptance mood.

Withal, they mitted frequently enough at night caught to encourage her staying on for most of her book or recording familiars, standards and currents. More drive-arrangements would help in a setting of this kind. As is, the act calls for a more intimate showcase.

Jack Carter's a staple here and can do no wrong. The crowd was obviously his from walkon into hefty palm welcome leading to rapidfire rundown of the hotel, its owner, its rivals, Beach winter denizens— all brought off via new set of clever lines. New also was bit on his folks (who live hereabouts in winter) and who still think he "should maybe go into a more solid business."

There's a canny mixture for the hour he stays on; the show biz chatter, quickie impressions that hit hard and fast along with sock special material in song. Recent knee injury kept him from song & dance man routine, but Carter doesn't need it.

Len Dawson and his orch backed in fine style.

Due Feb. 14: Milton Berle and the Dodgers Sextet. *Lary.*

Andy's, Phoenix
Phoenix, Jan. 23.
Rusty Warren, Dick Odette Orch (5); Bruno Leone in lounge; $2 admission.

This bistro has been a two time loser. Originally tagged the Koko, it was forced into insolvency. Next, as the Embers, it was padlocked on an income tax rap. Now, under the aegis of Marc Raymond and Andy Anderson, with Rusty Warren toplining their opener Andy's might just buck this onus.

Miss Warren is the biggest floral bombshell to explode in this valley in years. Riding the crest of her Jubilee albums and cashing in on a following established from her three previous gigs in these environs, she has pushed advance reservations into the three-week plus category.

Credit Miss Warren for attracting affluent customers who rarely appear on the local nightclub circuit. Her 52-minute stint is a raucous, ribald, frenetic seminar on sex. She aims her most potent barbs at the cuckolds of both gender. *O'Haf.*

Jerry Lewis', L.A.
Los Angeles, Jan. 29.
Bet E. Martin, Rick Randall, Irwin Webb Duo; no cover, no minimum.

An overdose of chumminess hampers the efforts of Bet E. Martin, the new canary stationed at this elaborate eatery-nitery. Vocally capable within limits, Miss Martin risks an unruly audience and an air of unpreparedness by seeming to approach her work too casually and her audience a bit too goodsportedly. Better she should concentrate more heavily on her vocalizing and skip the between-selections spontaneity. It would make for a tidier, sounder and more impressive turn.

Bulk of her act is devoted to upbeat numbers, which she handles passably, yet Miss Martin seems to hit her stride on the slow, dramatic refrains, and should devote more space to these. A good example is her rendition of the "Oliver" torcher, "As Long As He Needs Me," which, when she is belting it, rings out with authority.

The personable vocalist has a monotonous tendency to end her songs with an unnecessary "n-y-a," and gets a little too frilly on certain word or phrase endings. A little self-discipline would go a long way toward making her work smoother and more commanding.

Vocalist-guitarist-bongoist Rick Randall steps up to share the spotlight with Miss Martin on several occasions, with favorable results. The Irwin Webb Duo (bassist Ira Leslie) backs up with style and savvy and offers some tasteful and inventively-arranged background music between shows. *Tube.*

Melody Room, L. A.
Los Angeles, Jan. 31.
Gil & Nikki and the So and So's; two-drink minimum.

The three V's — vivacity, versatility and visibility—are the hallmark of Gil & Nikki and the So and So's, the flamboyant sextet currently operating at the Melody Room, into which they have been booked for a three-week tenure. One might describe the group's approach as a small scale, slightly toned down variation of the kind of uninhibited musical mayhem that characterized the efforts of the Prima-Keely Smith-Sam Butera organization. All of which should make this outfit a winner in the lounge environments of Vegas and other racy regions. It should be a good booking for this spot.

Hardly anyone in the group seems willing to specialize. Instruments are traded around as if they are hot potatoes. To merely double in brass would hardly be sufficient for enlistment into the So and So's. One of the boys in the unit spends virtually all of his time strumming the electric guitar and blowing the trumpet—at the same time. For four guys, they make a lot of music.

Up front, where it counts, Gil & Nikki cavort gregariously in one way or another throughout. Both the bespectacled, nimble-footed Gil and the dark, stark, gold-leather-and-black attired Nikki can warble and can hoof reliably. They also do little "cute" visual things such as pretending to engage in musical fisticuffs with the sax player.

Swing is the thing in most of their arrangements, among them "S'posin'," "Stormy Weather," "I Got a Woman" and "Bill Bailey." Now and then, for contrast and relief, the group offers a slow one, with favorable results. *Tube.*

Ivy's, Vancouver
Vancouver, B.C., Jan. 31
Red Norvo Quintet with Maris Rivers, Royal Tahitian Revue (8), Bobby Hales Orch (5); $2 admission Mon.-Fri., $2.50 Sat.

With this potent parlay of entertainment to hype the normal seasonal lull, Ivy and Richie Walters are presenting four shows nightly, to good although not sensational turnover audiences. It seems unfortunate that all houses are not jammed for the powerhouse performance purveyed by the Norvo combo and Miss Rivers, with Henry Johnson's Royal Tahitians adding more fuel to the value packed vehicle.

Norvo is still the timeless vibraharp vet and has surrounded himself with sidemen who are slightly younger in years but equally

(Continued on page 71)

Shows on Broadway

Natural Affection

Oliver Smith, in association with Bernard Seff, presentation of drama in two acts (one scene) by William Inge. Staged by Tony Richardson; scenery, Oliver Smith; costumes, Ann Roth; lighting, Jack Brown; music, John Lewis. Stars Kim Stanley, Harry Guardino, Tom Bosley; features Gregory Rozakis, Monica May. Opened Jan. 31, '63, at the Booth Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Sue Barker	Kim Stanley
Bernie Slovenk	Harry Guardino
Vince Brinkman	Tom Bosley
Claire Brinkman	Monica May
Donnie Barker	Gregory Rozakis
Gil	John Horn
Superintendent	Robert Baines
Sal	Bonnie Bartlett
Max	Gerald Covell

Who's for a wallow in the muck? Anyone care to grovel with miserable, loathesome characters in a morass of sordid plot, filthy dialog and despair? Just spend an evening at "Natural Affection," last Thursday night's (31) opening at the Booth Theatre.

William Inge, no less, is the troubled author of this latest splurge into the dramatic literature of degradation, rage and self-pity. And since he's a talented writer, credit him this time with having not only outdone himself, but of rivaling the whimpering Edward Albee of "Who's Afraid of Virginia Woolf?" and making a comparatively happy chappy of that other proponent of degeneracy, the eminent Tennessee Williams.

To be specific, the Inge who has been going further and further with the shock technique since "Come Back, Little Sheba," "Picnic," "Bus Stop" and "The Dark at the Top of the Stairs," has exceeded his previous limits with this sardonically titled drama about unnatural people incapable of affection. He writes with skill and power, however, though without the element of sympathy or compassion that have redeemed his better previous works.

There are three leading and two secondary characters, and all are empty, miserable and destructive, all wanting but none giving, all remorseless but none forgiving, all inflicting pain and intent on their own hurt, and all obsessed with their own fears and loneliness.

As the curtain rises on what resembles a setting for a film epic about randy sin, the leading lady crawls out of bed, leaving her mate in a semi-stupor, and comes downstairs pulling a dressing gown partly over her almost-bare bosom. Gazing out over the audience, she proclaims what could be the play's theme. "I'm standing here looking out at the world," she announces. "God, it can be ugly at times."

It turns out that she's an unmarried woman in her [illegible] sensual unease with the [illegible] man who is jealous and [illegible] the more demanding [illegible] more successful [illegible] than he. The unsavory [illegible] presently joined [illegible] to make [illegible] Christmas holidays [illegible] a conditional invitation.

[illegible]

Shows Abroad

An Evening of British Rubbish

London, Jan. 25.

William Donaldson & Michael Codron presentation of two-act revue. Staged by Gordon Flemyng; lighting, Richard Pilbrow. Features The Alberts (2), Ivor Cutler, "Professor" Bruce Lacey, Joyce Grant. Opened Jan. 24, '63, at the Comedy Theatre, London; $3.15 top.

Not since "Hellzapoppin" hit London has the West End seen such frenetic chaos on a stage as with this aptly named, very odd entertainment. The show cannot be judged by normal critical standards because it bows to no rules. It is as near to being entertained in a madhouse as any audience will ever experience. "Rubbish" could click and start a "must-be-seen" cult, or it could fall resoundingly on its prat, in which case it would be conforming to much of its own knockabout formula.

The show opens on a stage cluttered with musty Victorian bric-a-brac, such as ancient hip baths, grandfather clocks, a stuffed bird-cage et al, and ends looking as if it had been hit by a minor atom bomb. In between, it is mayhem tilted at the Victorian age and reaching for belly laughs rather than any satire. The youngish cast probably thinks it has hit on a fresh vein of humor, to which the answer in their own down to earth vocabulary is "Nuts."

The show borrows liberally from "Hellzapoppin'," The Crazy Gang, the Michael Bentine technique, the Marx Brothers, "La Plume de Ma Tante," "The Goon Show," "The Three Stooges," Laurel and Hardy, the Keystone Cops, old seaside concert party routines, pantomime and almost any circus. It is also a unique anthology of antiquated jests and crosspatter ("I will now read the Prime Minister's address . . . pause . . . No. 10 Downing Street").

The chief snag is that while relying on this extensive borrowing, and certainly no really original idea rears its impudent head, the production lacks discipline. Oldtimers knew that the art of apparent chaos on stage or screen relies on intensive planning and careful execution.

The present deliberate shambles, relying on constant flashes and explosions and eccentric mechanical devices, moves at a fast pace and the 22 items are all short and flow into each other. It is loosely described as being staged by Gordon Flemyng and it would probably add to the effectiveness of the evening if he kept a tighter rein on his exuberant sextet of lunatics, all dressed as Victorians.

These consist of the Three Alberts, bearded musical clowns of unflagging zeal; "Professor" Bruce Lacey, a demoniacal eccentric whose specialty is cockeyed inventions including a [illegible] camel with an inbuilt [illegible] and a mechanical handclapper in lieu of an audience; and Ivor Cutler, a solemn, baldheaded fellow who might have stepped out of a Victorian melodrama as he solemnly recites inconsequential little poems and sings daft ditties to his own accompaniment of a harmonium.

Cutler is the one in the cast whose timing and general know-how reveal the nearest to professionalism. There is also a dignified lady stooge named Joyce Grant who endures the standard indignities of such assignment.

Out of this kaleidoscope of hit and miss bellylaugh humor several items emerge that would certainly liven up other entertainments around town. But it might be even more effective if seen in a cellar around midnight with a pint of ale in one hand and a [illegible] in the other. Some will laugh continuously, others quite a lot and few not at all. As to whether it will catch on or how long it may run, that's a toss-up. *Rich.*

Next Time I'll Sing to You

London, Jan. 24.

Michael Codron presentation of a comedy drama in two acts by James Saunders. Staged by Shirley Butler; design, Timothy O'Brien. Features Michael Caine, Barry Foster, Liz Fraser, Michael Bryant, Denis Graham. Opened Jan. 23, '63, at the Arts Theatre, London; $2.10 top.

Meff	Michael Caine
Dust	Barry Foster
Lizzie	Liz Fraser
Rudge	Michael Bryant
Hermit	Denis Graham

Towards the end of the first act of "Next Time I'll Sing to You," one of the characters exclaims: "If you don't know how to use non sequitur, leave the bloody things alone." However, the author declines to follow it, and the second act is garrulous as the first.

Not that James Saunders writes badly or clumsily. On the contrary, there's a poetic-like flavor to his dialog. It's just that it has little relation to the subject matter of his play. He prattles about philosophy, pre-marital intercourse, and other lively topics, but with only a vague link with the topic at hand.

There is a program note explaining the play's theme, so an inevitable, incongruous guessing game is avoided. It's revealed that the play is inspired by a book published in 1960, about a hermit who had spent his 36 years barricaded in a hovel somewhere in Essex. The playwright has endeavored to achieve a Pirandello-like flavor, as in "Six Characters in Search of an Author."

The characters in "Next Time" are, indeed, presented as actors, and the hermit, intended as the focal point, does not appear on stage until the first act is nearing its end. When they are not spouting philosophy, or discussing life with a capital "L," they indulge in a host of irrelevancies, many of which are quite entertaining on their own. But the final summing up is more pretentious than convincing.

The highlight of the production is the outstanding work by the small cast, every player reading the lines convincingly. Michael Bryant and Barry Foster are particularly good, and Liz Fraser adds sparkle to the proceedings.

Shirley Butler, who staged the play when it was originally presented in Ealing, repeats the chore efficiently. Timothy O'Brien has designed a simple and sparse setting. *Myro.*

The Knickers

London, Jan. 24.

[illegible] presentation of a [illegible] comedy by Carl Sternheim, English version by Eric Bentley. Staged by Zoe Randall [illegible] Powell Jones; [illegible] Tony [illegible]; costumes, Joan [illegible]. Features Malcolm Tierney, [illegible], Emmy Young, [illegible], Brian Hewlett, Powell Jones. Opened Jan. 23, '63, at the Lyric Theatre, Hammersmith, London; $2.15 top.

Theobald Maske	Malcolm Tierney
Luise Maske	[illegible]
[illegible]	Emmy Young
[illegible]	[illegible]
Benjamin Mandelstam	Brian Hewlett
[illegible]	Powell Jones

Gerald Frow and Sally Miles, formerly with the Mermaid Theatre, broke away to form the Marlowe [illegible] Co. at the Kent seaside resort. The plan was a switch for normal stock theatres, and the producers introduced a repertoire of plays, including a number of the kind not usually seen in repertory.

After more than a year, the venture is still bad [illegible], so the company is moving off the [illegible] in an attempt to earn enough to pay some of the bills exhibited in the theatre foyer. With "The Knickers," the company has started a five-and-a-half weeks season at the Lyric, Hammersmith, with a schedule of three different presentations.

There is doubt whether the first production, "The Knickers," is likely to help recoup the deficit, especially in view of the current Siberian weather conditions. The staging by Zoe Randall and Powell Jones is somewhat pedestrian, and a brisk start and lively finish are not compensation for many sagging passages midstream.

The play, written by the late German author, Carl Sternheim, and briskly adapted by Eric Bentley, is a pre-World War I comedy, even farce, with sociological undertones. It pinpoints the smugness of the then German middle-class, their moral hypocrisies, muddled thinking and lust, with a naive belief in the superman, they were fair game for the advent of the Nazis.

But despite the glib philosophy, the accent is mainly on marital comedy, which needs more playing than it receives. A self-satisfied, intolerant, vain, greedy and overbearing government clerk is scandalized when faulty elastic causes his frustrated young wife's knickers to fall to her ankles dur-

(Continued on page 67)

The Hollow Crown

Bonnard Productions presentation of Royal Shakespeare Theatre production of two-part program of dramatic readings devised by John Barton from excerpts of various pieces about and in some cases by English monarchs. Staged by Barton; music director, Brian Priestman. Stars Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin; company also includes James Walker, harpsichordist, and Richard Golding, John Lawrenson, Stephen Manton, singers. Opened Jan. 29, '63, at Henry Miller's Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

The English invasion of Broadway reached a new flood stage last week with the opening at Henry Miller's Theatre of "The Hollow Crown," the most British show of them all. This presentation of the Royal Stratford Theatre, Stratford-on-Avon, is a program of readings about and in some cases by English monarchs. It's very special, an absolute triumph for Anglophiles and perhaps only an impressive museum piece for the visiting fireman trade.

"The Hollow Crown" might be described as an elegant version of the familiar dramatic reading. It's billed as "A Royal Revue," and the material ranges from eloquently romantic poetry to mundane prose, from the legendary King Arthur to that literal-minded Queen Victoria, from high tragedy to broad comedy, and from fascinating entertainment to numbing tedium.

It's frequently puzzling, at least for anyone not familiar with the intricacies of British royalty, and occasionally affecting in the beauty of the writing and the artistry of the performance. It is, in short, a mixed theatrical commodity, a cinch to do business for the scheduled six weeks, but a questionable prospect for a sustained run, if such a thing were contractually possible.

The production is a notable occasion for at least one thing, the first American appearance of the esteemed London [illegible] Dorothy Tutin. An [illegible] and [illegible] [illegible] she provides [illegible] with her own presence and dramatic [illegible] work of the [illegible] Max Adrian, Paul Hardwick and John Barton [illegible].

[illegible]

[illegible] to make it more comprehensible for uninformed newcomers.

The [illegible] of the cast [illegible] and [illegible] three [illegible] provide [illegible] musical interludes [illegible] identified [illegible] in the Playbill. So it's sometimes difficult to figure out who's who among the players, [illegible] except for Miss Tutin, the only woman in the troupe.

The actress apparently has the best material, although that may be only an illusion because she's the most [illegible] and compelling artist and personality. Her [illegible] of the doomed Anne Boleyn's supplicating letter to Henry VIII on [illegible] Jane Austen's [illegible] of Mary Queen of Scots [illegible] excerpt from Victoria's diary account of her Coronation, are enthralling and moving.

Adrian is a skillful actor, though inclined to be dry and a trifle unvarying. Hardwick is personable and generally believable, and Barton is acceptable, although, incredibly, he occasionally lip-follows the other actors' lines. The musical interludes are generally stage waits.

Carrying out the stately British idea, Miss Tutin wears an ivory satin gown with gold-colored scarf, and the men are in dinner jackets and suede shoes. All four sit in Chippendale armchairs, with a low table bearing goblets and a cut-glass carafe of water. The musicians sit at one side, with the piano and harpsichord nearby.

"The Hollow Crown" is obviously okay for Broadway, but as a limited date. It's not and isn't intended for the road and there's absolutely nothing in it for pictures or even television, except possibly as a brief spot for the latter. Still, for a professional first-nighter, the evening is worth it, primarily because of Miss Tutin. *Hobe.*

Brigadoon

N.Y. City Center Light Opera Co. revival of musical comedy in two acts (11 scenes), with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Staged by John Fearnley; dance and musical staging, Agnes de Mille; assisted by James Jamieson; conductor, Julius Rudel; scenery, Oliver Smith; lighting, Peggy Clark; costumes, Stanley Simmons; musical continuity, Rene Wiegert. Stars Sally Ann Howes, Russell Nype, Peter Palmer; features Edward Villella, Harry Bryd Snow, Ann Fraser, John C. Becher, Frank Nolan, Virginia Barley, Jenne Workman, [illegible] Kelley Stevens. [illegible] Opened Jan. 30, '63, at the City Center, N.Y.; $4.95 top.

Tommy Albright	Peter Palmer
Jeff Douglas	Russell Nype
Sandy Dean	William Kennedy
Meg Brockie	Ann Fraser
Archie Beaton	John Carver
Harry Beaton	Edward Villella
Andrew MacLaren	Frank Nolan
Jean MacLaren	Virginia Bosler
Fiona MacLaren	Sally Ann Howes
Angus MacGuffie	Russell Hunnanaker
Charlie Dalrymple	Harry David Snow
Maggie Anderson	Jenne Workman
Sword Dancers	Frank Andre, Ben [illegible] Loren Hightower, Art [illegible] Vernon Lusby, Charles [illegible], Paul Olson
Mr. Lundie	John C. Becher
Bagpipes	[illegible]
Frank	Felice Orlandi
Jane Ashton	Kelly Stevens

Singers: [illegible]

Dancers: [illegible]

"Brigadoon" is such a surefire item in the musical comedy repertoire that it seems fresh and satisfying in this latest City Center revival less than a year after the last presentation there. It's an established entertaining work and this edition is comparable to the excellent production at the Center last spring.

The only important changes in [illegible] are Russell Nype [illegible] Farley [illegible] as [illegible] of George [illegible]. In general, they're [illegible] replacements, although Nype [illegible] a trifle. As [illegible] Sally Ann Howes is a [illegible] the Scottish heroine [illegible] a little [illegible] the romantic Yankee [illegible] are all [illegible].

[illegible] seems a pleasant [illegible] revival of [illegible] Frederick Loewe [illegible]. *Hobe.*

Off-Broadway Shows

[illegible]

Abe Lincoln, [illegible]

[illegible]

Coach & Saddle, [illegible]

Connection, [illegible]

Desire Under Elms, Circle (10/1/62).

Doll's House, Theatre Four (2/2/63).

[illegible]

Hostage, [illegible] (12/12/61).

I Got Shoes, [illegible]

Love Nest, [illegible]

Man Is Man, Living Theatre (9/19/62, in repertory with "Connection").

Man's a Man, [illegible]

[illegible]

Pinter Plays, [illegible]

Portrait Months, [illegible]

Premise, [illegible]

Riverwind, [illegible]

Taste of An Inch, [illegible]

Tynsley & Tiger, [illegible]

Who Is Open Cage, [illegible]

[illegible]

Fireborn, [illegible]

Vanity of Nothing, [illegible]

Importance of Being Earnest, [illegible]

Hey You, Light Man, Mayfair (2/20/63).

[illegible]

Yes for Young Man, [illegible]

Wide With Show, [illegible]

Milky Way, [illegible]

Devil's Disciple, [illegible]

WICHITA'S ℞ FOR THE ROAD

'London Fringe' Earns 400G Profit On $8,400 Ante; Gets 11½% of Gross, 25% of Net of Broadway Version

London, Feb. 5.

The original West End production of "Beyond the Fringe," which was produced at less than one-fifth the cost of its Broadway counterpart, is figured to have netted around $400,000 thus far. The revue, now in its 20th month at the Fortune Theatre, cost $11,321 to produce. That contrasts with an outlay of around $62,000 for the Broadway edition, currently in its 16th week at the Golden Theatre, N.Y.

'Fringe' preceded its London run with a two-week tryout in the provinces, on which the operating profit reduced the cost of opening the show at the Fortune to $10,879. The Broadway presentation did better than that by opening at the Golden in the black. The production cost on the U.S. venture was recovered during a seven-week tryout tour.

As of late last December, the British production had earned a profit of $281,220 of which $238,409 had been distributed, with 60% to the investors and 40% to the management. The capitalization on the West End presentation was $8,400, as compared to $100,000 for the Broadway production.

Income on the London production of 'Fringe' includes $417,264 profit on operations, $2,013 in royalties from the Grimaphone original cast recording (a Broadway cast album has also been released in the U.S. on the Capitol label), $1,132 deposit account interest, and $2,958 and $2,027, respectively in royalties from presentations of the revue in South Africa and Australia.

Also reflected in the profit is $5,273 received by the British production, after the deduction of 10% agent's commission, of a nonreturnable advance against its share of profits from the Broadway venture. It's understood the British production gets at least a 25% cut of the U.S. profits, as well as an 11½% slice of the gross. Besides the advance, other income received by the London production from its U.S. duplicate as of late December totaled $50,532.

Local grosses for 'Fringe' have ranged from around $7,000 to a high of about $9,300 weekly with the operating profit running from about $2,000 to a high of about $3,300. In comparison, the Broadway production, which has been selling out on a potential weekly capacity take of $34,073, needs around $20,000 to break even.

The combined cast salary for the

(Continued on page 68)

Gus Schirmer Exits As Dallas Tuners' Stager; No Successor Selected

Dallas, Feb. 5.

The Dallas Summer Musicals, formerly State Fair Musicals, will have a new stage director for 1963. Gus Schirmer Jr., who held the position for the last three years, is not returning, but plans to devote full time to his New York talent agency. A successor hasn't been engaged.

The rest of the production staff will be unchanged, with James Leon returning as musical director, Toni Beck as choreographer, H. R. Poundstone production manager and Peter Stern as general stage manager.

Under the reorganized setup, Charles S. Sharp is president of the Musicals, with John Kettle and Ray Cummins vice-presidents, B. Thomas McElroy secretary, Margaret Rodgers assistant, James D. Berry treasurer and Arthur K. Hale assistant. Representatives of the State Fair of Texas continue on the 37-man board of the Musicals. R. L. Thornton Sr. is State Fair president.

Tom Hughes will return as Musicals' managing director.

APA Troupe Will Return For Ann Arbor Rep Run

Ann Arbor, Feb. 5.

The Association of Producing Artists, resident company for the Univ. of Michigan's Professional Theatre Program, will present a series of Shakespeare revivals at the Trueblood Theatre here, beginning Feb. 13.

The first production will be "A Midsummer Night's Dream," with Elliot Rabb, the APA's director, as Oberon. The company includes Rosemary Harris, Will Geer, Richard Woods, Keene Curtis and Clayton Corzatte. New players now include Geer's daughters, Ellen and Kate, the latter's husband, Larry Linville; Ellen's fiancee, Ed Flanders, and Laurinda Barrett, Sydney Walker, Jonathan Farwell and Gordon Gould.

The second production will be a modern-dress version of "The Merchant of Venice" opening Feb. 20, with Paul Sparer making his local debut as Shylock and Richard Baldridge directing.

Spain Shoots For Legit Comeback With State Aid

Madrid, Feb. 5.

Spain's dynamic new Minister of Information, Frano Iribarne, last week stepped up his show-business stride by convoking a national theatre council to collaborate closely with government authorities in developing a sound state aid program and dealing with a multitude of problems in area of entertainment.

In his speech to the theatre council, Iribarne pointed out that the theatre during the past two centuries had become divorced from the people and that it was the Spanish government's intention to bring about a reconciliation, as well as to underwrite financially and morally a national theatre worthy of present-day Spain.

Representatives from all legit areas, including technicians, formed an executive committee to formulate under the presidency of the Director General for Cinema and Theatre, Garcia Escudero, a theatre program that will reopen playhouses in the hinterland, resurrect the Spanish classics on a permanent footing, and guarantee Spanish representation in front of foreign footlights.

He specifically mentioned that a new policy will reign at the state supported Teatro Espanol, which will henceforth feature a repertory of classic plays, while the state subsidized Maria Guerrero will program the moderns, both native and foreign. Resident companies at both theatres, he said, would carry the legit spark to Barcelona and other provincial capital cities.

The minister implied that a legit code, now in active formulation, would soon make its appearance to trace the limits of expanded liberty of expression.

Halifax Repertory Will Open July 1 With Shaw

Ottawa, Feb. 5.

The Neptune Theatre, Halifax, will open July 1 with Shaw's "Major Barbara," to be directed by Mavor Moore. Brecht's "Good Woman of Setzuan," to be staged by Leon Major, the theatre's artistic director, will open the following night.

Scenery for the repertory group will be designed by William Lord and costumes by Suzanne Mess.

LITTLE THEATRE BOOKS TOURERS

By LES BROWN

Wichita, Kan., Feb. 5.

The Wichita Community Theatre, having become the sole sponsor of roadshows in this city of 360,000, points up the possible role such amateur groups might play in the future of professional legit at the grassroots level.

When the Broadway Theatre League, which had brought in four shows per season, dropped Wichita from its itinerary several years ago, the Community Theatre stepped in and underwrote two performances of the touring "Miracle Worker" last year and one of the Helen Hayes-Maurice Evans bus-and-truckers, "A Program For Two Players," this season. The former sold 2,362 tickets at $4 each in the 1,500-seat Wichita Univ. Auditorium, and the latter went SRO in the same house. Although that is roadshow promotion on a small scale, it indicates a new function for community theatres in cities lacking professional legit.

Such has been the WCT's cultural influence here that the city, having approved a $15,000,000 bond issue for the construction of a civic center downtown, designated one of three buildings specifically for the Community Theatre. It's to be constructed according to the WCT's specifications, with the organization getting first call on dates.

Under the plan, the organization will be able to expand its own season of plays, engage professional actors for a full season (instead of for just the opening show, as has been done the last five years) and guarantee more than one roadshow per season.

In 16 seasons the Community

(Continued on page 64)

SCOTT OUT OF 'DESIRE' TO DO BRITISH FILM

George C. Scott, on a three-and-a-half-week leave of absence from his costarring assignment in the off-Broadway revival of "Desire Under the Elms," left yesterday (Tues.) for London for the filming there of "Dr. Strangelove." The picture, with Scott and Peter Sellers in starring roles, is being produced and directed by Stanley Kubrick.

Carl Low is subbing in the Eugene O'Neill play for Scott, who's scheduled to return to the Circle in the Square presentation March 1. Scott's wife, Colleen Dewhurst, is continuing her starring assignment in "Desire." Rip Torn, who opened as costar, withdrew from the cast last week to prepare for the title role in an upcoming production of "Hamlet" at the Arena Stage, Washington. He's been succeeded by Alan Mixon.

'Sunday,' 'Foxes,' 'Gabler' Figured New Paris Hits

Paris, Feb. 5.

"Une Dimanche a New York," the French edition of Norman Krasna's "Sunday In New York," has opened at the Palais Royal as a prospective long-run hit. The same applies to "Les Petits Renards," the French version of Lillian Hellman's "The Little Foxes" at the Sarah Bernhardt Theatre. Another click is Ingrid Bergman in a revival of "Hedda Gabler."

Jean-Claude Brialy and Marie Jose Nat received critical praise as the leads in "Sunday."

Simone Signoret adapted "Foxes" and plays a leading role, with Suzanne Flon in the part originated by Tallulah Bankhead on Broadway in 1938-39.

Lars Schmidt, Miss Bergman's husband, produced "Sunday" and "Hedda," while Miss Signoret, A. M. Julien and others presented "Foxes." Other U.S. plays due for Paris presentations this season include "A Thousand Clowns" and "Who's Afraid of Virginia Woolf?"

Proposed Razing of National, D.C., For New Office Building-Theatre Would Darken Capital for a Year

Washington, Feb. 5.

Washington has never had culture pushed and plugged with the frequency or intensity as has been the case during the two Kennedy years. The way things are developing, the town may soon be without adequate facilities for commercial presentations of plays, operas and ballets.

The latest development was the surprising announcement over the weekend that the National Theatre, only legit house in town (except for local resident companies), will be razed. Present plans call for it to be rebuilt, but a season is certain to be lost.

This news couples with the impending loss of Loew's Capitol Theatre, which has for years been rented out for the Metropolitan Opera, Bolshoi Ballet and other such big attractions, plus the financially disappointing efforts in behalf of the proposed $35,000,000 National Culture Center. The Capitol Theatre has only a few months of life left, at most. Its landlord, the National Press Building Corp., will convert it into shops and more office space.

The Cultural Center is again the subject of debate over location and other details. But the most significant development is that the drive to raise all the millions needed to start construction has fallen below expectations.

The all-star closed circuit telecast, linking many cities, was a financial bust, according to informed boosters of the Center. Advance claims were that the multi-city benefit would gross about $7,000,000 for the Center. However, it's now figured that the profit will be below $500,000.

A three-man Washington partnership, headed by Jerry Weiman, a local builder, has bought the office building housing the National Theatre, plus a larger office building next door. Settlement is expected within 60 days.

Weiman said both buildings will be torn down and that a new 13-story office building will be constructed in their place, with a modern theatre at street level. The Washington Star had a report that the new theatre will have approximately twice the National's present 1,677 seats.

According to the National's manager, Scott Kirkpatrick, the theatre's lease requires six months' notice if the house is to be razed.

(Continued on page 65)

Walter Kerr Hurts Eye; Attends Inge 'Affection'

Walter Kerr, drama critic for the N.Y. Herald Tribune, injured his eye in a window blind accident Jan. 26 and was unable to turn out reviews on last week's Broadway openings. He attended the opening last Thursday night (31) of "Natural Affection" at the Booth, but was under doctor's orders not to write a review. He supplied a brief comment to CBS, however, for Kenneth Banghart to quote over his regular radio series on the network.

The critic is back in action this week.

Touring 'Succeed' Has $200,000 Sale For Cleve. Stand

The touring production of "How to Succeed in Business Without Really Trying" did not live up to its title in the preparations for its opening last night (Mon.) at the Hanna Theatre, Cleveland. An intensive advertising-promotion buildup for the musical was carried on despite the 10-week-old newspaper strike there.

Walter Alford, who's been in Cleveland since Jan. 14 presagenting the show, reports an advance sale of around $200,000 for the four-week engagement. He also noted that Hanna manager Milton J. Krantz stepped up advertising in the suburban newspapers and other publications, opened the theatre's boxoffice Jan. 14 (three weeks in advance of the musical's preem) and ran spot announcements on three Cleveland radio stations, WGAR, WERE and WJW, as well as suburban FM station, WDBM.

The radio campaign, which ran from Jan. 10 to last Friday (1) and took in 315 spots of 10 and 30 seconds at a cost of $8,000, had an enormous telephone response. In addition to treasurer Helen Frieden and two assistants working 10 a.m.-6 p.m. in th boxoffice and on mail, the theatre has also had two phone operators during the same hours giving performance schedules, price information and taking phone reservations. Seven telephone lines have been servicing the Hanna and on one day a total of 2,732 calls were answered.

The Hanna is owned and operated by T. W. Grogan Co., a realty firm which controls some 23 Cleveland office buildings. Among other promotions and tieups, Krantz arranged with Grogan to have the cleaning women in the concern's downtown office buildings leave at the completion of their night's work "Succeed" heralds on each executive's desk.

The various promotions used by Krantz for "Succeed" and other Hanna bookings during the newspaper strike is prompting him to

(Continued on page 64)

Morrie Efron Managing Shuberts' Cincy Houses

Cincinnati, Feb. 5.

Morrie Efron formerly a company and house manager for the Shuberts in New York has taken over as manager of the Shubert and Cox Theatres, succeeding Noah Schechter who died recently. Efron managed Mark Krell's Summer Playhouse here in 1959 and 1960.

"Take Her, She's Mine" is current at the Shubert, with "Mary, Mary" due Feb. 18. The Cox has been dark for several seasons. Both houses are for sale and may be taken over by local business leaders.

Zarzuela, Madrid Looks Spared Demolition But Authors Soc. Selling It

Madrid, Feb. 5.

Teatro de la Zarzuela, Madrid's lyric-ballet-legit showcase, was saved from demolition and extinction by a lively press campaign.

According to Joaquin Calvo Sotelo, president of the Society of Authors and Composers, owners of the property, the theatre will still be sold but bids will be received only from companies or impresarios guaranteeing the continued existence of the salle for lively arts.

Sotelo admitted that his organization (SGAE) had invested heavily over the past six-year period to develop the Zarzuela as a financially sound center of culture and entertainment. However, his organization was compelled to work through individual show producers who, more often than not, turned in deficits. He also revealed that many lucrative offers had been received for the playhouse real estate as a site for building construction, while offers from impresarios prepared to keep the theater doors open were still below anticipated selling price. He was, nevertheless, confident of making a deal to safeguard the existence of Madrid's plushest hardtop.

Opera and Concert Reviews

Fidelio
(MET OPERA, N.Y.)

'Fidelio' back at Met (last 1960) allows the town to hear Birgit Nilsson as Leonora. Soprano was at her best in vocal and acting quality. Her musicianship and sensitivity made her blend her voice in the ensemble—soaring up in her solo assignments with ease and beauty. If she was brilliant, the other members in the cast were fine too. Jon Vickers' tenor has matured in the last season and he knows how to handle it with intelligence and finesse without losing any of its brilliant timbre. Also the rest of the cast was well chosen, especially Ernst Wiemann as Rocco and Judith Raskin as Marzelline. Morley Meredith was perhaps a trifle more of a caricature as the "evil" Pizarro than necessary.

Production remains a handsome one, though the last act with a prison gate flying up when the curtain opens is an unnecessary symbolism. The original (proper if not inventive) staging was Herbert Graf's and it is cared for now by Hans Busch. Last but not least responsible for an exceptionally satisfying performance was conductor Karl Boehm who, if not incandescent, was solid in his conducting, well versed in the tradition and gave an air of assuredness to the whole proceedings. The chorus, so very important in this opera, seemed to understand and enjoy what they were singing and did this in top form. *Goth.*

Goldovsky Opera Co.
(QUEENS COL., FLUSHING, L.I.)

Boris Goldovsky, the Boston-Manhattan musical jack-of-all-trades who has mastered everything he has attempted, brought his own troupe of operatic performers to the metropolitan environs Saturday night (26), pitching camp at the new Charles S. Colden Center of Queens College in Flushing, L.I. Versatile Goldovsky, who has made his mark as an opera commentator on the Met broadcasts, as a teacher, an author, a pianist, conductor and a road tour impresario, presented "Rigoletto," for which he had prepared his own English translation, trained the singers, and then also staged and conducted the Verdi opus.

For more than 20 years, Goldovsky has been an advocate of opera-in-English. Performance in a foreign tongue is viewed by him as masking deficiencies in interpretation, in staging, even in design of the scenery. Opera to Goldovsky is more than music; it is a living, vital art form, a staged drama enhanced by music, but not dominated by the score.

At the Queens College (Colden Center) performance, the troupe was beset by illnesses that hit several of the principals. Yet, the performance came through as a theatrical piece. The diction was excellent for the most part; the ramifications of the plot were crystal-clear in the English version. The production is staged with economy, but it is a fine value for the concert buyer and his audience. The troupe is headed for a West Coast tour and it should amaze and enchant the scoffers who scorn low-priced opera and opera in English. Goldovsky opera is theatre with music. *Wien.*

Missa Solemnis
(Carnegie Hall, N.Y.)

If times have changed radically in the 140 years since Beethoven completed his "Missa Solemnis" D Major, op. 123, humanity's wish for Peace has not. Abraham Kaplan's interpretation at Carnegie Hall was not as dramatically exciting as one would have wished but perhaps with growing maturity he will become more aware of the intricacies of the work and what lies behind it. He concentrated his attention more on the Collegiate Chorale singers. Orchestra, whose solo violin played by Harold Kohon was excellent, seemed somewhat left to itself. But there were many successful moments in the give and take between chorus and soloists.

Soloists Veronica Tyler, Betty Allen, Mallory Walker and John West were dependable if not exceptional. The audience applauded Mr. Kaplan for his grasp and fluent interpretation of the music. *Goth.*

Ruggiero Ricci
(PHILHARMONIC HALL, N.Y.)

Ruggiero Ricci, a wunderkind of the 1920s, still is fiddling and delighting audiences with his technical wizardry. With Leon Pommers at the Steinway, Ricci made his Philharmonic Hall "first" on Jan. 30.

Program ranged from Tartini through Beethoven to Hindemith, Prokofieff and Ravel. There appeared to be no technical problems for Ricci; his intonation was virtually flawless and the tone was bright. He endeavored to bring out the stylistic differences of the various composers. It was a recital of an experienced craftsman of the instrument, a performance that brought joy to the fiddle clan.

There were few moments of genuine excitement, but the performing level throughout was on a high plane of music-making. *Wien.*

Rx for the Road

Continued from page 61

Theatre has developed an average audience of 4,000 per show, including 2,000 season subscribers paying $6 for a series of four productions. That represents more than 1% of the city's population. With never a losing semester, and without benefit of donations or gifts, the group's treasury this year grew to $57,000, representing the total profits from ticket sales earned along for 16 seasons.

About half of that amount was spent by the WCT recently for the purchase of an abandoned synagog, which is to become the organization's permanent rehearsal facility and workshop. Its own subscription shows will continue to be presented in the larger-capacity university auditorium until the civic center is built. The workshop building was dedicated yesterday (Mon.) by Evans and Miss Hayes, just before their performance in the Shakespeare program.

Except for a part-time salary drawn for the last eight years by the theatre's director, Mary Jane Teall, the WCT has been staffed entirely by non-paid volunteers who are not exactly amateurs. Mrs. Teall is an assistant professor of theatre and speech at Wichita Univ.; business manager Martin Umansky is general manager of stations KAKE and KAKE-TV, and treasurer Robert Harrison is regularly employed as director of the credit union for the Cessna Airplane Co. This is the same staff that started the theatre in 1946.

In the beginning, the Community Theatre gave free performances at the Unitarian Church and managed to break even from donations dropped into a milk carton at the exit. Two seasons later it charged a $1 top each for three plays (or $2.50 for a season ticket), and made $86 profit on a $1,386 gross. Dramatizing the theatre's growth, it took in $38,000 last season, for a profit of $11,000, and will probably come close to that figure this year.

In addition to the Shakespeare one-nighter, which was not a subscription offering, the WCT thus far this season has presented Reginald Gardiner in "Present Laughter," as well as "A Majority of One" and "All the Way Home." The season will be completed April 3-6 with a production of Shaw's "Androcles and the Lion."

Arts Subsidy

Continued from page 2

and content, the bill is the most far reaching arts legislation to be introduced in Congress.

During the last Congress, several arts bills were introduced in the Senate: (1) So-called Humphrey bill called for a Federal Advisory Council on the Arts under the Dept. of Health Education and Welfare. (2) Clark bill provided for HEW to administer grants and subsidies to the states for arts programs and projects. (3) Javits bill called for the Arts Foundation to administer loans to states.

An amalgamation of the Javits and Clark bills was hashed out in hearings by the Senate Arts Subcommittee.

Barrault Takes 'Oh, Dad'

Paris, Feb. 5.

Jean-Louis Barrault has bought the French production rights to Arthur Kopit's play, "Oh, Dad, Poor Dad, etc."

Madeleine Renaud will act the main role, with production next season.

Defector Nureyev

Continued from page 1

England is blaming France for everything since the De Gaulle government took its anti-Britain stand on the Common Market. Nureyev broke away from the Russians nearly two years ago and has been appearing in France, Sweden, Britain, the U.S. and elsewhere without any difficulties. It was not until the Paris Opera suddenly cancelled his appearance scheduled for next April on a request from the Soviet Embassy in Paris, that fireworks broke out. Privately here it is felt that if the French had not given in immediately to the Soviet request there would have been no trouble elsewhere.

Meantime the Garden has received numerous requests for Nureyev "special appearance" from opera houses and private theatres in various sections of the world, including Paris, Deauville, Rome, and Stockholm. "Up to now," said a Covent Garden official (not Webster), "Nureyev has been a good male supporting dancer. Now he is suddenly a big box-office star, thanks to the Russians."

Private, Da. State, Nyet

Paris, Feb. 5.

Nixing of runaway Russo ballet dancer Rudolf Nureyev's appearance at the nationalized Paris Opera was firmed this week by Opera director Georges Auric. It appears Soviet political pressure brought this about when Nureyev was publicized to dance opposite Yvette Chauvire in "Giselle."

Nureyev skipped the Leningrad Ballet Co. in 1961 and sought asylum here. He then danced with the since disbanded Marquis De Cuevas Ballet successfully, did a French tour with Rosella Hightower, and danced with Margot Fonteyn in London, also appeared in Brooklyn and Chicago, U.S.A.

Auric gave in when it appeared that Nureyev's stint could endanger the good cultural exchange relationship between Russia and France. Many Russo singers and dancers have appeared at the Opera, with others due, and Opera ballet stars were due for a Russian tour when the Affaire Nureyev came up.

Insiders say that Culture Minister Andre Malraux and Auric were informed by the Soviet culture reps that they would not protest Nureyev's terping with private companies but not with a state outfit. French had to give in.

However, local dancers are enraged at "politics" interfering with their work and French writers and journalists are also outspoken at this infraction of the freedom of the arts. (Nureyev is now a British subject.)

Touring 'Succeed'

Continued from page [illegible]

revise his thinking about means of reaching patrons and potential customers. Instead of depending exclusively on newspaper advertising, he may reduce the outlay in that area and increase expenditures in radio and television exploitation.

Krantz is also considering increasing his Theatre Guild-American Theatre Society subscription season from eight shows this semester to 10 or 12 in the future, depending on availability of touring productions. He also hopes eventually to open a suburban ticket office, where an operator would take names and addresses and mail tickets to patrons who, even though they order by phone at present, still have to come to the theatre and stand in line to pay for and pick up their tickets.

Cleveland, incidentally, will have two big touring musicals running at the same time the week of Feb. 25-March 2. "Succeed," which is making its road debut in that city, will be in its last week at the Hanna, and "Camelot," following its current Detroit stand, will be at the Music Hall where it begins a fortnight's stand Feb. 26.

Inside Stuff—Legit

"Congress of Cultural Freedom" headed by composer Nicolas Nabokov, has suspended temporarily preparation for its next convention and Festival to have taken place in Bahia and Rio de Janeiro, Brazil, coming August. Political events and mainly inflation danger have been mentioned as reasons. The Festival was to have presented companies from Europe such as Maurice Bejart and his dancers, a folklore group from Ghana and various symphony orchestras. Nabokov has been appointed by Mayor Willy Brandt of West Berlin as an advisor for the Fund the Ford Foundation recently granted to West Berlin for Cultural purposes. Also when the present director of the annual "Berlin Festival-Weeks" retires—because of ill health—there is a strong likelihood that Nabokov, assisted by composers Boris Blacher (head of Berlin's Music Academy) and Gottfried von Einem (Austria's foremost composer and committee member of the Vienna and Salzburg Festivals) will take over the Festival.

Maria Callas, who was to have sung a new production of "Trovatore" at Covent Garden, London, is recuperating of a hernia operation at her Milan home. The production has been postponed indefinitely.

Off-Broadway Reviews

I Got Shoes

Joe Lovecchio, in association with Amulet Productions, presentation of a drama in three acts, by Frank Merlin. Staged by Frank Sylvain; scenery, Herbert Senn and Helen Pond. Opened Jan. 24, '63, at the Cricket Theatre, N.Y.; $4.50 top weeknights, $4.90 weekends.
Cast: Matt Conley.

Matt Conley has a dream role in "I've Got Shoes," and he makes the most of it. As the only character, a miserly living in a squalid room and talking only to a dressmaker's dummy, he gives an excellent, many-faceted performance.

Frank Merlin has obviously based his drama on the real-life case of Conrad Cantzen, who left a small fortune to the Actors' Fund for the sole purpose of buying shoes for struggling actors. He felt that producers and casting directors always looked at actors' shoes to see how desperate the performers were for jobs.

But Keith Kirkwood, as the mummer is called in "I've Got Shoes," also represents a bygone era, nostalgically evoked through mention of Frances Starr, Holbrook Blinn, Jeanne Eagels and others, and by pithy comments about the eccentricities of critics, directors and performers.

Merlin has managed to infuse the basically static play with tension and suspense, and the actor, as played by Conley, emerges as a complex, sympathetic person. There are overly melodramatic moments, and the single character does become somewhat tiresome. But if the work is not completely satisfying, it comes close to success, and ranks as one of the more interesting productions of the off-Broadway season. *Kenn.*

The Love Nest

Writers' Stage Co. presentation of a comedy in two acts, by Deric Washburn. Staged by Michael Kahn; scenery, Ed Wittstein; lighting, Jules Fisher; costumes, James Holmes; [illegible]. Opened Jan. 25, '63, at the Writers' Stage, N.Y.; $4.50 top weeknights, $4.80 weekends.
Cast: Leueen MacGrath, Suzanne Brockman, Conrad Bromberg, Jerome Dempsey, Grayson Hall, Peter Haskell, James Earl Jones, Cheryl Kilgore, Sally Kirkland, Beverlee McKinsey, Bill Moor, Wendell K. Phillips.

What do you do if you want to get rid of your overly possessive mother? You call in an African cannibal, of course, and point him in Mama's direction. This device almost works for the young hero of "Love Nest," a new play by Deric Washburn, at the Writers' Stage. But Mama catches on, and he sends the hungry native after the son's sweetheart, who is gobbled up instead.

There is modest humor in this nonsense, mainly because the cannibal is played by James Earl Jones in broadly amusing fashion. But he doesn't make his entrance until too late to save this macabre, vulgar and tiresome comedy.

Just what Washburn had in mind is hard to say. "The Love Nest" resembles a parody of both "Oh Dad Poor Dad" and "Hamlet," with generous dashes of Dracula and the Marx Brothers. The women are bizarre, incestuous and overwhelming, the children repressed, and the men all crippled or dead.

As in "Oh Dad," there's much talk of man-eating birds and animals, and lots of funereal humor. But "Love Nest" says nothing original, it's symbolism is heavy-handed, and much of the dialog is repulsive. Finally and fatally, it is a bore.

Trapped in the leading role is Leueen MacGrath, trying valiantly to relieve the tedium. Her best support comes from Grayson Hall, Beverlee McKinsey, and particularly James Earl Jones and Conrad Bromberg, the latter fine as a momma's boy. The sets and costumes are elaborate by off-Broadway's standards, and a waste of money.

A note for the historically minded: The title "The Love Nest" was also used for a sardonic comedy by Robert Sherwood, based on a Ring Lardner story, which ran for 23 performances at the Comedy Theatre in the 1927-28 season. *Kenn.*

Show Out of Town

Music at Midnight

Los Angeles, Jan. 13.

Moral Re-Armament presentation of a drama in two acts (five scenes), by Peter Howard and Alan Thornhill. Staged by Howard Reynolds; settings, Sheila Ward. Stars Nora Swinburne, Walter Fitzgerald. Opened Jan. 10, '63, at the Biltmore Theatre, Los Angeles; $6.50 top.

Father	George Cormack
Daughter	Carol [illegible]
Uncle	Edward Waddy
Son	Derrick Sherwin
Ambassador	Charles Cameron
Prime Minister's Wife	Nora Swinburne
Prime Minister's Son	John Forrest
Newspaper Owner	Hilary Wontner
Prime Minister	Walter Fitzgerald
Secretary	Douglas Wells
Waiter	Donald [illegible]
Officer	Richard [illegible]
Restaurant Patrons	Brenda [illegible], Lionel Jardine, Andrew [illegible]

The latest dramatic offering of the Moral Re-Armament movement is a step toward making the group's message theatrically palatable. Whether the more commercial appeal will be able to attract ticket-buyers less philanthropically involved than the celeb-laden preem audience seems conjectural.

Peter Howard and Alan Thornhill's drama of the power of faith to move men, if not mountains, has fairly skillful writing and refreshingly wry humor that does much to prevent the dialog from becoming sermonizing. With their plot about an idealistic revolutionary who converts dictatorial politicians to carry out reforms is too much for even a gullible audience.

Howard Reynold's staging allows for little innovation as the play's inertia depends on the dialog, but everyone at least speaks distinctly. Nora Swinburne, as the prime minister's wife, is a tower of strength in a play that needs it. Walter Fitzgerald makes the prime minister a crusty, responsibility-laden head of state, but occasionally seems preoccupied. Derrick Sherwin, as the young rebel, and John Forrest, as the p.m.'s son, are lively and a bit inclined to shout.

The large, generally excellent supporting cast has some of the play's best lines, particularly Edward Waddy, as the rebel's uncle, Charles Cameron as the ambassador, and Hilary Wontner as a press tycoon. Sheila Ward's settings are handsome but unwieldy.

The engagement is a four-wall deal. A projected tour has bookings in La Jolla, Palm Springs, Santa Barbara, Fresno, and thereafter east to Washington.

Bits of London

London, Feb. 5.

Arnold Wesker's "Chips with Everything" folds Feb. 16 at the Vaudeville Theatre, after 333 performances.

Denholm Elliott and Judy Campbell head the cast of "Domino," which Gervase Farjeon and Richard O'Donoghue will present Feb. 20 at the Savoy. Jack Minster directs.

Bernard Delfont and Frederick Granville will import the off-Broadway play, "Who'll Save the Plowboy?" probably in March.

Despite B'way Seasonal Decline, 'School' $65,628, 'Brigadoon' $56,311; 'Natural' 17½G (6), 'Crown' $11,107 (6)

Broadway held to seasonal form last week, with receipts dropping for many shows. Entries which sold out or played to virtual capacity included "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late," "Oliver," "School for Scandal" and "Who's Afraid of Virginia Woolf?"

A record number of calls was received last week by the League of N.Y. Theatres telephone service for Broadway theatre information installed as an emergency measure at the start of the continuing newspaper strike in New York. Inquiries jumped to 61,378 from a prior high of 49,408.

The increase in calls is attributed to greater capacity of the service's new telephone number (MU 7-8630), with 30 incoming trunk lines. The service permits prospective theatre patrons to make one call rather than several to check the availability of tickets for different shows. It's now being argued that such a centralized information setup should be continued on a permanent basis.

The League has been promoting the new service phone number with tv and radio spots, as well as circulars carrying alphabetical listings of the Broadway shows.

There was one closing on Broadway last week and one cancelled opening this week. The casualty was "On an Open Roof," which folded after its opening performance. The Avraham Inlender drama was to have played alternate performances with another of the author's works, "Kadish," the opening of which was cancelled. It had been scheduled for the Cort Theatre starting last night (Tues.).

Slated as the sole Main Stem newcomer this week is "Andorra," which postponed its scheduled opening at the Biltmore Theatre from tonight (Wed.) to next Saturday night (9). Off-Broadway had one opening this week, the double-bill of "The Typists" and "The Tiger," which preemed Monday night (4) at the Orpheum Theatre. "The Laundry," which shifted its preem date for the fourth time to last Sunday night (3) at the Gate Theatre, postponed again, this time indefinitely. Ella Gerber has withdrawn from the cast of the presentation which is continuing on a preview-performance basis at the Gate.

Another off-Broadway entry which has postponed its debut several times is "The Firebugs," now scheduled to open next Monday night (11) instead of tomorrow night (Thurs.). "A Man's a Man," which did not close as scheduled last Saturday (2) at the Masque Theatre, is continuing at the house indefinitely. Ditto for "The Hostage," which planned closing at the One Sheridan Square Theatre next Sunday (10).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses currently have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Beauty Part, Music Box (C) (6th wk; 45 p) ($7.50-$8.05; 1,101; $43,000) Bert Lahr). Previous week, $35,427.

Last week, $33,898.

Beyond the Fringe, Golden (R) (15th wk; 116 p) ($7.50; 773; $34,073). Previous week, $34,713.

La[illegible]

Calculated R[illegible], [illegible] (D) (44th wk; 100 p) ($6.90-$7.50; 1,155; $46,000) (Joseph Cotten). Previous week, $38,906.

Last week, $34,007.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (39th wk; 311 p) ($8.60-$9.40; 1,394; $65,000) (Zero Mostel). Previous week, $65,180.

Last week, $64,000.

Hollow Crown, Miller (D) (1st wk; 6 p) ($6.90-$7.50; 940; $32,000) (Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin).

Last week, opened Jan. 29, $11,107 for six performances.

How to Succeed in Business Without Really Trying, 46th St. (MC) (69th wk; 545 p) ($9.60; 1,342; $66,615). Previous week, $67,464.

Last week, $67,456.

Little Me, Lunt-Fontanne (MC) (12th wk; 89 p) ($9.90; 1,407; $75,891) (Sid Caesar). Previous week, $75,370 with parties.

Last week, $71,490 with parties.

Lord Pengo, Royale (C) (11th wk; 88 p) ($6.90-$7.50; 999; $42,000) (Charles Boyer). Previous week, $31,900.

Last week, $29,744.

Man for All Seasons, ANTA (D) (62d wk; 501 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $30,344.

Last week, $28,021.

Mary, Mary, Hayes (C) (100th wk; 798 p) ($6.90-$7.50; 1,139; $40,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $31,671.

Last week, $30,907.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (3d wk; 21 p) ($6.90-$7.50; 999; $41,000) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $30,875 with parties.

Last week, $36,172.

Mr. President, St. James (MC) (16th wk; 121 p) ($9.60; 1,615; $76,000) (Robert Ryan, Nanette Fabray). Previous week, $72,100 with parties.

Last week, $68,813 with parties.

Natural Affection, Booth (D) (1st wk; 4 p) ($6.90-$7.50; 807; $32,400) (Kim Stanley, Harry Guardino, Tom Bosley).

Last week, opened Thursday night (31), $17,440 for four performances and two previews.

Never Too Late, Playhouse (C) (10th wk; 79 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,013 with parties.

Last week, $37,330 with parties. Miss O'Sullivan, who was out of the cast because of the death of her husband, director John Farrow, resumed her costarring assignment Monday night (4). Understudy Lorraine MacMartin subbed during her week-long absence.

No Strings, Broadhurst (MC) (47th wk; 372 p) ($9.20; 1,214; $62,667). Previous week, $48,232.

Last week, $48,164.

Oliver, Imperial (MD) (4th wk; 33 p) ($9.20; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $68,119 with parties.

Last week, $68,331 with parties.

School for Scandal, Majestic (MC) (3d wk; 12 p) ($7.50; 1,616; $66,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $42,000 with parties for four performances and two previews.

Last week, $65,628 with parties.

Seidman and Son, Belasco (C) (16th wk; 128 p) ($6.90-$7.50; 967; $39,325) (Sam Levene). Previous week, $22,720.

Last week, $19,229.

***Sound of Music,** Hellinger (MD) (165th wk; 1,291 p) ($9.90; 1,587; $81,500) (Nancy Dussault). Previous week, $40,642.

Last week, $44,579.

Stop the World—I Want to Get Off, Shubert (MC) (18th wk; 141 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $34,316.

Last week, $35,691.

Tchin-Tchin, Plymouth (CD) (15th wk; 116 p) ($6.90-$7.50; 999; $44,940) (Anthony Quinn, Margaret Leighton). Previous week, $40,800.

Last week, $38,311. Moves next Monday (11) to the Barrymore Theatre.

***Thousand Clowns,** O'Neill (C) (44th wk; 348 p) ($6.90-$7.50; 1,076; $44,720) (Jason Robards Jr.). Previous week, $28,416.

Last week, $28,508.

Who's Afraid of Virginia Woolf? Rose (D) (17th wk; 136 p) ($6.90-$7.50; 1,162; $46,945) (Uta Hagen, Arthur Hill, George Grizzard) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $46,726.

Last week, $46,888. Ben Piazza succeeded Grizzard Monday (4).

Miscellaneous

Brigadoon, City Center (MC) (1st wk; 8 p) ($4.36; 2,966; $69,787) (Sally Ann Howes, Peter Palmer, Russell Nype).

Last week, opened Wednesday night (30), $56,311 for eight performances. Ends two-week engagement next Sunday (10).

Closed Last Week

On an Open Roof, Cort (D) (1st wk; 1 p) ($6.90-$7.50; 1,156; $48,323).

Last week, $907 for one performance, having closed after its Monday night (28) opening. The Avraham Inlender drama was to have played four performances weekly, alternating with another of the author's plays, "Kadish," the opening of which was cancelled. An estimated $100,000 is figured to have been lost on the venture.

Opening This Week

Andorra, Biltmore (D) ($6.90-$7.50; 956; $40,100) (Horst Buchholz, Hugh Griffith). Cheryl Crawford and Roger L. Stevens presentation of George Tabori's translation of play by Max Frisch; postponed its opening from tonight (Wed.) to Saturday (9).

Other Theatres

Atkinson, Barrymore, Beck, Broadway, 54th St., Longacre, Lyceum, Winter Garden, Ziegfeld.

Shed 'Vanity Of Nothing'

"Vanity of Nothing," by J. I. Rodale, is scheduled to open Feb. 15 at the author's Rodale Theatre, N. Y.

Wade Taylor is stager for the off-Broadway production.

National Theatre, D.C.

Continued from page 61

Otherwise, the lease has six years to run.

The National has occupied its present site since 1835, although it has burned four times. Loss of the house would apparently leave no spot for touring plays or tryouts. During a brief controversy in the 1940s over the former segregation policy of the National, a few shows were presented in Lisner Auditorium, owned by George Washington Univ., but it's understood that the college's federal tax status would be imperilled by any regular commercial use of the hall.

RKO Keith's, a film house on the main stem, once played vaudeville and still has dressing rooms and a large stage. But there are no present indications that it can or will be transformed into a legit showplace. Tentative plans have already been disclosed for it to be razed if certain local zoning problems involving the new structure which would replace it can be solved. The landlord of Keith's is Morris Cafritz, whose socialite wife, Gwen Cafritz, is among the town's best known culture enthusiasts.

Constitution Hall, owned by the Daughters of the American Revolution, houses the National Symphony Orchestra and is rented by impresario Patrick Hayes for many of his other cultural presentations. But the stage is tiny. The hall is not suitable for plays, opera or ballet. The old Belasco Theatre is also due for demolition.

Presumably, all of these facts are known to President and Mrs. Kennedy. Intervention by the President would appear to be essential if the construction of the National Cultural Center can be started anytime soon or if the National Theatre is to be served until the Center is begun.

'Tovarich' Record $72,217, Philly; 'Dear' $27,191, N.H.; 'Girl' 15½G, L.A.; 'Photo' 39½G, 'Lorenzo' $23,261, Hub

Business ranged from good to great on the road last week. The Broadway-bound "Tovarich" set a new house record at the Erlanger Theatre, Philadelphia, and the touring "Camelot" sold out again in its fourth week in Detroit. "Tovarich" ends a three-week Philly engagement this week and moves on to Boston, where an advance of around $126,000 has thus far been registered for its three-week stand at the Colonial Theatre.

Also opening to a big advance this week was the touring production of "How to Succeed in Business Without Really Trying," which began a four-week stand at the Hanna Theatre, Cleveland, last Monday (4) with around $200,000 in the bank. There was one closing on the road last week, "Come Blow Your Horn," which ended its tour in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Shot in the Dark, Ford's (C-RS) ($5.40; 1,819; $62,231) (Elizabeth Seal, Zack Matalon). Previous week, $11,000, Forrest, Philadelphia.

Last week, $23,413 with Theatre Guild-American Theatre Society.

BOSTON

Lorenzo, Shubert (D-T) (2d wk) ($4.95-$5.50; 1,717; 46,500) (Alfred Drake). Previous week, $17,304 for six performances with TG-ATS subscription.

Last week, $23,261 with TG-ATS subscription.

Photo Finish, Colonial (C-T) (3d wk) ($4.95-$5.50; 1,686; $50,585) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $36,763 with TG-ATS subscription.

Last week, $39,548 with TG-ATS subscription.

CHICAGO

Carnival, Shubert (MC-RS) (12th wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $46,000.

Last week, $50,305.

Come Blow Your Horn, Civic (C-RS) (5th wk) ($5-$6; 906; $30,000) (Hal March). Previous week $15,002 with TG-ATS subscription.

Last week, $24,300 with TG-ATS subscription. Ended tour here Saturday (2).

Mary, Mary, Blackstone (C-RS) (23d wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $22,477.

Last week, $23,698.

DAYTON

Sound of Music, Memorial (MD-RS) (Barbara Meister, John Myhers). Previous week, $67,501 Murat, Indianapolis.

Last week, $60,914.

DETROIT

Camelot, Fisher (MC-RS) (4th wk) ($6.75-$7.70; 2,081; $81,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $77,073 with Fisher Playgoer subscription.

Last week, $80,005 with Fisher Playgoer subscription.

KANSAS CITY

Pajama Tops, Music Hall (C-RS) ($5.50; 2,572; $40,000) (June Wilkinson). Previous week, $31,350 with twofers, American, St. Louis. John Agar, who was costarred with Miss Wilkinson, has withdrawn from the cast to return to the Coast for a picture assignment. He's been succeeded by Richard Vath, the show's stage manager.

Last week, $26,767 with twofers.

LOS ANGELES

Have I Got a Girl for You, Biltmore (C-T) (2d wk) ($5-$5.50; 1,636; $48,000) (Mark Richman, Mabel Albertson). Previous week, $10,774 for four performances.

Last week, $15,411.

NEW HAVEN

Dear Me, the Sky Is Falling, Shubert (C-T) ($4.80; 1,640; $51,100) (Gertrude Berg, Howard Da Silva).

Opened here Jan. 28 to two endorsements (Johnson, Journal-Courier; Leeney, Register).

Last week, $27,191 for eight performances, plus $4,752 for a Jan. 26 preview.

PHILADELPHIA

Milk and Honey, Shubert (MC-RS) (1st wk) ($6.60-$7.50; 1,907; $73,368) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $40,195, Beck, New York.

Opened tour here Jan. 29 to three affirmative notices (Murdock, Inquirer; O'Brien, News; Schier, Bulletin).

Last week, $56,087 with TG-ATS subscription.

Tovarich, Erlanger (MC-T) (2d wk) ($6.30-$7.50; 1,894; $71,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $62,530.

Last week, house record, $72,217.

SCRANTON

My Fair Lady, Masonic (MC-BT) (Ronald Drake, Caroline Byrne). Previous week, $68,791, Shubert, Philadelphia.

Last week, $28,086 for first four performances in switchover to bus-and-truck operation.

TORONTO

Mary, Mary, Royal Alexandra (C-RS) (4th wk) ($5.50; 1,525; $39,000) (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $36,882 with TG-ATS-O'Keefe Centre subscription.

Last week, $37,000 with TG-ATS-O'Keefe subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $62,862 for seven-performance split.

Last week, $42,226 for seven-performance split.

Mary, Mary (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $36,795 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $15,678 for six-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $37,074 for six-performance split, including $25,646 for four performances with TG-ATS subscription at the Auditorium, Denver.

Last week, about $44,700 for six-performance split.

Shot in the Dark (C-BT) (Annie Farge). Previous week, $23,270 for six-performance split, including $11,880 for four performances with TG-ATS subscription at the Hartman, Columbus.

Last week, $17,746 for five-performance split.

Take Her, She's Mine (C-RS) (Tom Ewell). Previous week, $30,000 with TG-ATS subscription, Hanna, Cleveland.

Last week, $34,816 with TG-ATS subscription for eight performances split evenly between the Brown, Louisville, and the Hartman, Columbus.

'Never Too Late' Slated For West End Next Fall

London, Feb. 5.

A West End edition of "Never Too Late" is planned for next fall by Bernard Delfont and Frederick Granville, in association with the original Broadway producers, Elliott Martin and Daniel Hollywood. The director and cast for the Arthur Sumner Long comedy aren't set.

John Raitt will play his original Broadway role in "Carousel" in the Los Angeles Civic Light Opera's upcoming 1963 season, opening June 10 at Philharmonic Auditorium.

BY A JURY OF HER PEERS . . .

"Miss Baddeley plays the role with dazzling variety. Her voice has more compass and nuance than the subtlest of singers."

HOWARD TAUBMAN
New York Times

"Most apt to dazzle at the Morosco is Hermione Baddeley. She conveys the grotesque juxtaposition of senility with a frantic grasp at youth; infirmity with a pitiful pretense of 'a summer cold' in an otherwise healthy body; of aloof indifference to the nearness of death, with a cold terror of it."

NORMAN NADEL
New York World Telegram-Sun

"Hermione Baddeley gives an incredibly resourceful performance of heroic dimensions."

JOHN CHAPMAN
New York News

"Hermione Baddeley plays Flora Goforth with blinding, blistering brilliance."

TIME MAGAZINE
January 25, 1963

"Hermione Baddeley, late of 'A Taste Of Honey,' is brilliant."

EMORY LEWIS
Cue

"Hermione Baddeley's bravura performance is nothing less than magnificent."

ROBERT COLEMAN
Daily Mirror

Currently Starring in
TENNESSEE WILLIAMS'
New Play,
"THE MILK TRAIN DOESN'T STOP HERE ANYMORE"
at the
MOROSCO THEATRE
New York

Personal Management: SIMON MASLOW, New York

Shows Abroad

Continued from page 66

The Knickers

ing a parade in which the Kaiser is passing by.

The husband fears the incident will ruin him, but all that happens is that an ardent, phoney, revolutionary poet and a consumptive little barber have witnessed it and are excited enough to take rooms in the clerk's lodging house to be near the young woman. She is not averse, and there is a great deal of farcical interchange under the husband's unseeing eyes.

This uneven frolicking proves too much for the cast, though there's evidence of potential talent, particularly with the men. Malcolm Tierney tackles the pompous husband role confidently, a flamboyant Christopher Trenchell plays the poet and Brian Hewlett, as the Wagnerian barber, make good contrasting types as the lodgers, and Powell Jones makes two effective entrances at the end.

Rosemary Croft is pleasantly pert as the young wife, but is lacking in experience and must learn to project what sounds like a tiny voice. Emma Young is adequate as a sex repressed neighbor. Tony Carruthers has contrived a typically middleclass set. *Rich.*

High Street, China

London, Jan. 18.

Theatre Workshop presentation of a comedy in two acts, by Robin Chapman and Richard Kane. Staged by Brian Murphy; decor, John Bury; costumes, Peter Marshall. Features Jill Booty, Kenneth Farrington. Opened Jan. 17, '63, at the Theatre Royal, London. $2.10 top.

Mr. Morgan	Rex Godfrey
Major Johnson	Kenneth Farrington
Mac	Larry Dann
Dusty	Wilfred Downing
Douglas	Bernard Hopkins
[illegible]	Malcolm Taylor
Referee	Richard O'Riordan
[illegible]	Michael McKevitt
Laura	Jill Booty
[illegible]	Patricia Clapton
Margot	Norma Ronald
Lynda	Pamela Ruddock
Dad	Rex Godfrey
Cafe Proprietor	Michael McKevitt

There is atmosphere and color in this play of restless and aimless youth, but the two authors exhaust most of the theme by the first act curtain, and the second half loses its hold on the audience. "High Street, China" is better than several of the recent Theatre Workshop presentations, but still below the standard of its earlier hits, and an unlikely bet to come into town.

The realistic opening is set in a boxing ring, with one of the principal characters fighting a deadbeat old timer, whom he knocks out in the second round. Thereafter, the winner and a couple of his mates go out on the town, mostly discussing booze, girls. One of the latter, a university student with a wanderlust, tries to enthuse the others with the same spirit, and they wander through the night, intermittently discussing it.

Though covering familiar territory, the first act contains lively passages and frank smooching between the boys and girls. Some of these scenes are excellently directed, but the pace slackens and drags in the second act, as the authors struggle to keep the idea alive for a full length play.

Imaginative decor by John Bury is a feature of the production. The youthful performers are vigorous and energetic, and there are particularly good studies by Jill Booty as the university girl, and Wilfred Downing as one of the boxer's friends. Kenneth Farrington as the boxer, Bernard Hopkins as another of his friends, and Patricia Clapton, Norma Ronald and Pamela Ruddock as the other youngsters give lively support. *Myro.*

The Lady of the Manor

Dublin, Jan. 28.

New Lever presentation of three-act drama by Lea Goldberg, translated by T. Carmi from the Hebrew, with further adaptation by Carolyn Swift. Staged by Izzy Abrahami; setting, Izzy Abrahami with Brian Collins and Noel McMahon. Opened Jan. 28, '63, at Gate Theatre, Dublin; $1.50 top.

Michael Bond	Derek Young
Dr. Bone	Maura Keeley
Zahradsky	Fred Johnson
Lena	Juliet Tallow

The first European production of "The Lady of the Manor" was also the first local staging of an Israeli play, and not an auspicious event.

The melodrama is set in a castle in a central European country after World War II. The former owner, now caretaker of castle museum, has two unwelcome guests in a librarian from Israel, and a youth worker rounding up lost Jewish children for transfer to Israel. A storm and heavy dialog sets the atmosphere for the emergence from secret room of Jewish girl who had been hidden from the Nazis. Good dialog and thought emerge in the contest between the old aristocrat and the young Israelis, but they fail to give reality to the story.

The production is dull. Fred Johnson is as believable as the caretaker role allows. He has impressive restraint.

The younger players tend to overplay, with Juliet Tallow convincing as the girl who switches from hysteria to purposefulness. The translation may be partly responsible for the play's lack of credibility, but guest-stager Izzy Abrahami hasn't helped. *Mac.*

Rugantino

Rome, Jan. 22.

Garinei & Giovannini presentation of musical comedy in two acts, with book by Pietro Garinei and Sandro Giovannini, in collaboration with P. F. Campanile and Massimo Franciosa; music by Armando Trovajoli; lyrics by Garinei and Giovannini. Staged by Garinei and Giovannini; dance staging, Dania Krupska; scenery and costumes, Coltellacci. Stars Nino Manfredi, Lea Massari, Aldo Fabrizi; features Bice Valori, Toni Ucci, Fausto Tozzi, Marisa Solinas, Carlo delle Piane, Lando Fiorini, Roberto Paoletti, [illegible], Giorgio Fabretti. Opened Dec. 15, '62, at the Sistina Theatre, Rome. $7.50 top.

Rosetta	Lea Massari
Rugantino	Nino Manfredi
[illegible]	Fausto Tozzi
Eusebia	Bice Valori
Mastro Titta	Aldo Fabrizi
Bartolo	Toni Ucci
Nicolò	Carlo delle Piane
Gnocco	[illegible]
Galantuomo	Pino Ferrara
Ricercata	Fernando Vertina
Amerigo	Gabriella [illegible]
Count Ferranti	[illegible]
[illegible]	Lino [illegible]
Brigadiere	Willy Colombini
Caporale	[illegible]
Donna Maria Parolelli	Marisa Solinas
Barber	Giorgio Zolfanelli
[illegible]	Toni Ventura
[illegible]	Roberto Paoletti
Don Fulgenzio	Giorgio Fabretti
[illegible]	Lando Fiorini
Innamorato	Marcello Serafenzo
[illegible]	Luciana [illegible]
Cat Woman	[illegible]
Assunta	Augusto [illegible]
Gentleman	Angelo Perinet

Chorus: 21 dancers, eight singers.

Pietro Garinei and Sandro Giovannini have written their most ambitious musical comedy to date in "Rugantino," which marks another step forward in their quest for a pure form of musical comedy more akin to folk opera in the great "Porgy and Bess" tradition. Their success is even more hard-won in that "Rugantino" has a tragic ending which upsets the previous jocular mood but points a universal moral.

The previous hits of this unique writing-producing team indicate a guaranteed audience for this kind of quality fare. As with other already-exported G-G shows, this rates foreign attention.

Trimmed to the essential, "Rugantino" tells of an 1830 Roman wastrel, now a legendary figure hereabouts, who thrives on questionable expedients. Finally through an ironic twist, he is unjustly accused of murder, but accepts the sentence to prove his basic valor and manhood. There are plenty of satirical jabs, in plot and subplots, at current Italian manners and mores.

The text, in fairly tight Roman dialect of the times, has classic and poetic stature unusual for this type of show. It's also as saucy and uninhibited as the times are said to have been, though sometimes hard to follow, because of its points.

Performances are outstanding all along the line, from Nino Manfredi's versatile limning of the nuances of the difficult leading role, to Lea Massari's elegant and striking portrayal of the artists model, and Aldo Fabrizi's triumphant and ebullient return to the stage as the skirt-chasing city executioner. Bice Valori, Tony Ucci, Carlo delle Piane and others also give a comic lift.

Coltellacci's scenery and costumes are visually notable and functional. His mobile sets, built on two revolving stages, combine with the action to bring down the curtain only at ends of acts.

Armando Trovajoli's musical score is likewise functional, and marketable, and at times rises to the difficult task in some lilting such as his first act windup song or his catchy "I Have Nothing to Do." Broadway choreographer Dania Krupska has remarkably captured the Roman spirit and period in her dances, which are neatly integrated into the action.

The show is overlong, especially in the prison sequence. An unusual angle for Italy is the producers' deal with C.A.M. Records to have had both the album and the bound text on the market when the show opened. *Hawk.*

The Good Ship Walter Raleigh

Melbourne, Jan. 2.

Union Theatre Repertory Co. in association with the Australian Elizabethan Theatre Trust, presentation of musical comedy in two acts, with book by Reginald Livermore, music and lyrics by Paul Bailey. Staged by Peter Batey; settings, Anne Fraser; costumes, Betty Bruhl; additional choreography, Ernest Parham; musical director, Wendy Pomeroy; musical arrangements, Nelsone Tobin. Features Reginald Livermore, Patsy King. Opened Jan. 1, '63, at Union Theatre, Melbourne. $1.60 top.

Bob	James P. Lynch
Ben Nelson	Jeffrey Hodgson
Cookie	Edward Hepple
Lanny	Brian Hannan
Toad	Malcolm Robertson
Maggie	Stewart Weller
Sir Fletcher Fortinbras	Reginald Livermore
Josephine	Patsy King
Dora Dimple	Penelope Maguire
Dolly	Joy Mitchell
Rita	Elspeth Ballantyne
Florine	Judi Hooke

Piano, Val Morrisett; Drums, Clive Ogilvie.

Musical numbers: "Crew Song," "I'm Boarding the Ship," "When We Get to London," "We've a Feeling," "To the Jolly Rose," "Anthem," "Yearning," "Captain's Patter Song," "Mrs. Blackboard's Song," "Wouldn't It Be Great," "To Victory," "I'll Be the Woman if You'll Be the Man."

"The Good Ship Walter Raleigh" isn't intended to vie with conventional musical comedy, but probably derives more from the Gilbert and Sullivan style of comic opera. The book involves a late 19th century English warship whose captain smuggles his daughter aboard hidden in a grandfather clock. There are also three Aussie girl stowaways, handsome sailors, pirates in disguise and the familiar operetta-type elements.

The 26-year-old librettist, Reginald Livermore, who has previously shown promise as an Australian actor and director, has hereby also emerged as a writer. He has not surprisingly written himself the best part in the show as the Captain, and even proves a capable dancer.

Patsy King as the daughter, gives a deliciously polished performance, with an occasional hint of parodying Vivien Leigh. Judi Hooke is excellent as a lady pirate, and the rest of the cast are competent enough, as are the direction and choreography. The settings are not exceptional.

The music is pleasant, but not memorable, with "Wouldn't It Be Great" and "I'll Be the Woman If You'll Be the Man" having the most potential. A promotional gimmick is that programs have been printed as flags (Union Jack or Skull and Crossbones), attached to small flagstaffs. *Stan.*

Die Dame mit der Brille (The Lady With Glasses)

Zurich, Jan. 22.

Schauspielhaus Zurich presentation of three-act musical comedy with book by Robert Gilbert and Karl Suter, songs by Paul Burkhard. Staged by Suter; sets, Pierre Monnerat; musical direction, Rolf Langnese; technical direction, Ferdinand Lange; lighting, Walter Gross. Opened Jan. 20, '63, at the Schauspielhaus Zurich. $3 top.

Kalle	Peter Ehrlich
Martha	Valerie Steinmann
Humbert	Robert Tessen
Mathilde	Tonay Kueppers
[illegible]	Hans Schwab
[illegible]	Inge Bahr
Florabell	Traute Carlsen
Willi	Otto Mächtlinger
Meich	Paul Bühlmann
Dodemann	Hermann Brand
Anmut	Fred Tanner
Frau Mehlhaupt	Angelica Arndts
Postman	Erwin Maechler

It's doubtful if Swiss composer Paul Burkhard's latest musical comedy, "Die Dame mit der Brille" (The Lady With Glasses), will repeat the success of his "Fireworks" of several years back. The new show has a weak book and lacks songs of apparent hit potential. Even so, the music impresses as the work's best feature. The musical material is workable, listenable and even hummable in its best moments.

Due to the locale of Berlin in the wall-less era of the 20's, "Lady" appears to be restricted chiefly to German-speaking areas. The considerably less-than-inspired book will be a handicap internationally.

"Lady" is an intimate musicomedy, requiring barely two dozen players, including extras. It has two sets and a four-piece orchestra of two pianos, accordion and string bass. It also requires a cast of legit actors who can carry a tune, no more, including a leading man built like a wrestler and able to deliver a fairly plausible imitation of a wrestling match, and a leading lady able to look well in glasses. These requirements have been fulfilled to perfection by the Schauspielhaus production of the new musical.

The thin plot concerns two sisters meeting for the first time in 10 years. The homelier of the two has married a tavern-keeper and ex-wrestler who longs to get back in the ring. The attractive sister (with glasses) temporarily escapes from a dull life with her teacher-husband as she nearly succumbs to her brother-in-law's brawny charms.

The opening night audience reaction was favorable, perhaps chiefly due to husband's tuneful but undistinguished score and the Schauspielhaus performance staged in fast-paced, inventive style by coauthor Karl Suter, with a valuable assist from Pierre Monnerat's colorful sets and Rolf Langnese's firm-handed musical direction.

In the title role, Tonay Kueppers combines looks and personality with a pleasant singing voice. As the wrestler, Peter Ehrlich is perfectly cast and dominates the stage. Vet actress Traute Carlsen gives a gem portrayal of a whacky ex-dancer. *Mezo.*

Culture Makes Strange Politics

Republicans Introduce Senate and House Bills To Revise Int'l Exchange Setup—What's That Mean?

Washington, Feb. 5.

Sen. Karl Mundt has added a political twist to the early round maneuvering over revisions of the cultural exchange program. The North Dakota Republican introduced a bill identical to a measure tossed into the hopper by Rep. William Widnall (R-N.J.).

The Mundt bill, like the Widnall bill, would implement recommendations for the cultural exchange program made in a special report to the State Dept. by Roy Larsen, Time-Life exec, and Glenn Wolfe, State Dept. career official.

The Larsen-Wolfe report and the Widnall and Mundt bills all call for more State Dept. control over exchange performers through a revitalized Advisory Committee on the Arts, and would eliminate the American National Theatre & Academy from the operation. The Widnall-Mundt bills also propose arts competitions and centers for international cultural interchanges, such as the one at the Univ. of Hawaii.

Mundt also introduced a separate bill to establish an interdepartmental committee "to promote economy and efficiency" in cultural exchanges. That raises the question of the significance of two Republicans introducing legislation to bolster recommendations made to a Democratic Administration. Three courses remain open to the State Dept. if and when it implements recommendations of the Larsen-Wolfe report:

1. It can make most of the advised changes through administrative action.

2. It can endorse provisions of the Mundt-Widnall bill.

3. It can send its own recommendations for legislation to Congress. If the latter course were taken, the proposed legislation would be handled by J. William Fulbright (D-Ark.), chairman of the Committee, and Thomas Morgan (D-Pa.), chairman of the House Foreign Affairs Committee.

Mundt introduced his measure on the 15th anniversary of the Smith-Mundt Act, which established the U.S. Information Agency. That probably was more than coincidence and may have import in Congressional action on cultural exchanges. Mundt, in the past, has always backed the cause of the USIA over the State Dept. in handling cultural exchanges.

With this probable accession to the Foreign Relations Committee, the North Dakotan will meet head on with Fulbright, who has always favored State Dept. administration over cultural exchanges. The next developments rest with the Administration and the State Dept. When the latter tips its hand, a clearer picture of the future of cultural exchanges may be possible.

Producers Keeping Busy Consulting Geo. Abbott

Harold Prince, producer of the hit Broadway musical, "A Funny Thing Happened on the Way to the Forum," planed to Europe yesterday (Tues.) after a brief holiday in Puerto Rico. He'll arrange for London and Paris productions of "Forum," prior to returning to New York for the start of rehearsals next Monday (11) of "She Loves Me," which he's directing and coproducing.

Before visiting Puerto Rico, the producer stopped off in Miami Beach to confer with George Abbott, who'll recreate his staging of the Broadway edition of "Forum" on the West End. The London production is scheduled for next fall.

Daniel Hollywood, coproducer of the Broadway production of "Never Too Late," also staged by Abbott, left New York yesterday to meet with the director in Miami Beach to discuss plans for an upcoming London presentation of the comedy.

It's understood that Abbott will not repeat his "Never" staging for London.

Montreal's McGill Univ. Offers 'Something' Revue

Montreal, Feb. 5.

"Something for Nothing," this year's edition of the annual "Red and White Revue" series by McGill Univ. students, opens next Thursday night (7) for a seven-performance (evenings only) engagement at Moyse Hall, on the campus. Glenn Gibson, a pro singer-dancer, is staging the show and Eve Coupland, a fourth-year student and also a pro performer, is doing the choreography.

The "R & W Revue" series started in 1898, and one of the editions of several seasons ago, "My Fur Lady," was successful enough to play a Canadian tour.

San Remo

Continued from page 1

only 11 are being brought over the debut date in Washington's Constitution Hall March 20, followed by Carnegie Hall, N.Y., the ensuing evening, to a $10 top. Gino Mescoli, Italian composer-conductor, will baton the U.S.-recruited orchestra backing the 11 Italo competitors.

Among them this year is Anna Rannelli, an Italian thrush, who is also this year's Miss Europe. Maestro Mescoli is known on this side via his Vesuvius (MGM) recordings, his hometown (Milan) diskery label is Phonocolor. Luciano Tajoli, Arturo Testa, Tulio Pane, Wanda Romanelli and Johnny Lacommare are among other San Remo competitors coming over for the U.S. tour.

N.Y. Journal American's Frank Coniff is accompanying Alberti to San Remo today (Wed.) to cover the event.

Non-West End Theatres To Have Info Service

London, Feb. 5.

The London Playgoers' Club is planning an information service for patrons of non-West End theatres. The telephone-answering bureau will answer inquiries about boxoffice prices, ticket availabilities, performance schedules, transportation facilities, convenient restaurants, etc., for member theatres. Such questions as "where is the theatre, can I park nearby, how do I visit the theatre by public transport, can I get a meal nearby, what are the prices of seats, when do new productions open?," can often deter the keenest playgoer.

The project, called "Theatre Perimeter," will represent the Royal Court Theatre, the Mermaid, Theatre Royal in Stratford, East London; the Lyric, Hammersmith; the Richmond Theatre, the Royal Windsor, Croydon Ashcroft and Unity Theatre. So far, 16 houses have agreed to participate in the scheme.

In addition, Peter Bridge has offered to stage a preview performance of his forthcoming West End production, "Stephen D.," at which the plans of "Theatre Perimeter" can be fully outlined.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. The information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from respective parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer, Stuart Ostrow c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1030. The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified, business man with heart, must sing; politician, mature, colorful, tenor, comedian, sympathetic character, must sing; district attorney, irascible but human, comedian, incompetent psychologist, man, distinguished-looking, educated, tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, sings; two men and three women, 40-60, pleasant looking, song-dance-act well. Mail photos and resume to Michael Shurtleff and Alan Shayne, room 708, at above address. Do not phone or visit. Appointments from photos and resumes received.

OFF-BROADWAY

"Life is a Dream" (D). Producers, John Ben Traver & Laurence Goldstein (16 E. 8th St., N.Y.; room 4R, GR 3-4844). Available parts: man, elderly, regal, strong, mystical; man, 20-25, regal, wide singing voice range; man, 20-25, noble, proud; elderly minister, kindly, philosophical, character comedian, servant; femme, early 30s, attractive, voluptuous, proud, strong; plus assorted extras for non-speaking and non-union parts. Casting through agents and interviews. Mail photos and resumes to Traver, at the above address, for appointment. Producers also interested in jugglers, minstrels and specialty dancers for special acts not directly part of the play. Do not phone or visit.

"Life" (D). Producers, Gene Dinarnary & Jane Gilliland (25 E. 10th St., N.Y.). Production takes place in the Elizabethan period. Parts available for a leading man, mid 30s, flamboyant aristocrat, eleven men in their mid 30s to play court members and two women, mid 30s. Mail photos and resume to producers at above address. Do not phone or visit.

"Promise" (R). Producer, Theodore J. Flicker (154 Bleecker St., N.Y. 12, N.Y.; LF 3-8080). Available parts for actors and actresses experienced in improvisational theatre. Mail photos and resumes to producer at the above address. Do not phone or visit.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (30 E. 60th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 808 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with rehearsals to start in early June and to play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit.

"Porgy And Bess" (MD). Producers, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

OUT OF TOWN

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N.Y.; WA 9-6306). Three companies of this children's show are being formed to play in Philadelphia, Boston, Washington D.C. Seeking actors and actresses experienced in improvisational theatre. Contact producer at the above number for interview.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze c/o theatre, Boiling Springs, Pa.; managing director, Richard N. Gage. The 15th season of 30 weeks to start early in April. Using a full Equity company plus a paid junior staff of five men and three femmes. Mail photos and resumes to managing director c/o Julien Williams at Marge Kerr Agency (321 E. 50th St., N.Y.) for appointment.

CINCINNATI

Playhouse in the Park. Producer, Brooks Jones (244 E. 60th St., N.Y.; MU 8-2100). Equity resident drama company. Auditions by appointment only today (Wed.) and tomorrow (Thurs.), for male and femme Equity drama performers. Mail photos and resume to producer at above address. No duplicates.

OVERSEAS

WEST BERLIN

"Annie Get Your Gun" (MC). Producer, Lars Schmidt c/o Plaza Hotel, Fifth Ave. & 59th St., N.Y.; PL 9-3000. German language production. Available part for an actor to play the character of Frank Butler, must have enough knowledge of German to be able to learn the part by the fall. Production to open in West Berlin in the fall, the producer is in town the week of Feb. 4. Apply through agents only.

Television

"Bachelor Game" (C). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Available parts: leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy; leading lady, sharp, shrewd, humorous, very likable; man, about 50, business manager, nervous but likable. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708 c/o the above address. Do not phone or visit.

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking actors and actresses of all types and ages as extras. Also using SAG members as extras. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708, at the above address. Mark envelope, "Extra." No duplicates. Do not phone or visit.

Films

"Pool Killer" (D). Producer, Ely Landau (Time & Life Bldg., 51st St. & Ave. of Americas, N.Y.; LT 1-3000). Post Civil War period. Parts available for a boy, 9-12, Huckleberry Finn type and a girl. Mail photos and resumes to the above address.

Cabaret

SPRINGFIELD, ILL.

Champagne Cabaret Theatre (Rep). Producer-director William F. Muller (c/o Hotel Abraham Lincoln, Springfield, Ill.). Will job in actors from Chicago and St. Louis, non-Equity but pay Equity Cafe Theatre scale. Need ingenues, young leading men and character women. Season of 16 weeks to start in mid-May. Plays set are "Goodbye Charlie," "Lullaby," "A Play For Mary" and "Private Lives," presented weekends. Mail photos and resumes to producer at above address. Auditions to be held in Chicago and St. Louis early in March.

Soviet Beatniks

Continued from page 1

are all in their twenties, all wear sweaters, non-matching coat and pants, and scarves in place of ties. This proves, say the Russians, that they are collegiate-type characters. They carry no props, no scenery, nothing but a table. They recite their poetry and they are available for interviews—on condition that the questions are submitted in advance.

One such, Andrei Voznesenski appeared here and was booked for one night into the Vieux Colombier Theatre. Night off for the current play at the theatre and the act was permitted to stay put. Which provided a fine bit of unexpected and unstated irony, since the set is one for a play by Paul Claudel, fervent Catholic, whose works are banned in Russia.

New Groups Scheduled For Wiesbaden Festival

Wiesbaden, Feb. 5.

Since the critics, and audiences too, have been rather harsh on the "repeat" guests at one of Europe's top musical and theatre events, the Wiesbaden May Festival, the new general manager has scheduled some new performances for the 1963 Fest.

The Belgrade and Palermo Operas, which were not considered especially outstanding recently will not show up this year. Instead, the festival will offer the opera of the National Theatre of Prague, the ballet of the Polish National Theatre in Warsaw, the ballet of the Swiss City Theatre of Basel, and the opera of the Theatre Royal de la Monnaie in Brussels. All these groups have not been previously presented here.

Dr. Claus Helmut Drese, general manager of the Wiesbaden city stages, disclosed that the event will open May 2.

Louis A. Lotito, president of City Playhouses and vice-president of the Producers Theatre, is vacationing in Boca Raton, Fla.

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New York Times: [illegible]

New York Herald Tribune: [illegible]

Literati

Schiddel's Col Sale

Irving Brisbin will produce the Columbia Pictures filmization of Edmund Schiddel's just published new novel, "Scandal's Child" (Simon & Schuster).

It's his second straight book sale. Previous novel, "The Devil in Bucks County," was bought by Warners.

To Review The Reviewers

Gerald Walker, freelancer and former president of the Society of Magazine Writers in N. Y., has been appointed book columnist for the monthly Cavalier. He'll include author interviews, trend analyses, reviews of other reviewers and a general pulse-reading of matters literary. Walker has handled book reviewing for N. Y. Times Book Supplement, Cosmo, Saturday Review and other periodicals.

Mrs. Walker is the actress Greta Marason.

'How To Win In Politics'

Newly established Confederate House Press has bought out its first book, "How to Win in Politics," by John Bosworth, state editor of The Meridian Star. Priced at $5, it is called "a political Bible for the candidate who wants to win." It advises both newcomers and old pros how to get elected and stay in office and contains an analysis of the trend in the last election.

Bosworth is the author of a number of songs.

Johnson's New Beat

Bob Johnson, long time tv editor and columnist of the Memphis Press-Scimitar, Scripps-Howard p.m. daily, was boosted to a higher post by editor in chief Charlie Schneider. Johnson has exited his tv beat to author a new daily pillar titled "Good Evening." The new column gives Johnson broader scope. Column is catching on with Johnson's strong readership. It will be a five-a-week stint and is spotted on the feature section page.

Medical Reporting Awards

Nominations will be accepted until March 1 for the fourth annual Empire State Awards for Excellence in Medical Reporting, jointly sponsored by the Medical Society of the State of New York and the yearly Health Conference Inc., on behalf of the State Department of Health.

Two awards will be presented this year: $500 to a reporter working for a newspaper with 50,000 or more circulation, another $500 to a reporter employed by a newspaper under 50,000 circulation. Additionally, any newspaper published in New York State may be nominated for a public service award in medical reporting.

CHATTER

Germany's beautiful and always-newsworthy Soraya, ex-wife of the Shah of Iran, has been asked by the Duesseldorf tabloid "Neue Welt Am Sonnabend" (New World On Saturday) to write a weekly gossip column.

David McKay bringing out Enid A. Haupt's "The Seventeen Book of Etiquette and Entertaining" Feb. 25. Tome is a guide book for teenagers.

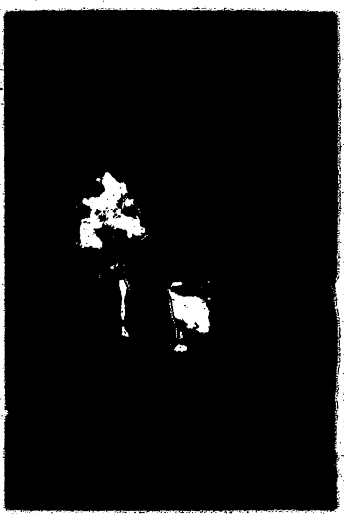
It's the fifth book based on CBS News programming.

Sherman A. Gessert, Jr., of The Journal Company photo department, was named "Press Photographer of the Year," by Wisconsin Photographers' Assn. He nabbed nine awards. Albert Treml, on staff of WFRV-TV, Green Bay, Wis., was tagged "Newsreel Photographer of the Year."

Orion A. Mather, 80, former financial editor of the Chicago Tribune, died Jan. 23 in Miami Beach, Fla.

Ollie Reeves, 73, poet laureate of Georgia and an Atlanta Constitution columnist, died Jan. 23 in Atlanta of injuries sustained in an auto accident last October.

Lynn Heinzerling, Pulitzer prize-winning newspaperman who recently was named chief of the Ohio Bureau of the Associated Press in Columbus, will receive an honorary degree from Ohio Wesleyan University, Delaware, O., on Feb. 15. He is a 1929 alumnus.



WELLS RICHARDSON

WALTER KERR once featured WELLS RICHARDSON'S name in a Sunday article. ANTHONY WEST currently stars it in the theatre section of the new national magazine "SHOW."

MR. WEST reviews unfavorably, but not too unkindly, David Ross' recent production of "THE CHERRY ORCHARD." Toward the end of a brilliant analysis of the various factors underlying its premature closing he writes: "... WELLS RICHARDSON'S FIRS is quite perfect, however, and Lelia Berry is a touching and appealing Anya ..."

'Beyond the Fringe'

Continued from page 68

London presentation climbed from $882 to $1,540 for the original four-man crew now appearing in the Broadway production. As writers of the revue, the four also share in royalties, which have ranged from approximately $500 to about $800 weekly on the London production. The four writer-performers are Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore.

The replacement London cast took over at a combined salary of $854. Also included in the weekly nut on the London production is rental of $700, orchestra payments which went up from $123 to $186, management and front-of-the-house expenses in the area of $500-$800, and advertising-printing costs averaging $175, but going as high as $900 some weeks.

"Fringe," produced in London by William Donaldson and Donald Albery, by arrangement with Anna Deere Wiman, opened May 10, 1961 at the Fortune and moved into the black during its fifth week. Eleanor Fazan staged the West End production. Direction of the Broadway presentation was handled by Alexander H. Cohen, who's presenting the revue in the U.S. by arrangement with Donaldson and Albery.

Australian Shows

(Week Ended Feb. 2)
(Figures denote opening dates)

ADELAIDE
My Fair Lady, Her Maj. (2-2-63).

BRISBANE
Student Prince, Her Maj. (1-28-63).

MELBOURNE
Carnival, Her Majesty's (10-10-62).
[illegible], Russell St. (10-30-62).
King and I, Princess (12-26-62).
[illegible], St. Martins (1-24-63).
[illegible], Emerald Hill (12-13-62).
Minstrels, Tivoli (10-5-62).
Shot in the Dark, Comedy (2-2-63).

PERTH
Australian Ballet, Her Maj. (1-30-63).
Man All Seasons, Playhouse (1-17-63).

SYDNEY
Between 2 Thieves, Ensemble (1-18-63).
Cherry Orchard, Old Tote (2-2-63).
[illegible], Independent (12-10-62).
[illegible], Phillip (2-1-63).
[illegible], Her Maj. (2-2-63).
Sound of Music, Tivoli (9-26-62).
Women in Gowns, Royal (12-26-62).

Scheduled B'way Preems

Andorra, Biltmore (2-9-63).
Photo Finish, Atkinson (2-12-63).
Wonderful Town, Center (2-13-63).
Lorenzo, Plymouth (2-14-63).
Marathon, Lyceum (2-18-63).
Oklahoma, Center (2-27-63).
Dear Me, Music Box (3-2-63).
Hot Act, Cort (3-7-63).
[illegible], Broadway (3-8-63).
Too True, 54th St. (3-18-63).
Sober Laughing, Helen (3-13-63).
Hot Spot, Majestic (3-21-63).
Mother Courage, Beck (3-28-63).
The Living, O'Neill (4-23-63).
Sophie, Winter Garden (4-7-63).

'Camelot,' 'Succeed' On Coast CLO Schedule

San Francisco, Feb. 5.

A revival of "Carousel" will open the San Francisco Civic Light Opera season April 22 at the Curran Theatre. Its seven-week run will be followed by "How to Succeed in Business Without Really Trying", also at the Curran, and then "Camelot", opening June 17 at the Opera House. The fourth production has not been announced by general director Edwin Lester.

The "Camelot" booking means that the Royal Ballet will have to skip Frisco on its transcontinental summer tour, because of a lack of a suitable house. The dance troupe will detour to Seattle and Vancouver instead of playing here.

Same Shows for L.A.

Los Angeles, Feb. 5.

"Carousel," previously presented in 1953, will be the third production of the Los Angeles Civic Light Opera's 26th season, which starts April 15 with "Camelot."

The Rodgers and Hammerstein musical opens June 10 as the second offering of season, to be followed by "How To Succeed in Business Without Really Trying." The fourth entry is still to be set.

Join Barter Staff

Abingdon, Va., Feb. 5.

John Caldwell, an actor, producer, author and former director of the drama program of the Univ. of South Florida, will be associate producer of the Barter Theatre, which this year started year-round operation.

Robert Clark is the new press-agent, succeeding Greg Taylor.

Touring Shows

(Figures cover Feb. 3-16)

Camelot—Fisher, Det. (Feb. 4-16).
Carnival—Shubert, Chi (Feb. 4-16).
Carnival (bus-truck)—split week stands (Feb. 3-16).
Dear Me the Sky Is Falling (tryout)—Locust, Philly (Feb. 4-16).
Have I Got a Girl for You (tryout)—Biltmore, L.A. (Feb. 4-9); Shubert, New Haven (Feb. 14-16).
Hot Spot (tryout)—National, Wash. (Feb. 4-16).
How to Succeed in Business Without Really Trying (2d Co.)—Hanna, Cleve. (Feb. 4-16).
I Can Get It for You Wholesale—Split-week stands (Feb. 4-9); Pabst, Milwaukee (Feb. 11-16).
Lorenzo (tryout)—Shubert, Boston (Feb. 4-9; moves to N.Y.).
Mary, Mary (2d Co.)—Blackstone, Chi (Feb. 4-16).
Mary, Mary (bus-truck)—Split week stands (Feb. 4-9); Civic, N.O. (Feb. 11-16).
Mary, Mary (4th Co.)—Forrest, Philly (Feb. 4-16).
Milk and Honey—Shubert, Philly (Feb. 4-16).
My Fair Lady (bus-truck)—Century, Buffalo (Feb. 4-9); Rivoli, Toledo (Feb. 11-16).
Paloma Toca Taft, Cincy (Feb. 4-9); Memorial, Dayton (Feb. 11-16).
Photo Finish (tryout)—Colonial, Boston (Feb. 4-9; moves to N.Y.).
Program for Two Players (bus-truck)—Split week stands (Feb. 3-9); Shubert, Boston (Feb. 11-16).
Hot Act (tryout)—Wilbur, Boston (Feb. 13-16).
Shot in the Dark—American, St. L. (Feb. 4-16).
Shot in the Dark (bus-truck)—Split week stands (Feb. 4-16).
Sound of Music (2d Co.)—Penn, Pitt (Feb. 4-16).
Sound of Music (bus-truck)—Music Hall, Houston (Feb. 3-9); Split week stands (Feb. 11-16).
Take Her, She's Mine—Shubert, Cincy (Feb. 4-9); Orpheum, Mpls. (Feb. 11-16).
Tovarich (tryout)—Erlanger, Philly (Feb. 4-9); Colonial, Boston (Feb. 12-16).

LONDON SHOWS

(Figures denote opening dates)

Bed Sitting Room, Mermaid (1-31-63).
Beyond Fringe, Fortune (5-10-61).
[illegible], Adelphi (2-5-63).
[illegible], Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
[illegible], Vaudeville (4-27-60).
[illegible], Prince Charles (10-26-62).
[illegible], Comedy (1-24-63).
Gentleman Prefer, Strand (8-20-62).
High St., China, Royal E. (1-17-63).
Jackie Jumper, Royal Ct. (2-1-63).
[illegible], Her Majesty's (8-17-62).
Minstrels, Vic. Palace (8-25-62).
[illegible], Criterion (1-8-63).
[illegible], Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-62).
My Fair Lady, Drury Lane (4-30-58).
Next Time, New Arts (1-30-63).
[illegible], New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Out of Bounds, Wyndham's (11-8-62).
Policy Murder, Duke York's (11-7-62).
Private Public, Globe (5-10-62).
Puss in Boots, Palladium (12-20-62).
Rag Trade, Piccadilly (12-18-62).
Rattle of Man, [illegible] (6-19-62).
Repertory, Lyric Hammersmith (1-24-63).
Repertory, Aldwych (12-13-62).
Rule of Three, Duchess (12-20-62).
Semi-Detached, Saville (12-5-62).
[illegible], Lyric (2-9-63).
Sound of Music, Palace (5-18-61).
[illegible], Westminster (12-19-62).
Three of Hearts, New Arts (12-27-62).
Tulip Tree, Haymarket (11-29-62).

CLOSED

Breaking Point, Lyric (9-5-62), closed last Saturday (2) after 175 performances.

SCHEDULED OPENINGS

[illegible], Phoenix (2-7-63).
Carnival, Lyric (2-8-63).
[illegible], St. Martin's (2-12-63).
How Are You, Vaudeville (2-19-63).
[illegible], Savoy (2-20-63).
Mary, Mary, Queens (2-27-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).

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Broadway

B. G. Kranze, v.p. of Cinerama, in Lenox Hill Hospital for a gall-bladder operation.

Daniel Blum, editor of Theatre World Annual, is back at his New York residence after a stay in Mt. Sinai Hospital, N.Y., due to a stroke.

Louis Nizer, New York attorney and author of the recent bestseller, "My Life in Court," guest speaker Thursday night (7) at Albany Law School auditorium, in the Justice Robert Jackson lecture series.

Pianist Gina Bachauer and violinist Isaac Stern gave a joint recital recently for the benefit of the Israeli Philharmonic Orchestra Pension Fund. The evening netted 7,000 Pound Sterling ($19,600).

Doubleday will publish a tome called "Conquest" based on the CBS News tv sci-fier series of the same moniker. It was written by David Vinen, will hit the stands this week under a license from CBS Films, which handles the CBS Inc. merchandising.

Show biz-ites and others in allied fields recently added to the board of directors of the N.Y. World's Fair 1964-65 Corp. include Dr. Elmer W. Engstrom, RCA prexy; Arlene Francis; William D. Fugazy, the travel agency exec; Leonard H. Goldenson, AB-PT president; Alan J. Gould, of AP; Mrs. Denny Griswold, of Public Relations News; William I. Nichols, ed-publisher of This Week; industrialist Floyd Odlum; Robert W. Sarnoff, board chairman of NBC; and David A. (Sonny) Werblin, president of MCA-TV.

Palm Springs

By A. P. Scully
(Tel 324-1828)

Billie Dove Kenaston back to party-throwing.

Jerry Riley returned as p.a. for ChiChi. Also handling Ranch Club.

Former U.S. Atty. Gen. T. Arnold, show biz buff, hospitalized with heart attack.

Ike and Mamie caught Nora Swinburne and Walter Fitzgerald in "Music at Midnight" in its split week at the Plaza.

Harry Kurtz, old Fox check-signer for Tom Mix, Buck Jones, Theda Bara, Carole Lombard and Will Rogers, retired to Sun City.

Harpo Marx doing benefits in N.Y., Memphis, Seattle and Portland before retiring for good. Claims he only talked twice as a performer in 50 years.

New microwave station costing $750,000 now serves both cable and translator tv viewers. Projects from Santa Rosa Mountain 7,300 feet above desert floor.

Rita Hayworth queened the Rodeo parade. Claimed she could ride but didn't know how to get off. Loren Greene of "Bonanza," Leslie Nielson of "New Breed" and Edna Skinner of "Mr. Ed" also paraded. Drew 40,000.

B'way Jr.

By Walter Winchell

Oscar Fraley, UPI sports ace, completed next book, "The Story of Elliot Ness." Fraley's "Untouchables" book dealt only with the four years Ness served Uncle Sam as Capone's nemesis.

Georgia Brown, leading femme of "Oliver," also leading the parade for Stage-Door Johns. She's a "Swinger."

Irving Hoffman to Montreal to get away from N.Y. shivers.

Hedda Hopper's new book returns the compliment to her needlers. Her Elsa Maxwell notes are Oy-Gevalt.

Bert Lahr's show "Beauty Part" reportedly has more backstage brawls than any show in town.

Jackie Gleason and Whitey Ford (N.Y. Yankees star pitcher) were arguing about golf at Toots' place. "You couldn't break ninety," heckled Gleason, "if you were locked in a china closet."

Those Northeast Airlines-Miami Beach gimmicks on an doll the air are from the brains of Joe Ronan, ex-TWA press chief.

Warren Beatty gave Arnold Reuben a big free ad at a midtown place where the alleged service irked him. "I wanted to go to Reuben's anyway," he yelled, leaving.

Seymour Mayer promoted to the very high brackets at MGM landed on the UPI wires. Mayer is popular all over the world where they buy U.S. movies. He's been selling them (in person) everywhere but Red China and Russia for 30 years.

20th Century-Fox insiders say Richard Zanuck will run that studio. Papa will spend most of the time abroad where the livin' is easier.

"40 Pounds of Trouble," which revolves about a tot and gamblers is practically the twin of Runyon's "Little Miss Marker."

Metropolitan Daily (our column outlet during the N.Y. newspaper strike) reports that circ increased "12 to 15,000" daily despite the snow, sleet and slush.

Observation: The Copa, we think, is the only night club in the Land that doesn't bill its stars out front. The star is The Copa.

St. Moritz Hotel newsstand displays Variety alongside leading gazettes. Joe Ross of "Car 54" and Sam Levene usually first customers.

Paris

By Gene Moskowitz
(66 Ave Beleau; SUF 5830)

Soviet soprano Galina Vishnevskaya did a recital at the big Salle Pleyel.

Charles Chaplin's "The Gold Rush" and "Chaplin Revue" at two arty houses.

Rock-and-roll singer, Johnny Hallyday already waxed in effigy at Musee Grevin.

Italo actress Stefania Sandrelli into French pic, "Les Vierges" (The Virgins), being directed by Jean-Pierre Mocky.

Robert Hossein to direct and star in a new play, "Day of Glory," by himself and Frederic Dard, at the Antoine later this season.

Chatelet goes off the operetta standard in April to present that old standby play, "L'Aiglon" (The Young Eagle), with Pierre Vaneck.

A highbrow monthly tele magazine, Cahiers De La Television, bows this month with Suzanne Warms and Roger Stephane as editors.

Homage to the late actor Louis Jouvet is being given at the nationalized Theatre De France, with many stars doing bits from the plays that made him famous.

One-man legiter, "Diary of a Madman," adapted from Nicolai Gogol story, will be filmed by Georges Franju. Stage actor Roger Coggio repeats the role for the pic.

Three-year-old production on the film milieu, "Le Panier A Crabes" (The Crab Basket), directed and produced by Joseph Lisbona, taken for the U.S. where it will open in March as "The New Wave Story."

Medrano Circus reportedly taken over by the Bouglione Bros. which owns the Cirque D'Hiver. Jerome Medrano exists this week but it will go on being a circus and retain his name for some time yet.

Mpls.-St. Paul

By Bob Rees
(2308 Kenwood Parkway, 374-4015)

Circuit owner Bennie Berger and frau vacationing in Hawaii for month.

"Ice Capades" to hold auditions for ballet and star positions at St. Paul Auditorium Friday (8).

Sir Tyrone Guthrie gave address on "Importance of Theatre in the Community" at Macalester College, St. Paul, last week.

Fourth Minneapolis Theatre Guild offering "Take Her, She's Mine" opens week's run at Orpheum Theatre, Monday (11).

Wilbur Elston, Minneapolis Star & Tribune editorial editor since 1956, left the John Cowles papers Friday to join the Detroit News.

Patrice Munsel and Robert Wright star in St. Paul Civic Opera offering of "Merry Widow" in St. Paul Auditorium Feb. 11-17.

Old Log Theatre, Equity stock company, held over "Come Blow Your Horn" two more weeks, delaying preem of "Rhinoceros" until Feb. 14.

Gene Rains Quartet bows out at White House Saturday (9). Suburban Minneapolis nitery advertises "Hard boiled eggs one cent, cocktails slightly higher" in its new Cock 'n' Bull Room.

First thing Steve Allen did when he arrived in St. Paul last week to take part in the Winter Carnival and to tape his CBS-TV show was to go to the Minneapolis Shriners' Hospital for Crippled Children to entertain the small-fry.

London

(HYde Park 4561/2/3)

Australian actor Alan Scott came into town from Rome.

EMI tossed a press party for Brian Hyland, who is in town for a U.K. tour.

Show biz visitors in from the U.S. include Stephanie Powers, Billy de Wolfe, Betsy Blair and Richard Rosenberg.

Jack le Vien in from Paris, where he had been having further talks with the Duke of Windsor on his upcoming tele series.

Taking advantage of a hiatus in production of "The Victors," producer-director Carl Foreman spent a week in Israel.

Pye Records topper Louis Benjamin planing to Hollywood next weekend for talks with Stateside affiliates.

Kenneth Rive, Gala Films topper, who returned a fortnight ago from New York, spent a week in Paris on a product prowl.

Elizabeth Taylor, now filming at Metro British studios, intends to establish permanent residence in London, and is househunting.

Ray Martine, who has made a name as a pub entertainer, made his West End cabaret bow last night (Tues.) at the Establishment.

A newly-formed instrumental group, known as the Thunderbolts, opened at the Stage Door last Monday (4). It's under the leadership of Teddy Wadmore.

New Metro prexy Robert H. O'Brien and Maurice "Red" Silverstein, the company's newly appointed international topper, due in from America.

Carroll Baker had to cancel out of a press reception planned by ABC-TV because of a throat infection. Lou Lewis, Warner Pathe's managing director, presided at company's end of convention dinner at Claridges.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Marty Goldberg, maitre d' at Dunes Persian Room, says Frederic Apcar's "Vive Les Girls," French import rudie, has set a new crowd turnaway record.

Coral Kent is new chirp with Johnny Lamonte group at Silver Slipper lounge.

Hy Gardner in town doing some videotape interviews, ditto Earl Wilson.

Betty Reilly's next Strip gig will be at the Dunes lounge, March 21.

Marty Rackin, Jack Karp and Ross Hunter among those in for the Debbie Reynolds Riviera show.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; Locust 4-4848)

Bill Honney booked Vaughn Meader for an appearance at Union League.

"How the West Was Won," Cinerama epic, to begin hardticket engagement at Boyd Theatre on March 7.

Jimmy Darren will break in his new nitery act at Sciolla's, in June, and plans to debut at the Sands, Las Vegas, in the fall.

Leopold Stokowski to lecture on "Making of An Orchestra," under the auspices of the Friends of Music of Bryn Mawr, in college's Goodhart Hall this week.

Pianist-composed Charles Swier (Queen Mary Room) cleffing score for the Drama Guild's production of Bertold Brecht's "A Man's a Man." Angel Records' local rep John Carpenter will play the lead.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479-316)

Limelighters, vocal trio, due in for a RAI-TV guest stint.

Paul Anka skies in for tele special and video appearance on RAI's "Studio One," per RCA.

Renato Castellani wound direction chores on "Crazy Sea" (Vides), with Gina Lollobrigida and J. P. Belmondo.

Monica Vitti in her first RAI-TV appearance in some time, before starting new Michelangelo Antonioni pic, "Blue and Green."

Giorgio Dickmann, Italo rep for Samuel Bronston, to Madrid to confer with Frank Capra on "Those Were the Days," John Wayne starrer.

Rod Steiger to Naples to co-lo-stiona on Galatea's "Le Mani sulla Citta" (The Hands on the City), with Francesco Rosi directing.

Ennio DeConcini to Moscow to set details on "Italiani Brava Gente" (Coronet-Galatea), which Giuseppe DeSantis directs there this year, as Italo-Russian coproduction.

In-an-out: Claude Rich, Monique Zelmand, Bernard Noel, in to stage Jean Anouilh play; Jerome Kilty back from Moscow; Vincent Price doing the art galleries here between pic stints; Patricia Starke, Kathy Dunn, Julie Hopkins; Madeleine Lebeau at Residence Palace; Henry Wright, Yank singer, in RAI-TV stint; and Rod Taylor arrived.

Cleveland

By Glenn C. Pullen
(SPring 7-4230)

Nick LaConti, whose downtown Copa Club was closed by fire, remodeling it on larger scale for reopening.

Leo Frank, whose Leo's Casino burned down, became entertainment contractor and adviser for Music Box nitery.

Dave Brunswick elected Chief Barker of Cleveland Variety Club. Lewis Horwitz is new first assistant barker; Sam Oshry, second assistant; Judd Spiegle, treasurer; Nat Barach, secretary.

Max Mink, managing director of Palace Theatre, joined grandfather club when a baby-boy [illegible] ntly born to his son Allen [illegible] s wife. Offspring named [illegible] bert Mink by father in [illegible] ob Hope, close friend.

[illegible] Zack's Signet Players [illegible] "Once Upon a Mattress" as their next musical at Hanna week of March 11.

George Szell, conductor of Cleveland Symphony, batoned it in waltzes for dancing socialites in Hotel Sheraton-Cleveland's new ballroom.

John Cromwell, Hollywood director and husband of Ruth Nelson, guest-directing her "Aspern Papers" in play House's Drury Theatre opening.

Al Sirat Grotto staging its 34th annual indoor circus in civic auditorium Feb. 14 for 10 days, for benefit of American Cancer Society.

Berlin

By Hans Hoehn
(783364)

Eddie Constantine came to Berlin for recording sessions.

Series of local jazz concerts was continued by Sonny Rollins and his crew.

Will Meisel, local song and operetta composer, decorated with the Federal Cross of Merit.

Number of West German tv set owners totaled 7,200,000, according to statistics as of last Jan. 1.

Local Senate authorized SFB (Station Free Berlin) to start a third tele program starting April 1.

Sammy Davis Jr. here on a two-day quickie. He did his stint (ballad singer) in Kurt Ulrich's remake of "Three Penny Opera."

Charles Ford, French film historian, held a lecture on the French postwar film on the occasion of opening for Cine-Club here.

Latest addition to local theatre scene is Schauspielhaus Hansa which opened with Ladislas Fodor's "Europe and the Bull."

This year's German Song Festival will have its finale June 15 at Baden-Baden. Around 207 songs participated in the prelims.

On the occasion of his 60th birthday, Professor Boris Blacher, opera composer and director of Hochschool of Music here, received the Richard Strauss Medal.

Sonja Ziemann took over the Eliza role in the local production of "My Fair Lady." Miss Ziemann, incidentally, is known to U.S. picturegoers via Universal's "Secret Ways."

Cinerama's "How the West Was Won" (MGM) has been declared particularly worthy by West German Film Classification Board. Distinction means considerable tax relief.

When Anatole Litvak paid Berlin a visit four weeks ago, he observed a special jubilee. Exactly 30 years ago, he directed in Berlin his first feature, "Dolly," starring Dolly Haas.

Two more Carl Sternheim revivals by local theatres. Schlosspark Theatre preemed "The Pants" while Schaubuehne am Hallesches Ufer came along with late playwright's "The Nebbish."

Hollywood

Elsa Lanchester flew to London.

Bobby Darin makes first Coconut Grove stand Feb. 20-March 4.

Alfred Hitchcock appeared in trailer for his indie, "The Birds."

Sam Decker joined Hertz-Lion International in sales and distrib.

P. Reid Lahren to Tokyo, Seoul, Hong Kong and Athens on film deals.

Robert Chesman steps up from veepee to prexy of 20th-Fox TV Office Service Guild.

Bing Crosby recuping at St. John's Hospital, Santa Monica, from kidney stone surgery.

Edith Head for 11th consecutive year to be costume consultant for Academy Awards telecast.

Mrs. Lew Wasserman gifted Cedars of Lebanon-Mt. Sinai Hospitals with $100,000 for new education fellowship program.

Stuart Levin resigned as Hawaii Theatre asst. manager to take over operation of Park Theatre, in nearby Highland Park, to be converted into arty house.

Le Roy Prinz will produce Hollywood Foreign Press Assn. Golden Globe Awards program March 5 at Cocoanut Grove, chore he's handled for last 10 years.

Late C. B. DeMille's 320-acre Paradise Ranch donated to Hathaway Home for Children for use as rehabilitation haven for emotionally-disturbed moppets.

Chicago

(DElaware 7-4984)

Si Lax added the Chi office of Columbia Pictures to take over midwest operation of Embassy Pictures.

Henny Youngman stopping over on his way back East after taping a series of commercials for Certified Oil in Milwaukee.

John Bromfield in Chi for his fourth successive year as "Mr. Sportsman" for the Sportsmen's and Vacation show at International Amphitheatre.

Suburban Schiller Park justice of peace has set Feb. 25 as the date for handing down the decision on narcotics possession case at the Sahara Inn.

Theatre First switches to Shakespeare for its next presentation, with "King Lear" opening March 22 for three weekends at Athenaeum Theatre.

Date has been set for 62d Annual Music Trade Show. Sponsored, as in the past, by National Assn. of Music Merchants, it's to be held July 21-25 at Palmer House.

"Good News" is Univ. of Chicago Theatre's second entry in its four-week special show series this month. Musical comedy plays Feb. 15-17 and Feb. 22-23 at Mandel Hall.

Lloyd Carswell, g.m. of the Sheraton-Chicago hotel since October 1960, departs the hostelry to become veepee and executive director of sales Sheraton Corp. of America in Washington, D.C.

Elbow Room preems an original revue, "Twist of Lemon," on Saturday (9). Show was written by Gerald Myron, Bernard Kuby and Al Engelhard, and fetatures Grace Colette, Dick Sasso, Joyce O'Neill and Tom Ryan.

India

By N. V. Eswar

All theatres in Bombay and suburbs will contribute 1% of their weekly takes to the National Defense Fund.

Stage and screen personalities will help put across plays and feature pix to boost the war morale of the public in Bengal.

Acute shortage of raw stock has resulted in withholding of permits for any new pix productions in Bombay and Madras. Present activities are centered on completing productions started earlier in the year.

It is likely that the Pak government will re-certify old Indian films imported into Pakistan during 1960-61 though there is stiff opposition from production and distribution wings. Move is welcomed by exhibitors who will get relief from the present shortage of product.

To conserve energy, the Madras government has imposed restrictions on the consumption of electricity in Madras City by 25%. Consequently, theatres in the city and suburbs will cut off all illumination and decorative lighting instead of cutting down the number of shows, for the present at least.

Obituaries

Continued from page 69

1942 and was seen in some 30 features. In retirement the past several years. There are no immediate survivors. At his request there was no funeral service. Following cremation, ashes were sent to birth-place.

CECIL McGIVERN

Cecil McGivern, 55, executive producer for Granada-TV, died in Stoke Mandeville hospital, England, Jan. 30 following a fire at his home.

After almost a lifetime of service with the BBC, McGivern joined Granada in 1961. At the time of the move he was deputy-director of BBC-TV, and it was known that he was disappointed when passed over for the top job on the Corporation's network.

McGivern joined the BBC in 1936 as a drama producer for radio in Manchester, and came to London four years later to write and produce radio features. In 1947, he was named BBC-TV's program director and a year later became head of television programs. He was promoted to controller of tv programs in 1950 and in 1956 was upped again to deputy director.

His wife and daughter survive.

HIDEO YOSHIDA

Hideo Yoshida, 59, president of Dentsu Advertising Ltd., died Jan. 27 in Tokyo of cancer. He joined Nippon Denpo Tsushi-sha, predecessor of Dentsu, in 1928, after graduating in economics from Tokyo U.

In 1947, Yoshida became president of Dentsu, Japan's biggest ad agency and one of the world's largest. At present, Dentsu handles more than 30% of Japan's ad volume.

His wife, two sons and two daughters survive.

RAY WILSON

Ray Wilson, 56, for nine years motion picture and stage writer for the Jam Handy Organization of Detroit, New York, Chicago and Hollywood, died Jan. 16 in Detroit after a long illness.

He had a varied career in films, radio-tv and live shows as a writer, director and producer. He was with station WLW in Cincinnati, then with CBS in Chicago as producer-director of such radio programs as "Scattergood Baines," "Dear Mom," "Ben Bernie Show" and "First Line." For CBS, he directed "Gateway to Hollywood," which introduced Linda Darnell and Gale Storm. His films include "Flight Nurse" and "Girls of Jungle."

As a free-lance writer and director, Wilson worked on the "Roy Rogers Show" for four years and for five years on "Romance on the Ranchos." For tv in Hollywood, he wrote "The Fireside Theatre," several CBS documentaries.

His wife and three sons survive.

JOHN KOENIG

John Koenig, 52, designer at the Virginia Museum of Fine Arts since its new wing opened in 1956, died Feb. 1 in Richmond, Va., after a brief illness.

Born in Berlin, Germany, he was brought to the U.S. in 1913 when he was three years old. He attended the University of Pennsylvania, Grand Central School of Art in New York and was graduated from the Yale Drama School.

Koenig designed the sets or costumes, and sometimes both for numerous Broadway productions including "Pal Joey," "Charlie's Aunt," "Heartbreak House," "Here Come the Clowns," "Missouri Legend" and "Glorious Morning." He also worked with the Pasadena (Calif.) Playhouse and with the Orson Welles Mercury Theatre. He was the designer for Irving Berlin's World War II show "This Is the Army" and for the film version of "Army."

His brother survives.

JACK W. CALL

Jack Wesley Call, 29, a disk jockey in the Kansas City, Mo. area since 1950, died there Jan. 25 of injuries suffered in an automobile-truck crash the previous day. Most of his disk career was with an AMer, which several months ago was converted from a country and western policy to a religious station as KCCV. work with KCMK-FM. A native of

Only a week ago Call started Trenton, Mo., he is survived by his wife, two sons, mother, two brothers and a sister.

ROBERT E. BALTZ

Robert E. (Bob) Baltz, 57, ticket seller and promoter, died Feb. 1 in Pittsburgh of a heart attack. He operated a ticket agency on Liberty Ave., here and promoted many of the rock 'n' roll shows at Syria Mosque when travelling shows of this type came in regularly. His agency sold tickets for shows and lectures at Memorial Hall, the Mosque and Carnegie Music Hall.

Survived by his wife, Rena, who will continue to operate the agency; another sister and a brother.

FRED (FALLS) BINDER

Fred (Falls) Binder, a top burlesque comic in the heyday era of that entertainment medium, died Jan. 27 in Cincinnati. He resided there since his retirement from the stage and was a ticket seller since 1947 at theatres, Coney Gardens and Crosley Field. Born in Brooklyn, he was a member of Local 754, IATSE.

Survived by his wife and three sisters.

TEX SLOCUM

Tex Slocum, 61, rodeo bulldogger and stunt double whose real name was Lyle Asher, died of a heart attack Jan. 18 in Concord, Cal.

He rode for Tom Mix and Hoot Gibson in 1927 and 1928, and took the national lightweight bulldogging title in 1934.

NELL GWYNN

Mrs. Ida Rosena Gwinn, 73, onetime name band vocalist who sang under the professional tag of Nell Gwynn, died Jan. 19 in San Antonio.

She appeared with such units as the Bachmans Million Dollar Band, the Daytona Beach band and the Ringling Bros. Circus band.

ISADORE GREEN

Isadore Green, 50, show biz journalist, died Jan. 25 in London. He was proprietor-editor of many papers of a sporting and theatrical interest. His last was Show Pictorial. He also wrote an entertainment column called "The Green Man."

Survived by wife and daughter.

KATHLEEN RIDGEWAY

Kathleen Ridgeway, 63, for 20 years head of the 20th-Fox script dept. prior to starting her own secretarial service several years ago, died of cancer Jan. 18 in Hollywood.

Son survives.

RUTH PETRONE

Mrs. Ruth Petrone, 40, a member of the Chicago police film censor board, died Jan. 27 in that city. She was the widow of former Alderman Patrick Petrone.

Son, two daughters, mother, two sisters and six brothers survive.

ETHEL SHATTUCK

Ethel Shattuck Greenman, 73, retired vaude headliner, died Jan. 25 in Hollywood.

As member of team of Shattuck & Ward, novelty jugglers, she played major circuits through the '20s.

JAMES C. LYNCH

James C. Lynch, 80, staff card at WNBQ-TV for more than a decade and previously manager of the Balaban & Katz Roosevelt Theatre in Chicago, died Jan. 24 in that city.

Wife, daughter and son survive.

STANLEY BOWSHER

Stanley Bowsher, music arranger, died Jan. 19 in London.

He was playing in a brass band when he joined Peter Maurice Music Co., and became chief arranger in 1933.

George Offerman, 45, former film actor, died Jan. 14 in New York. His films include "The Sullivans," in which he played one of the five Sullivan brothers who lost their lives on the same ship during the last World War, "People Will Talk," with Cary Grant, and "Purple Heart Diary."

Aubrey Story, mid-70s, legit manager, died recently at Honiton, England. He was manager with the Moss's circuit, became managing director of Southport Hippodrome and then manager of Worcester Royal and the New, Crewe.

Angela Annicchiarico, 51, concert pianist, died Jan. 16 in Concord, N. H., from injuries suffered in a fire at her home a week earlier. The blaze cost the life of her mother and injured her father and a sister.

Walter Kernan, 57, died of an apparent heart attack in New York Sunday (27). He was associate owner of Clyde Beatty-Cole Brothers Circus, the Sells & Gray Circus and the King Bros. Circus.

Mother, 82, of comedian Sandy Powell, died Jan. 17 in Eastbourne, Eng. She was formerly an oldtime vaude artiste, Lily Le Maine.

John Wright, 64, manager of Sadler's Wells Opera Company, died Jan. 29 in London. He was previously a Carl Rosa Opera Company tenor.

Joe DuRain, 30, a sound recorder at Ryder Sound Service, died of a heart attack Jan. 29 in Hollywood. Mother, brother survive.

Jerry E. Tempelmeyer, 28, former engineer with KRRV, Denison, Tex., fell to his death Jan. 21 in that city while working on a tv antenna.

Percy Brewer, 56, for 26 years a 20th-Fx studio projectionist, died of a heart attack in Hollywood JAN. 26th. Wife, son, two daughters survive.

Freda DeKnight, 53, an editor of Ebony mag whose husband is Rene DeKnight, pianist with the Delta Rhythm Boys, died of cancer Jan. 30 in New York.

Theron H. Tallman, 60, retired projectionist at the RKO Orpheum, Des Moines, Ia., died Jan. 14 in that city. His wife, daughter and two sons survive.

Leo G. Schilling, Milwaukee nitery operator who retired last August, died recently in Clearwater, Fla. He was partnered in such spots as Red Rooster and Arrow Inn.

Wife, 67, of comedian Jimmy James died, Jan. 24 in London. Survived by husband and three children.

George Holliday, 61, projectionist for RKO Grand, Columbus, O., died Jan. 18 in that city. Wife survives.

Marlow Wilmot, 61, veteran Metro sound recorder, died Jan. 20 in Hollywood. His wife and son survive.

John Callahan, 90, pioneer motion picture projectionist, died Jan. 15 in Manchester, N. H.

Edgar M. Quint, 80, founder and conductor of the Concord (N. H.) Symphony Orchestra, died Jan. 26 in Concord.

Father of John Gardner, general manager of Kelvin Hall International Circus, died recently in Glasgow.

James P. Skaggs, 43, manager of the Inwood Theatre, Dallas, died recently in Aubrey, Tex.

Friedrich Erban, 48, administrator at the Wien Film Co. studios, died Jan. 6 in Vienna.

Mother of Kenneth Allen, Associated British Picture Corp. publicist, died Jan. 23 in London.

Widow, of the late bandleader Syd Seymour, died Jan. 17 in London.

Father of Jay Russell, legit publicist, died Jan. 24 in New York.

Deacon (Murray) Livingston, about 75, blackface comic, died Feb. 1 in Pittsburgh.

Rev. Harry M. Hodge Sr., 65, pioneer radio evangelist, died Jan. 21 in Beaumont, Tex.

Grace L. Plummer, 94, former pianist-vocalist, died Jan. 21 in Brunswick, Me.

Night Club Reviews

Continued from page 68

Isy's, Vancouver

schooled in the intricacies and pure delight of jazz. With Jimmy Wisle on electric guitar, Gary LeFebre on saxes and flute, Pat Senatore on bass and Roy Roten at drums to back up their leader's vibes, group does a half hour of choice instrumentals before backing Miss Rivers for her slightly shorter stint, then winds with two final numbers. It's a formidable format and crams the hour plus with enough jazz excitement to satisfy the most voracious buff.

Norvo numbers, if updated to meet the modern beat, are all satisfactorily recognizable and include such standards as "This Thing Called Love", "I Surrender Dear", "Everything I've Got Is Yours" and "Ain't She Sweet." It's a wild and groovy gig with something for everyone.

Mavis Rivers, from Samoa by way of New Zealand before settling in the U. S., has every facet of the vocal jazz idiom at her command and can be as cool or hot, tender or torchy, and soft or belting as mood and tune dictate. She sells herself big and clear with a songalog that is geared to the potency of her pipes.

Miss Rivers comes on strong with "It's A Great Feeling" and continues to top herself with segues from "You Belong T' Me" to "Blame It On My Youth" and "Day I, Day Out." She bows with a driving "Rain Or Come Shine" and an exuberant "Sometimes I'm Happy."

With albums out on Reprise and greater exposure, more tangible appreciation of Miss Rivers talent should not be too long in coming. Off her performance here she rates as slick entertainment for any room attuned to this high calibre of vocal jazz.

Royal Tahitians are making their first Northwest club tour after long service at Disneyland. With Henry Johnson fronting, troupe comprises four femme dancers, one femme singer and three male drummers. Group has two 40-minute shows that move at a frantic, booming pace and after a time it all begins to look and sound the same. But Johnson explains the subtle differences in the various Polynesian songs and dances performed.

Whether audiences understand or not is moot but they certainly enjoy the color and noise that is generated on and off stage. When volunteers are called for, audience response is unusually prompt and this participation adds to the general carnival spirit that prevails.

Ritual dances are featured, and Hawaiian singer Mauwen adds husky vocals to "Kalua" while dancers Teo and Kalei gyrate hips in hula style. Tahitian solo dances, where dancers interpret a native instrument, are wriggled and shimmied by Palehe and Klane and revue comes to an ear-deafening finale with drummers Timmy, Lehne and Johnson providing the crashing reverberations for all dancers and their individual specialty manipulations.

With all the musical activity from four shows, Bobby Hales house orch backs Tahitians where required and supplies dance sessions during intermissions.

The Wanderers open Feb. 14 with new house line of Burgundy Dancers led by ex-Miss West Berlin, Isa Bergen. *Stan.*

Executive, Knoxville

Knoxville, Tenn., Jan. 28.

Nancy Lee; coverture, cover charge, $1 [illegible]

A belting songstress, Nancy Lee is at home with anything from classical to jazz. She joined Tony Pastor's orch after leaving college and married Tony D'Andrea, Pastor's lead alto sax player.

Miss Lee, who obviously is at ease with her audience in two 45-minute programs each evening, can sing opera as well as tunes in the semi-classical and jazz fields. She charms with poise and an unusual voice.

In her songbag are such tunes as "Moon River," "Midnight Sun" and "Thou Swell." And reception is excellent with club reservations very good. She's backed by a club combo. *Brad.*

Mapes, Reno

Reno, Jan. 29.

Deedy & Bill, Frankie Fanelli Group (6); $3 minimum.

Deedy & Bill, for several years in the Harrah's stable, for this local outing have switched to the Casino Show Room at the Mapes, and are easily proving they can handle a larger room with the same authority they exhibit in playing the more intimate lounges.

In this reprise they hold to the same proven format, i.e., Bill Greer in the role of straight man and instrumentalist, and Deedy Peters as the clown and sometimes serious vocalist. And, as in prior playbacks, the two bring in a new fresh material (most of it scripted by Mort Greene), but retain many of the routines that have been consistently on the plus side of the laugh register.

As the comedienne Deedy has developed into a polished performer, with timing honed to near perfection, facial and physical contortions well studied and executed, and impressive vocal treatments copying no other femme singer's style. Bill, as the anchor of the act, feeds the lines like a veteran pro, and also showcases lotsa talent at the piano and on trumpet.

Most of the 45-minute turn is on the uptempo style, but act drops into slower gear to allow the distaffer to show her mettle on such as "You Made Me Love You," "Chasing Rainbows" and "If Ever I Would Leave You."

New this time around are routines built around a JFK-Jackie press conference, television show and video commercials. Two also get much attention with ad libs to ringsiders. Also retained in the act are impressions by both Deedy & Bill, which command top reaction. Backing the two are Al Barker on guitar and Cork Proctor on drums.

Held over for this engagement is the Frankie Fanelli group, with Fanelli and Bee Brunell capably handling the vocal chores. *Long.*

MARRIAGES

Manda Miller to Glenn Williams, London, recently. Bride's an actress; he's an actor.

Kay Cousino to Ed Akins, Columbus, O., recently. He is director at WBNS-TV; bride is in station's traffic department.

Sally Jones to Glenn Burns, Dallas, Jan. 16. Bride is a vocalist; he's the pianist of his trio at Club Bali there.

Jane Kaye to Sam Ventura, Las Vegas, Jan. 27. He is owner of the Club Village nitery in Dallas. Births

Frances Jenkins to Bruce Ronics, Kansas City, Mo., Jan. 21. Bride is secretary at Durwood Theatre circuit.

Barbara Weber to Michael Scott, Feb. 2, New York. Bride is a publicist; he's a recording engineer.

BIRTHS

Mr. and Mrs. Bill Hart, son, Hollywood, Jan. 28. Father's a regular in "Stoney Burke" teleseries.

Mr. and Mrs. Kenny Dennis, son, Hollywood, Jan. 24. Mother is singer Nancy Wilson; father's a bandleader-drummer.

Mr. and Mrs. Bill Peterson, daughter, Columbus, O., Jan. 24. Father is newscaster at WTVN radio there.

Mr. and Mrs. Graham Sennett, twin sons, Dublin, Jan. 27. Father's an assistant editor on Telefis TV's program magazine.

Mr. and Mrs. James Stevenson, daughter, Jan. 20, Edgewater, N.J. Mother is dancer Shirley Burgh; father is an actor.

Mr. and Mrs. Armand Lattimore, daughter, Jan. 23, New York. Father is business manager of WCBS-TV.

Mr. and Mrs. Dave Jayne, son, New York, Feb. 2. Father is an ABC news reporter.

Mr. and Mrs. Ben Sanders, son, Dallas, Jan. 24. Father is bassist-vocalist with his own trio at Club Village there.

Mr. and Mrs. Clate Holm, son, Dallas, Jan. 9. Father is news director at KIXL there.

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VEGAS BRIGHT, NO TAX BLIGHT

Unique Deals Put Moscow Circus Into Garden, N.Y.; Ringling at World's Fair

An agreement of long standing between Madison Square Garden, N. Y., and the Ringling Bros. and Barnum & Bailey Circus is being voluntarily breached by both sides. For years it had been understood that the Garden would permit no other circus into the arena while the Ringling show would play no other stand in New York.

Now it's virtually official that the Moscow State Circus, which is being brought into the U. S. by Morris Chalfen, who also produces "Holiday on Ice," will play the Garden, probably in September or early October, and the Ringling show will play the N. Y. World's Fair at Flushing in the summer of 1964. Insiders say that it's a bit of "horse-trading," under the guidance of the U. S. State Dept.

Thus far, the Garden deal for the Sunset impost has not yet been finalized. Chalfen is currently in Moscow to put the finishing touches on the pact which will have the show playing the U. S. under Chal-

(Continued on page 60)

Be Kind to Customers

A World War II prosperity joke was "Be kind to our waiters, customers we can always get."

It's different now, at least at this period of dubious "expense account" dining-out. Even the haughty "hit" restaurants, whose credo seems to be brushoff the patrons for some curious psychological warfare—especially true in the Gallic-idiomed joints — are now putting out the glad-hand. Everybody's nervous about business. Not to mention the proposed new liquor licensing fee increases in New York State.

First All-Negro TVer In Capital Touches Off Hot Intra-Racial Row

Washington, Feb. 12.

WOOK-TV, first television station ever aired at only a Negro audience (Washington is 54% Negro), went on the air here today (Tues.) in a flutter of controversy.

Negro leaders hotly debated whether it was a bum idea or a significant racial breakthrough. WOOK-TV operates on UHF Channel 14 and is owned by Richard Eaton's United Broadcasting Co. Like Eaton, manager John Panagos is white.

A committee of prominent Washington Negroes, headed by Negro Community Council Prexy George C. Fleming, called WOOK-TV segregation in reverse, scoring FCC's "tragic willingness to grant broadcast permits to persons who have clearly made known in advance their intention to engage in "Negro broadcasting," in effect, further segregate the airwaves."

The fear of these Negro leaders is that the programming will be topheavy with shortskirted tap dancers kicking their legs to rock and roll music in between hour straightforward commercials. Some Negro leaders consider this an injustice to the Negro image and an insult.

Eaton's Washington radio station, WOOK, also managed by Panagos, is a rock and roll AM, beamed to Negro listeners.

Other Negroes have been complimentary of Eaton's station, noting [illegible] job opportun[illegible]

Racially Offensive Minstrels Picketed

Minneapolis, Feb. 12.

In Whitewater, Wis., near here, the National Assn. for the Advancement of Colored People (NAACP) picketed a minstrel show being presented last week by the town's Junior Chamber of Commerce in Whitewater State College auditorium. Minstrels have long been poison to colored citizens because of the implied inferiority in the jokes — about stealing chickens, shooting craps, getting drunk.

Nine pickets on opening night marched in front of the auditorium with their signs condemning the show. They had come all the way from Milwaukee for that purpose, but departed before the show's second night.

Picketing was decided upon when Lloyd Barbee, state NCAAP president, was told it was "too late" to comply with his request for deleting the script's racial

(Continued on page 71)

Marx Bros. as Characters Of Musical; Groucho's New 'Mangy Lover' Autobiog

Groucho Marx is talking with Julie Stane about a musical to be based on the Marx Bros., derived chiefly from "Groucho and Me," the comedian's memoir of two years ago. This would not appear in it.

He has another tome slated for Geis Associates publication next fall, titled "Memoirs of a Mangy Lover." Marx is a partner in Bernard Geis' firm, along with other [illegible] personalities, many of whom have been published and [illegible]

CASINOS RIFE WITH BOFF ACTS

By ABEL GREEN

Las Vegas, Feb. 12.

Debbie Reynolds at the Riviera (followed this week by Edie Adams), Eddie Fisher at the Desert Inn, the boffola Sinatra-Deano-S. Davis Jr. parlay at The Sands, Connie Francis at the Sahara, Bobby Darin at the Flamingo, the fourth edition of the Lido de Paris at the Stardust, the third edition of the "Folies Bergere" at the Tropicana, Monte Prosser's "South Pacific" (with Met Opera's Cesare Siepi) at the Thunderbird, "Guys and Dolls" (with Betty Grable, Dan Dailey, Alan Gale, Lola Fisher, Slapsie Maxie Rosenbloom and Jack De Leon) at The Dunes—no wonder Las Vegas hasn't seen January business like this ever before. Not to mention the namepower in the sundry lounges. More than ever Las Vegas is the live show business capital of the world.

They were two-and three-deep at peak hours in the casinos, and nobody was "making room for the players," because there were players ahead of them waiting for the players to pick up their loot or leave the dice tables. Sittingroom at the blackjack stands was at like premium.

So, Income Tax Chief Mortimer Caplin notwithstanding, this past

(Continued on page 62)

Dial Phone For Instant Morality On Latest Films

Chicago, Feb. 12.

Chicago has a new phone service through which callers can get a recorded moral evaluation of motion pictures currently showing in town and a commercial for a savings and loan firm. It's called Dial-A-Movie, and its prexy is Robert Ward, who also has a similar phone service called Dial-A-Saint wherein callers receive a quotation from the Bible and a commercial for a funeral home.

Ward said that Dial-A-Movie was an offshoot of his religious message enterprise. The biblical quote can now be phoned in 33 cities, while the film service is now in New Orleans and northern Indiana. He asserts that Dial-A-Saint has the "sponsorship" of the Roman Catholic Church, and Dial-A-Movie has the "concurrence" of that church body.

Evaluations for the pictures are derived from a consensus of reports from the Protestant Motion Pic-

(Continued on page 60)

Panel of 'Open End' Sexperts Too Hot to Handle, WNEW-TV Wipes Tape

David Susskind's "Open End" has been sealed fore and aft as regards a stanza titled "The Sexual Revolution," a reportedly frank debate on America's shifting mores by a panel of sexperts.

Recently videtaped two-hour discussion featured Susskind; Playboy mag publisher Hugh Hefner; Eros mag publisher Ralph Ginzburg, Dr. Albert Ellis, Rev. Arthur Kinsolving, sick mag writer Maxine Davis and New York Post columnist Max Lerner.

Metropolitan Broadcasting, which airs "Open End" on WNEW-TV, New York, and syndicates the show in major markets across the country, decided last week, after a final pre-screening, to wipe the tape and kill the show for good. A station spokesman said, "The show is in very questionable taste." As late as last weekend, there had been talk of re-examining "Sexual" and possibly airing it.

There was talk among observers that Metropolitan exec veepee Bennet Korn was delaying broadcast so as to avoid the possibility of any FCC repercussions re Metro's recent purchase of Los Angeles station KTTV. This, however, was denied by station officials.

(Continued on page 60)

Nice Nipponese

Las Vegas, Feb. 12.

Monte Prosser says he has "officially" ended the war.

Performers in his production of "So Pacific" at the Thunderbird now refer to "the enemy" instead of "Japs."

RKO 'Gold Agers' Now Total 500,000

About five years ago RKO Theatres began its Golden Age Club for patrons 60 years old and older, a plan which later served as a model for similar arrangements by other circuits. RKO's club now has approximately 500,000 members and the circuit is again embarking on a fresh campaign to let more "golden agers" know about the plan.

To qualify for membership in this circle, one must meet but one condition—reach the age of 60. Members get cards assuring re-

(Continued on page 60)

THANK YOU, MASTER GLEASON...

Dear Jackie,

It has been less than two weeks since you gave your millions of TV viewers of Jackie Gleason's "American Scene Magazine" the "message" about Frank Fontaine's long-playing record, "SONGS I SING ON THE JACKIE GLEASON SHOW," an ABC-Paramount Records release.

I believe that it is a genuine tribute to you that your fans have responded so overwhelmingly, and it marks another case of unselfish cooperation toward a fellow-performer in the race Jackie Gleason tradition. Your gracious salute to the album on the January 26th show certainly demonstrated the tremendous appeal of the show and the personal influence of "The Great One."

THANK YOU, JACKIE GLEASON!

Gratefully,

Sam H. Clark
President
ABC-Paramount Records, Inc.

One Big Year of Income Could Escape Merciless Confiscatory Tax

Washington, Feb. 12.

A [illegible] of [illegible] by the [illegible] Treasury [illegible] income [illegible] and [illegible] income has been revealed. Along with [illegible] and farmers, and other special cases, actors, writers and producers may be eligible to employ a different method to avoid having all their [illegible] in a boom year siphoned off by Uncle Sam, making a mockery, in the opinion of many, of the very theory of private enterprise.

Hereafter those with low earnings who crash through with a hit, a bestseller, a bonanza of any kind, can figure the income tax a different and presumably kinder way.

Eligibility would be determined this way: anyone whose current taxable income for the year in question is one third greater than the average of the previous four years can take advantage of the new scheme. The difference between current income and the four year average must be more than $3,000.

Secretary of the Treasury Douglas Dillon explained the enormously complicated computation formula by way of examples, of which this is one:

An individual earns $2,000 taxable income in 1961, $4,000 in 1962, $3,500 in 1963 and $2,500 in 1964. Then in 1965 suddenly his taxable take zooms to $44,000.

In 1965 income is a third more than his 1961-64 average, which is $3,000, and the difference between

(Continued on page 71)

20TH ANNI REUNION OF LISBON CLIPPER CRASH

Survivors of the Lisbon Clipper crash of Feb. 22, 1943 are being sought for a 20th anniversary reunion slated for the Stanhope Hotel, N.Y., on Feb. 22 in connection with the appearance of Gypsy Markoff, one of the survivors, at that hotel.

The Clipper, carrying a troupe of performers en route to entertain GIs stationed in Europe, crashed in the Tagus River, Portugal. Roy Rognan (Lorraine &...) and dancer Tamara were killed. Survivors included Miss Markoff, Jane Froman, comedienne Lorraine Rognan, puppeteer Grace Drysdale, singer Yvette, Elsa Harris Silver, pilot John C. Burn, who later married Miss Froman, but they were divorced some years later; George Sneuelberg, N.Y. attorney, and William C. Butterworth Jr., now head of the U.S. Mission to the European Communities.

Miss Markoff, who underwent a long series of operations in order to regain use of her arms, is the only survivor currently active in show biz. Miss Froman experienced over 20 operations to regain mobility and has been active off and on.

MEL DOUGLAS AS NIZER

Denker Adapts Pegler-Reynolds Trial for Play

Melvyn Douglas looks most likely to personate Louis Nizer in Henry Denker's dramatization of the show biz attorney-author's "My Life In Court," more than a year on the national bestseller roster. The first chapter, the Quentin Reynolds-Westbrook Pegler trial, is being utilized by Denker for the stage version.

Roger L. Stevens and Joel Schenker are the producers.

Laurence Harvey, Now One, Thinks Film Producing Really Just Promotion

By HANK WERBA

Madrid, Feb. 12.

Laurence Harvey has learned more about the role of producer in three short months than he would have in a four-year course at U.C.L.A. "It's simple," Harvey said. "I merely become a producer and acquired the facts of life as I went along."

The shooting stage of Harvey's debut as a producer ended last week in Madrid when "Ceremony" reached the wire only two days over schedule and just a bagatelle over budget. Harvey the producer was as enthusiastic as Harvey, the director and star of this United Artists release.

Two weeks before filming ended, he succeeded in signing on a coproducer to pick up most of the under-the-line costs and to guarantee the film a prestige send-off in Spain.

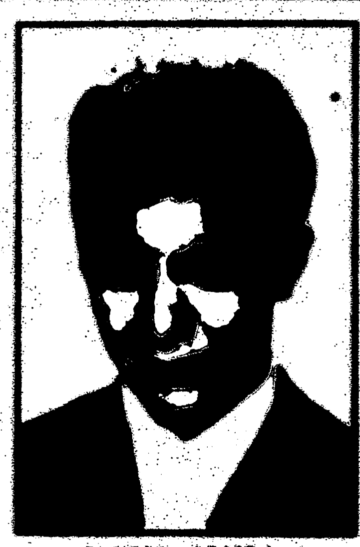
"Ceremony" started out late last year as a coproduction until Harvey, with the help of UA's George Ornstein, shelved his local partner and decided to go the route alone. However, since he had fulfilled all Spanish requirements to coproduce, he was more than prepared to sign up with Jorge Tusell's Estella Films in association with Enrique Aguila's Universal Films of Spain to handle distribution. Between them they are putting up

(Continued on page 71)

Henry Miller's 1st Play Also Recorded by Him

Henry "Tropic" Miller will ride tandem in the literati and dockery field with his first play, "Just Wild About Harry." The play will be published by New Directions and the author's recorded reading will be released by the Spoken Arts label.

The record was cut by La Voix de l'Auteur, a French outfit. It's a two-record LP.



PAUL ANKA

[illegible]

Song: "A Rivederci Roma"

DeLaurentiis, Titanus Set For 'United Action'

Rome, Feb. 12.

A "united action" pact which might have vast repercussions on the local (and international) scene has been signed here this week by producers Dino DeLaurentiis and Goffredo Lombardo, Titanus.

There is much talk in local pic circles that the "gentlemens agreement" is merely the prelude to a merger of the two vast production firms. One local source even points to counter the future "invasion" of the Italian film field by powerful industrial concerns previously running the country's various electricity combines, which have recently been taken over by the Gov't and now looking for long-range investment reals.

However, the cautiously worded Titanus-DeLaurentiis communique skirts the issue, merely detailing the various aspects of collaboration contemplated.

"At the base of the pact," see the bulletin, "there is the realization of the dangers and risks which threaten the Italian film industry as a consequence of an excessive

(Continued on page 60)

Rex Harrison & Spouse Team for Bard Disking

Rex Harrison and his wife, Rachel Roberts, have been teamed up by Caedmon Records for a disk production of the Shakespeare comedy, "Much Ado About Nothing." The three-LP set will be released by Caedmon's Shakespeare Recording Society.

Harrison's big score on disks, so far, has been in Columbia's original cast recording of "My Fair Lady." The "Much Ado" stint stint marks his debut in Caedmon's spoken word catalog. It's also Miss Roberts first appearance on Caedmon.

INDICT IGOR CASSINI

'Cholly Knickerbocker' Failed To Register as Trujillo P.A.

Washington, Feb. 12.

Igor Cassini, the syndicate Cholly Knickerbocker of the N.Y. Journal American, was indicted here on charges of failing to register as a publicity agent for the Trujillo regime in the Dominican Republic.

Atty. Gen. Robert F. Kennedy announced the Federal Grand Jury indictment of Cassini and Gotham attorney R. Paul Englander.

Indictment said Cassini and Englander conducted a public relations in the U.S. for the Trujillo government from June 1959 to June 1960.

Their activities included the spread of "political propaganda," the indictment said.

For this, indictment said Cassini and Englander received $150,000 worth the Gov't. to report to

(Continued on page 71)

JOHN FARROW'S WILL

Estate Exceeding $300,000 To Maureen O'Sullivan

Hollywood, Feb. 12.

John Farrow, who died Jan. 27, left his entire estate to his widow, actress Maureen O'Sullivan, under terms of will filed for probate in Superior Court.

Will listed assets as in excess of $300,000.

Boston Film Barnum Yens More Legit 'Excitement'; Levine Ponders Scripts

Film producer-distributor Joseph E. Levine also likes being legit producer Joseph E. Levine. His first legit producing effort, "Photo Finish," opened yesterday (Tues.) on Broadway, after successful engagements in both Boston and London. "It's fascinating, like another world from film production!," declaims the ex-Boston Barnum who says he currently has several other properties under consideration for legit production.

"Photo Finish" was presented in London by Peter Daubeny in association with Levine. The Yank production of the Peter Ustinov play, and in which he also stars, is being presented by Levine and Alfred de Liagre, Jr. Levine says that the London edition made $100,000, of which he pocketed $50,000, on an investment of $27,000. He also claims that here the show has already pulled in some $20,000 against its nut from the Boston run.

"A whole legit production costs like one day's shooting," he quipped. But legit is not just a toy for him. There are the film rights to the shows he produces that can prove quite valuable. He is already planning a filmization of "Photo Finish" and of course other legit deals would most likely include picture product as well. Although he didn't project what they are, Levine commented that he is presently working on other stage projects and that he plans to stay active in the field.

Marlene Inked for D.C. Inn, Mulls 1-Woman Show

Marlene Dietrich has been signed for a stand at the Shoreham Hotel, Washington, starting Sept. 6, for nine days with the possibility that she may do a one-woman show at the Geary Theatre, San Francisco, immediately afterward. The Shoreham date carries a 90-day cancellation clause.

Miss Dietrich is expected to play her annual stand in Las Vegas and may do one or two other dates.

Batoneer of Chi Suburb Symph Quits Over Hiring Ban on Negro Violinist

Chicago, Feb. 12.

The conductor of a suburban Chicago community symphony orchestra has resigned in protest as result of his being overruled in the hiring of a Negro violinist. Milton Preves, leader of the Oak Park-River Forest Symphony, quit last Friday (8) when he was told that the orchestra board had decided that he could not hire Carol Anderson for an opening in the fiddle section.

Preves, who is also a principal violinist with the Chicago Symphony, said the issue was primarily a musical one, and that good players were hard to find. "I can't stop to find out what color he is," he asserted, "or to wait to have a board clear it."

However, Robert C. Rinson, an attorney who is secretary to the community symphony, informed Preves by letter that "you have no authority delegated to you by the board to say who shall be a playing member of the orchestra."

Miss Anderson said that she had attended a rehearsal on Dec. 5, and that there didn't seem to be any problem at that time. But she said she later received a phone call from Mrs. Gustave Palmer, chairman of the symphony association, telling her that the board decided against allowing her to play.

"Mrs. Palmer told me she was sorry, of course, and that she was sure I was a nice girl," Miss Anderson reported, "but that if I stayed it would mean that the community would withdraw its support of the orchestra. She said that I would understand that, as a Negro, I would not be acceptable as a member of the orchestra in this community."

Miss Anderson added that she did not try to argue the matter or force the issue in any way. She has been studying violin since she was 10 years old and is one of three Negroes in another community orchestra, the North Side Symphony.

MEMORIAL SOUGHT FOR LATE JACQUES FRAY

Angier Biddle Duke, Chief of Protocol at the White House, Jay Rutherfurd, his aide, and Col. Serge Obolensky, the New York hotelier, are a voluntary committee dedicated to creating a simple but lasting memorial to pianist-commentator Jacques Fray, their longtime friend, who died Jan. 30. Fray & Braggiotti were a vogue for years as a piano team and the former has been a longhair WQXR desk jockey in New York.

The memorial is primed for a spot in the Philharmonic Hall of the Lincoln Center for the Performing Arts, to which Fray devoted much time and interest. Helen Hull will be chairman and Lauder Greenway treasurer of the fund.

2-13

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INDEX

Bills	62	New Acts	61
Casting	68	Night Club Reviews	56
Chatter	70	Obituaries	71
Film Reviews	6	Pictures	3
Inside Music	53	Radio	21
Inside Pictures	11	Radio Reviews	30
Inside Legit	66	Record Reviews	52
International	19	Television	21
Legitimate	63	TV Film	27
Literati	60	Television Reviews	35
Music	51	Vaudeville	57

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IS REXY NOT SEXY ANY MORE?

Wanger's Sawing Woman-in-Half Idea

Though the idea never got anywhere, "Cleopatra" producer Walter Wanger still wishes that serious consideration had been given the proposal to distribute "Cleo" as two features, "Cleopatra and Caesar" and "Cleopatra and Antony," each to run about two and a half hours.

The most obvious benefit, he explains, would be that "you would have two sets of distribution fees which, in effect, would cut the negative cost in half." As to the actual exhibition of the two, he would have opened "Cleo-Caesar" first, then "Cleo-Antony" at a different theatre a couple of weeks later, with the patron buying the two tix at one time, both hardticket, of course.

Wanger continues to believe the pic will be the first to earn gross rentals over $100,000,000. "'Cleopatra' is like the Queen Mary. You may not get your money back on the first trip, but there will be many more trips."

Concerning the history of several pictures (including "Cleopatra") which recently have run into trouble when forced into production before all was ready, Wanger commented simply "Creative people must have the time to dream, to read, rewrite, design and experiment."

Mankiewicz May Do 'Justine' for 20th; Status of Walter Wanger Unclear

The rapprochement of 20th-Fox prexy Darryl F. Zanuck and "Cleopatra" director Joseph L. Mankiewicz, who had a short but highly publicized falling-out late last year over the editing of "Cleo," may even extend to Mankiewicz's return to 20th to write and direct "Justine," the film adaptation of Lawrence Durrell's Alexandrian quartet. At least, it's understood that Zanuck broached the idea to Mankiewicz in New York last week shortly before they both took off for Spain where the director is to shoot Zanuck-ordered added footage for "Cleopatra."

The contractual details, however, are fuzzy. Mankiewicz was already working on the script of "Justine" for producer Walter Wanger and 20th when he was detoured to take over "Cleo" from director Rouben Mamoulian. It was assumed at that time he would resume on "Justine" after he finished "Cleo." In New York last November, however, shortly after Zanuck had taken him off "Cleo," Mankiewicz told the press that he assumed all his further contractual arrangements with 20th thus had been terminated.

Also uncertain in connection with "Justine" is the status of producer Wanger, at whose instigation 20th picked up the film rights to the quartet at the bargain basement price of $50,000 and now estimated to be worth at least 10 times that much. Though Wanger was taken off salary as "Cleo" producer last July, at the height of 20th's management battle, the company still maintained Wanger's "Cleo" production office, including the salary of his secretary, at the Coast studio until last week.

45 Years With One Firm

Harry Reinhardt has retired from 20th-Fox after 45 years with company.

During last 15 he's been in charge of newsreels, shorts for Movietonews.

Four Soon Going For Seven Arts

Seven Arts will have four pix going before the cameras within the next five months. All are for Metro release under a longterm, 20-feature deal.

First on list is "Of Human Bondage," which starts in Dublin March 4 with Laurence Harvey and Kim Novak. This is to be followed by "Sunday in New York," with Jane Fonda, going in both Hollywood and New York. Hall Bartlett's "A Global Affair," starring Bob Hope, and the screen adaptation of Tennessee Williams' "Night of The Iguana," which Seven Arts exec Ray Stark will personally produce.

JOYCE SELZNICK SUES JIM DARREN FOR 10%

Los Angeles, Feb. 12.

Joyce Selznick, director of Columbia Pictures' eastern story and talent department, has filed suit against Columbia contractee James Darren, requesting declaratory relief to validify personal management of 10% of Darren's professional salaries since last May.

Miss Selznick contends she has held a personal management pact with Darren since 1956 and asserts her deal includes "options, under certain instances, for use of Darren for motion pictures." She charges Darren has not paid her since last May.

Darren has been under exclusive contract to Columbia for several years and currently is on new nonexclusive deal with the studio. He is also repped by personal managers Cossette and Roberts. Actor is slated to begin work Feb. 15 in "Gidget Goes to Rome" for Columbia.

Attorney Brad Peterson reps Miss Selznick, Marvin Meyer reps Darren.

Italy, Too, Know Films 'Runaway'

Hollywood, Feb. 12.

Titanus Films of Rome has set production on four international features, each to use American star, writer, director or combination of this personnel, it was revealed by Silvio Clementelli, production chief of the Italian company.

Clementelli announced he has signed Nate Monaster to script "The Seven Victims," Marcello Mastroianni starrer to be shot in Brazil. Exec for next two weeks will meet with American actors and directors on other projects.

Pix slated include "The Capuletins," by Mario Soldati, to begin shooting in September in Italy, Capri and Paris, for which company seeks two American stars and an American director. "The Challenge," to go in May in Italy, will be directed by Sergio Corbucci; "Operation Crossbow," based on a Winston Churchill slogan, will begin in June, filming in Italy and Germany, with Giulio Coletti directing; "The Sensualists," scripted by Pasquale Festa Campanile and Massimo Franciosa.

(Continued on page 11)

10-DAY O'SEAS SURVEY

Metro Top Pair of Execs In Europe

Maurice "Red" Silverstein and Seymour Mayer, president and exec v.p., respectively, of Metro International, left New York Friday for a swing of Frankfurt, London, Paris and Rome.

It's to be a quickie (10-day) survey—their first since having been named to the two top jobs in the company.

WANGER WONDERS RE 'CLEO' SELL

By VINCENT CANBY

Producer Walter Wanger expresses "amazement" that he wasn't consulted by 20th-Fox on the preparation of the "Cleopatra" ad campaign, which was previewed for reporters in New York last week. Wanger, who conceived the "Cleopatra" spectacle six years ago and remains official producer of the pic though he was taken off salary last summer before shooting was completed, first learned of 20th's "bold and audacious" ad plans from the VARIETY story. "Cleo" campaign is being keyed to a painting of stars Elizabeth Taylor and Richard Burton, with all credits—film's title, names of the stars, director, etc.—eliminated from the copy.

Wanger commented that since the film has three equally important stars—Taylor, Burton and Rex Harrison, and since 20th has seen fit to portray only two in the ad painting—he must surmise that 20th legal minds have worked out "new contractural arrangements" with Harrison.

Producer also expressed disappointment that 20th had used an artist for the key painting whose work had been identified with other pix, "Lawrence of Arabia" and "Guns of Navarone," to name two.

Hopes

Wanger said that he and director Joseph L. Mankiewicz have been "most anxious" that "Cleopatra" would mark "a new departure in filmmaking." Just as 20th-Fox conceived "an original and new sales plan" for the film "getting the tremendous cash advance guarantees," he said, he and Mankiewicz had hoped that everything connected with the picture "would be on a dignified, artistic and inspirational plateau." Anything vulgar or in bad taste will "detract from the brilliant artistry of the three stars and Mankiewicz's unusual script," he added.

Wanger did express himself as "very impressed" with the "highly effective and dignified" "Cleo" teaser ads which recently ran in the trade papers.

The producer, who has been resident in New York since Dec. 15 working on two upcoming film projects as well as on a book about his life with "Cleopatra," reported that Darryl F. Zanuck had asked him to a screening of the "Cleo" footage after the 20th prexy and Elmo Williams had made a rough cut, but that his opinions on the work had not been requested and that he'd seen Zanuck only once since then—"at a cocktail party." He is most happy that Mankiewicz is back at work on the picture and thus feels assured

(Continued on page 13)

What's So Rare As A WB Press Meet?

A Warner Bros. exec is to hold a news conference tomorrow (Thurs.) and that in itself is news. Hosting the tradepress will be Morey (Razz) Goldstein, president and general sales manager of WB Pictures Distributing Corp.

WB traditionally has been disinclined to conduct confabs with reporters. This one is one of those rare exceptions.

Goldstein expectedly will discuss the success of "What Ever Happened to Baby Jane?" among other subjects. "Baby Jane" is now figured at $4,000,000 in domestic rentals, plenty boffo, but nonetheless short of earlier expectations. Film at one point looked headed for $5,000,000 domestic but lost ground in subsequent playoffs.

Goldstein joined WB last July, succeeding Charles Boasberg, who's now president of Paramount Film Distributing.

Quinn, Hepburn in 'Tchin-Tchin' Film On Rental-Sharing a la Landau

Attorney David Marshall Holtzmann, who is also a tentshow impresario, is planning a filmization of "Tchin-Tchin" with Anthony Quinn recreating his role and Katharine Hepburn in the Margaret Leighton role. Both would waive big salaries for rental-sharing, a la Miss Hepburn's deal with Ely Landau on "Long Day's Journey Into Night" and the deal of Bette Davis and Joan Crawford in their click WB release "Baby Jane."

Filming would be in the east and it is figured to come in at around $700,000 for the basics, with the stars' salaries out of profits. Holtzmann is attorney for Quinn, incidentally.

Ignore Actors, Too

Hollywood, Feb. 12.

Titanus-MGM coproduction, "The Four Days of Naples," will be released with absolutely no cast billing either on screen credits or in advertising and publicity. While number of known foreign actors are featured in the film, picture was made about the people of Naples at a particular time during World War II and all cast has agreed to anonymity in the picture.

Among pro actors in film, but not to be revealed on screen, are Charles Belmont, Regina Bianchi, Aldo Giuffre, Lea Massari, Jean Sorel, Franco Sportelli, Gian Maria Volonte, Georges Wilson and Frank Wolff.

Picture has been selected as official Italian entry in upcoming Academy Awards. Goffredo Lombardo produced, Nanni Loy directed. MGM is now distributing film abroad.

National General's Quarterly Sprint

Los Angeles, Feb. 12.

National General Corp. net income from operations increased sharply in first quarter of fiscal 1963, ended Dec. 25, hitting $300,888, equal to 9½c a share on 2,830,363 common shares outstanding. Figure contrasts with operating loss of $28,890 in corresponding period the year before.

Company's total income rose to $10,046,084 for the quarter, compared with $9,853,308 last year.

National prexy Eugene V. Klein attributed the increases to "greater efficiency throughout the company's 220-theatre circuit as well as rising revenues from vending and allied activities."

In the first quarter of last year, National has a non-recurring gain of $411,270 from sale of Cinemiracle, which increased that period's operating loss to a net profit of $382,380, or 13½ cents a share. No such gains were contained.

Klein noted the first income will start coming in later this year from extensive diversification program which has put the company into major real estate development.

LEVINE THE TRAVELLER; EUROPE & U.S. CHECKS

Embassy Pictures boss Joseph E. Levine has a hefty traveling schedule ahead of him. He leaves today (Wed.) for Europe to check on various productions he has working there and, upon his return to the States, will be hitting the road visiting the various Embassy branches around the country.

Levine's first European stop will be London where he'll visit Anglo Embassy, the company's office there. Then it's on to Paris for a look at "Young Girls of Good Family." A Rome stopover is also on the agenda for meetings with Carlo Ponti on their recent four-picture coproduction deal. He may even squeeze in a stop in Africa to see the progress of "Zulu." He'll be overseas a week.

Always one for in-person contact with exhibs and other field people, Levine will begin what he terms a "barnstorming" trip around the market when he gets back from Europe. This outing will probably start in Toronto. Embassy currently has 10 branches, the representatives from which were in New York last week for the company's first national conclave which wound up last Friday (8). Levine will pay these men a visit during his trip as well as seeing various area film folk around the map.

Peter Heller's 2d; Rolls in Dixie

Peter Heller, who earned his first producer's stripes with Frank and Eleanor Perry's highly successful "David and Lisa," is continuing along the indie path in plans for his second pic, tentatively titled "Little Harry," an adaptation of Flannery O'Connor's short story, "The River." As "David and Lisa" marked the directorial bow of Frank Perry, so will "Harry" for former film makeup expert Bob Jiras. Latter has worked as top makeup man on most major company pix lensed on the east coast.

The whole point of lowbudget, indie production should be to bring in new talent, says Heller, who feels that Jiras will never get back to the greasepaint box if "Harry" turns out the way Heller thinks it will.

New pic is budgeted at $250,000, with half of that amount already pledged — all of it from private sources. Plans call for location shooting in the south starting in late spring. Cast is still unset, but both Don Murray and Mildred Dunnock are believed interested. Story concerns a little boy and his experiences with a faith healer "who sincerely believes he is the instrument of God," though it doesn't always work out that way.

MARSHALL SCHACKER BRINGS BACK 3 FILMS

Producers rep Marshall Schacker returned from Paris and Rome last week with three new pix to agent in the U.S. market.

They include the new Jeanne Moreau starrer, "Bay of Angels," directed by Jacques Demy, "The Shortest Day," Titanus' Italo comedy about the first world war with 80 international stars in cameo roles, and "The Two Colonels," another Italo comedy starring Walter Pidgeon and Toto.

Schacker also concluded a deal to rep Interfilm of Italy on this side. Firm finances pix, distributes in Italy and handles world rights to Italo pix.

MANKIEWICZ TO SPAIN

How Long He Shoots Will Depend On Burton

"Cleopatra" director Joseph L. Mankiewicz took off from New York Friday (8) for Spain to prepare for the start of shooting there later this week of additional battle footage for "Cleopatra." Most of the filming will be done at Almeria with Richard Burton and Rex Harrison participating. Prexy Darryl F. Zanuck also left Friday, but, instead of proceeding directly to Spain with Mankiewicz, he stopped briefly in Paris.

Before his departure Mankiewicz reported that he was planning on doing about three weeks of work, but that the schedule is "very loose," with much depending on the availability of Burton.

Eastern Strategy: Common Expiration; IATSE Sees Management Time Saved

By EDDIE KALISH

A move is under way, spearheaded by the East Coast Motion Picture Council, which would lead to joint conference bargaining on International Alliance of Theatrical Stage Employes film contracts in the East, as opposed to the separate settlements which are presently necessitated.

Plan could come about through establishment of a common expiration date for the various local contracts. A full-coordinated plan is currently in the works whereby all locals belonging to the Council would achieve such a joint expiration date for their pacts.

Date sought is Dec. 31, 1965. So far, Studio Mechanics Local 52 has established it for the expiration of its agreement, and Projectionists Local 306, whose business manager, Steve D'Inzillo, is secty. of the Council, will also insist on such expiration of his next contract. Other IATSE locals are also being urged to aim at that date with their own agreements.

As matters stand now, the various Eastern IA pacts expire at different times and each local must settle its problems individually. Thus, in addition to dispersing the strength of the negotiations over a variety of situations at various times, it is also a time-consuming hardship for management which finds itself incessantly "negotiating."

Producers In Favor

Accordingly, the Film Producers Assn. has come out in favor of the idea which would put the East on a footing with the West Coast where there is joint expiration date on IA film union pacts. This, of course, makes for joint negotiation whereby all problems can be ironed out at once. The Council and seemingly some producers (there are 25 represented in the FPA) feel that such a situation would be advantageous in the East too, hence the move.

The Council has also been busy on the organization front. With the cooperation of IA prexy Richard F. Walsh and asst. Walter F. Diehl, the organization has been campaigning in the East to solidify the use of craft union members on local film productions. The group has set agreements with the 25 Film Producers Assn. members and 25 other producers providing for complete union jurisdiction at prevailing IA and other craft union rates. This campaign is motivated in part by the recent mushrooming of low-budget, non-union film productions by youthful film producers often avant garde. The Council now claims to have the East Coast production under union wings.

In yet another offshoot of this move, the Council has also set up liaison with several Manhattan ad agencies, getting their cooperation on problems involving non-union New York production of commercial and industrials. It all adds up to a broadened strategy to get the East coast firmly unionized and working efficiently. The common expiration system would facilitate a smoother operational procedure and, of course, the more unionization the better as the Council sees it.

Who'll Steal the Scene?

Hollywood, Feb. 12.

Universal Pictures prexy Milton R. Rackmil and producer Alfred Hitchcock confab mockup for a 10-minute promotional short for latter's latest production, "The Birds," which U is releasing.

Film will be sent to all company exchanges.

Admits Forman Control in Europe Of 10 Cineramas

Los Angeles, Feb. 12.

William Forman, prexy of Pacific Drive-In Theatres, has taken over physical control of 10 Cinerama houses in Europe and is negotiating to take over Prudential Insurance Co.'s $15,000,000 loan to Cinerama.

This is confirmed by Nicolas Reisini, prexy of Cinerama Inc., who last week at an Ambassador Hotel conference unveiled to 125 local and out-of-state exhibitors plans for building a chain of 600 theatres through Cinerama exhibitors, to whom Cinerama would make available gratis blueprints for such structures and Cinerama screens and projection equipment.

Reisini reported that Forman on Nov. 1, 1962 had taken possession from him, Reisini, as former operator of theatres in London, Paris, Rotterdam and six or seven in Germany, for a total of 10, which Reisini could no longer operate after becoming prexy of Cinerama.

Terms of payment by Forman are still in the negotiating stage, he asserted, due to fact that auditors are still examining books. This should be completed in about a month, he said.

Reisini emphasized that negotiations are still in the early stage for Forman to take over the insurance firm's loan to Cinerama.

Exec, now back at his Gotham office, returns for the Feb. 20 opening of Metro-Cinerama production "How the West Was Won" at Warner Hollywood.

Paul Green Screenplays Ofay's Negro Masquerade

Playwright Paul Green has signed to write his first screenplay in 14 years. It will be based on John Howard Griffin's "Black Like Me," the author's experiences as he masqueraded as a Negro in the south. Film is being produced by Julius Tannenbaum and directed by Carl Lerner for their new company, Film Features.

Green, whose last film credit is "Roseanna McCoy" (20th), also did the scripts for the first Rodgers & Hammerstein "State Fair" and "Adventure." He has recently spent most of his time in North Carolina where he teaches at the U. of N.C. and also produces, directs and writes historical pageants.

His legit credits include "Johnny Johnson" (music by Kurt Weill), "In Abraham's Bosom," which won the Pulitzer, and "Native Son" and an adaptation of "Peer Gynt" which starred John Garfield. "Black" is skedded for a May production start.

Norman Mailer Loses In 'Naked & Dead' Contention

RKO General and Warner Bros. have won a favorable ruling in U.S. District Court in a suit brought against the two companies by novelist Norman Mailer.

Mailer had contended that all rights to the 1958 film version of his book, "Naked and the Dead," produced by RKO and distributed by Warners, should have reverted to him. Basis of contention was contract stipulation returning rights to the novelist if the pix was not completed in three and a half years.

RKO and Warners claimed the feature-length film was in existence by the expiration of the three and a half year period.

Hollywood producers testified that all photography and editing were completed, though the film had no musical score, and had been shown to exhibitors.

U.S. District Judge Arch O. Dawson ruled that a film did exist by the contract cutoff date and that later additions and changes were actually to the benefit of all concerned, including Mailer. Latter's contract provided for $100,000 and about 12½% of any profit. Production costs ran to almost $2,000,000.

Disney $1,304,473 Profit; Under 1961

Hollywood, Feb. 12.

Walt Disney Productions and its domestic subsidiaries racked up $1,304,473 consolidated net profit for first quarter ended Dec. 29, 1962, repping a 21.85% dip under last year's corresponding $1,669,213, treasurer Lawrence T. Tryon reported at annual stockholders meeting (5) held at the studio. Take was equal to 76c per share on 1,723,040 common shares outstanding, after giving effect to 3% stock (50,245 shares) dividend, as against $1 per share on 1,674,804 common shares outstanding last year.

There was a tax provision of $1,366,000 for current quarter earnings, compared to last year's first-quarter tax provision of $1,800,000.

First-quarter gross revenue hit $15,300,000 as opposed to $15,000,000 last year. Film revenues were down by $1,500,000 but television was up by $800,000, Tryon stated, due primarily to the syndication of Mickey Mouse Club tv shows. Disneyland also was up by $300,000 and other income from publications, comic strips, licensing, music and records and sports center up by $500,000. Latter—Celebrities Sports Center—wasn't consolidated in accounts for last year's first-quarter, according to Tryon who said:

"We are well into our current year's theatrical releasing program and we are pleased to report that all pictures released to date are performing well at the boxoffice."

Regular quarterly cash dividend of 10c per share on common stock was declared by board of directors after regular session, payable April 1 to stockholders of record March 15, 1963. All incumbent directors and officers were reelected.

Carol Lynley Re-Pacts At 20th; Now Will Appear In More Outside Films

Hollywood, Feb. 12.

Carol Lynley, with a 10-picture deal remaining over the next five years with 20th Century-Fox, has been released from her pact and entered into a totally new contract calling for one film a year over the next six years. Actress is guaranteed $100,000 for the sixth picture under new setup.

Miss Lynley also has a new four-picture deal with Otto Preminger, following her current costarring role in Preminger's "The Cardinal" filming in Boston and Rome.

Actress last worked for 20th-Fox in "Woman in July," for which she received $30,000. New deal allows her more freedom to engage in outside pix and television, not allowed on old pact.

New deal was set by William Morris agency.

'Ecumenical' Idea: All Faiths Showing In 'Decency' Work

Minneapolis, Feb. 12.

Father George Garrelts, U. of Minnesota Newman Centre director, has come out publicly with the suggestion that inasmuch as the Legion of Decency film ratings are intended primarily as parents' guides similar to those of the Parents Magazine and community agencies, the Legion would do well to become ecumenical, meaning general.

"Interfaith community classification boards might relieve the Catholic church of some of the opprobrium now being directed at it for censorship and perhaps allow enough staff for an evaluation of films from other standpoints such as historical accuracy and literary value of film art, for instance," explained the priest.

In his statement the Father Garrelts emphasized that the Legion makes no effort to censor a feature before or during its production, although finished films have been edited after Legion criticism.

Fears His Breath Wasted; Berger Sees Distribs In 'So-What' Shrug Posture

Minneapolis, Feb. 12.

In this territory so far no headway has been made in getting the film distribution companies to alter sales policies to permit small and subsequent-run exhibitors to buy films on an "ability-to-pay basis" and in this way "alleviate a condition that's driving many theatreowners out of business."

This is according to circuit owner Bennie Berger, board chairman of North Central Allied, the national Allied States' unit here.

In one of the principal talks at the recent national Allied States' convention, Berger sought to impress upon distributors the "necessity" of doing this in order to prevent "wholesale theatre shutterings."

"North Central Allied has been doing its utmost to try to bring distributors to their senses, but to no avail," asserts Berger. "What I had to say in Cleveland apparently fell on deaf ears and opened no eyes. There hasn't been the slightest film companies' awakening to the situation's seriousness.

"It doesn't seem to matter to the distributors at all if the bulk of the lesser exhibitors stay alive. They don't seem to be bothered by the increasing wave of theatre shutterings. We can't succeed in convincing them that in the long run, they'll be hurt, too. There has been no change in their unreasonable and unlivable terms."

"At the right time," Berger promises, "I'll propose some medicine to cure this malady."

However, the NCA board chairman, always famed for his belligerency against the film companies, declined to explain what he'd consider to be the "right time" or to give any hint as to what his "medicine" might be.

WB High As 'B.O.' Pictures Again Magical

By GENE ARNEEL

Warners is doing fine, fiscally, thanks largely to a few theatricals. Looming large in the financial scheme of things are "Music Man," "What Ever Happened to Baby Jane" and "Gypsy." "Days of Wine and Roses" looks okay and "Terror of Tongs" might make it. As for "Gay Purr-ee," strictly dubious.

On the overall, WB is riding high, and as one insider puts it, "I guess it's our turn." This is in reference to the historical fact that the film producer-distributors seem to take turns in registering strongly at the boxoffice. They have their ups and they have their downs.

WB for the quarter ended Dec. 1 had consolidated net income of $2,010,000, representing 41c per share on the 4,837,062 common shares outstanding. This compares with $1,900,000 for the corresponding period of a year ago and was equal to 40c per share after giving effect to the company's four-for-one stock split.

Theatricals and television film rentals, sales, etc., amounted to $22,174,000, up from last year's $20,613,000. Net current assets jumped from last year's $48,321,000 to $50,884,000 at the end of the new period.

Warner board at a New York meeting last Thursday, presided over by Jack L. Warner, declared the regular quarterly dividend of 12c per common share, payable May 6 to stockholders of record on April 12.

Directorate also reelected incumbent officers including Warner, president; Ben Kalmenson, exec v.p.; v.p.'s Herman Starr, Wolfe Cohen, Steve Trilling and Edmond L. De Patie; secretary Howard Levinson, treasurer Thomas J. Martin, controller-assistant treasurer Walter Meihofer, assistant treasurer Harland F. Holman, assistant secretary Roy J. Obringer, and Freston & Files as general counsel.

Annual meeting of stockholders, in Wilmington last Wednesday (6), took place with 90% of the outstanding stock represented either in person or by proxy.

In routine affair with directors up for reelection, reelected, including Jack L. Warner, Ben Kalmenson, Albert Warner, Charles Allen Jr. and Serge Semenenko, all for a two-year term. Others on the board whose terms expire in 1964 are Waddill Catchings, Thomas J. Martin and Robert W. Perkins.

Jack L. Warner returned to Burbank last Friday. S. Kalmenson, WB exec v.p. often in the Coast-to-Coast shuttle, makes with the N.Y.-to-L.A. today (Wed.).

Unflagging Jack L.

Jack L. Warner as production head and president of Warners is bearing down that is showing more intensity than ever before in running the company. The word from within is that whenever Warner is away from Burbank he's on the phone with or dictating to Steve Trilling at the studio re theatricals and/or William Orr re television.

At a time when a vet exec such as Warner might be expected by the non-knowsters to take things easier, this film company official seems to be working harder than ever. Even the August vacations in southern France are being mixed with business.

When he gets abroad he's now making it a point of delving into foreign operations more so than ever, showing more interest in both o'seas production and distribution.

So far as stockholdings and family relationships are concerned, Jack L. Warner has Warner Bros. Pictures Inc. as his prime baby, just about exclusively. No other individual has the power to say yes or no as he does! And rather than relying on other hands, he's been taking full and immediate charge.

No doubt Jack Warner is happy with that new $2,000,000-plus quarterly net profit and is anxious to keep things this way.

Commented one WB important insider: "The family, the corporate family, is more closely knit and going places."

U.S. to Europe

Warren Berlinger
Cindy Carol
Sidney Carroll
Victor M. Carter
Haskell Coffin
Roger Englander
Robert Favre LeBret
Andre Goulston
Robert L. Lippert
Joseph L. Mankiewicz
William Marchant
Seymour Mayer
Walter Reade Jr.
Mark Robson
Robert Rossen
Henry Sell
Maurice Silverstein
John Strauss
Darryl F. Zanuck

N.Y. to L.A.

Peter Bogdanovich
Oscar Brand
Edward L. Hyman
Lee Moselle
Art K. Moss
Patti Page
Seymour Poe
Howard F. Stark
Bobby Vinton

Europe to U.S.

Gil Cates
Derek Glynne
Theodore Mann
William I. Snyder
Ann Stevens
Kirk Stevens
L. Arnold Weissberger

L.A. to N.Y.

Elizabeth Allen
George Burns
Martin Blau
Mercedes McCambridge
Bill Dana
Jac Holzman
Roger Hurlock
Glynis Johns
Joel Kane
Susan Kohner
Abe Lastfogel
Edwin Levine
Robert Myers
Arthur L. Peckoff
Jack Rael
Steve Roberts
Solomon Sagall
Stanley Schneider
Maurice Segal
Frank Sinatra
Susan Slavin
Rick Spalla
Bernard E. Zeeman

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EUROPE'S 'EASY TIMES' FINIS

Chicago Cameramen Strike Studios

Present Scale $253 Weekly—Companies offered $32 Over Two Years—Pickets Pound Pavement

Chicago, Feb. 12.

Picket lines were set up last Wednesday (6) around two Chicago motion picture studios as a result of a breakdown in new contract negotiations. Strikers were 12 cameramen from Local 666, International Alliance of Theatrical Stage Employees. Firms being picketed are Wilding Studios and the George W. Colburn Laboratory.

The old contract expired Aug. 31, 1962, but was extended by agreement between the union and the companies. A spokesman for Wilding said that his firm had offered the cameramen a $32-a-week pay raise in two steps within a year period. The cameramen now get $253 per week. Pay raises totalling $20 a week were also offered assistant cameramen, the spokesmen said.

The strike also extended to 46 technicians and studio mechanics at Wilding and 47 at Colburn. Originally thought to be a sympathy walkout with the cameramen, it later developed that they are demanding a 36c-an-hour raise, and will vote Monday (11) on whether to strike.

Deems Big Sports Key to Success Of Television

Hollywood, Feb. 12.

Television on a national scale is at least five years away on timetable of Tom Gallery, director of sports for NBC. "We're locking up the major sports events for long periods," said Gallery, "and without them tee-vee will have to scrambles hard to fill their schedules with such sure-fire attractions." Promoters of subscription television have insisted that high calibre sports events would run second only to new pictures to bait viewers interest at a price.

Gallery said Rose Bowl games are far out of reach of tell that NBC's contract has 11 years to run. U.S. open Golf Tournament is tied up for five years as is annual Sugar Bowl game. Pro football, which Gallery calls the fastest-growing spectator sport, is up for bids next year on a two-year term. Same goes for major college games. This would put grid games at least three years beyond reach of pay-tv. NBC's contract for World Series has three years to go.

Last year CBS sewed up both the pro and college football games for a period of two years. The price: $18,250,000 for college games, $9,000,000 for National Football League games. Prize of them all, the NFL playoff game, is NBC's for another year. For the Packers-Giants game NBC paid $615,000 and showed a profit. CBS came off well on 7 pro games, according to Gallery, but college games were only three-fourths sold.

Of the leading sports events on tv recently compiled, NBC scored five of the first six. Gallery came here from NY to close deals with managements of Frisco Seals and L.A. Dodgers for web's major game of the week. He also set up and supervised coverage of the Palm Springs Golf Classic. As for the winner, Jack Nicklaus, "the guy is unbeatable." Gallery returned to NY.

From St. Lee to So. Africa

Jerry Berger, who has been 20th-Fox's ad-pub director in St. Louis since 1960, is becoming company's ad-pub director in the Union of South Africa.

He'll headquarter in Johannesburg starting March 2.

JEWISH CHARITY GOAL

Sperling Heads Amusements Under Steve Broidy

Hollywood, Feb. 12.

Milton Sperling has been appointed chairman of the Amusement Industry Section of the 1963 L.A. United Jewish Welfare Fund campaign by general chairman Steve Broidy.

Goal this year is $2,656,170, in support of 140 L.A., national and overseas agencies, including the United Jewish Appeal.

Greens in Spain As Admissions Slice Sought

Madrid, Feb. 12.

Spanish exhibs seem to be caught in the middle of a government campaign, backed by newspaper and public clamor, to reduce the cost of living. Out on a limb through no fault of their own, they greeted government elimination of all municipal luxury taxes with cautious optimism despite removal of a 20% boxoffice tax bite once collected by municipalities throughout Spain.

Most exhibitors welcomed this particular tax wipe-off to counter official price control policy that has stalled an increase in boxoffice scales despite the substantial increase in the cost of living since the price freeze went into effect in 1956.

Many exhibs, however, were not surprised to find out the elimination of the more onerous municipal taxes would create new problems for them. One, was the cry from the producers to lower prices generally to conform with reduction in taxes. Many provincial governors pressured for or decreed lower boxoffice price scales.

LANCASTER SEES QUALITY SQUEEZE

By DORA ALBERT

Hollywood, Feb. 12.

"Europe today reminds me of Hollywood in its more feverish days when almost any kind of picture would make a profit. Although Europeans have produced some very fine pictures, they have made some films that seemed deliberately bad, just to turn out product. For a time it seemed as if any picture made in Europe, good or bad, would make money. But now that era appears to be ending, and European producers realize that they will have to make superior pictures to compete in the world market."

Burt Lancaster was speaking to the foreign press at a breakfast conference arranged by Kaufman, Schwartz & Associates, who handled "Bird Man of Alcatraz," a film for which Lancaster received a Hollywood Foreign Press Assn. nomination. He had just returned from the shooting of "The Leopard" in Sicily, and had spent six months abroad.

"In terms of quantity of motion picture output and large stables of stars, I don't think Hollywood will ever return to the days of the past," the actor ventured. "Everybody likes to think about a return to the glories of the past, when there were 36 glamorous stars at M-G-M and the studio produced 50 major films in a year.

"But in all honesty, I can't foresee a return to the kind of Hollywood we had then. For one thing, the attitude of stars is different. To produce so many pictures at a single studio meant that you had to have a large stable of stars, willing, even though they might grumble a bit, to go automatically into pictures assigned by the studios. Today most stars want greater independence. To achieve it they will do pictures independently, sometimes individually and sometimes combining in small groups.

"The large studios in Hollywood and the independent studios will continue to make films. They will

(Continued on page 6)

Bob Mochrie Exits Sales G.M. Post, Morris Lefko As Metro Successor

In a surprise move, Robert Mochrie has bowed out as general sales manager of Metro and has been replaced by Morris Lefko. The surprise aspect of the switch stems from the fact that when Robert H. O'Brien took over as president a month ago all indications were that Mochrie would stay on.

It was on Monday (4) that the Mochrie decision was made—that is, that yet distributor exec Mochrie would be leaving, and shortly after this the arrangements were made with Lefko.

Mochrie for years has been known as a top man in his field. Following graduation from Cornell U., he progressed from field posts with Producers Distributing Corp., Warners, RKO, Samuel Goldwyn and then MGM. He joined MGM in April, 1949, and gave his full time in the first year to the roadshow runs of "Ben-Hur." He became v.p.-general sales manager in 1960.

Lefko for some time has been known as "strong" in exec distribution circles, particularly in the supervision of sales of the epics. He joined MGM in July, 1960, taking over "Ben-Hur" sales.

Lefko had been v.p. in charge of sales with the Mike Todd Organizations, distributing "Around the World in 80 Days," and, for Paramount, headed sales for the special releases of "The 10 Commandments" and "War and Peace."

EARLY PRIME OF AD LIBS

Danny Arnold To Stage Writers Guild May 7 Spoof

Hollywood, Feb. 12.

Danny Arnold has been named producer of the Writers Guild's 15th annual screen awards show, to be held May 7 at the Beverlihilton.

Awards will be presented for the best written American comedy, drama and musical. In addition the winner of the guild's Laurel Award for Achievement, picked by the screen board, will be named.

The show committee held its initial meeting this week at the Beefeater's restaurant, with more than 20 comedy and satire writers attending. Producer-writer Arnold is currently at Warners, working on "Palm Springs Weekend."

Allen Rivkin heads the screen branch of the guild.

Ace in 'Fail-Safe'; Other Investments In Features Due

With the completion of an agreement last week to aid in the financing of Entertainment Corp. of America's "Fail-Safe" feature, Ace Films began its long-awaited production participation program. Having decided at a recent board meeting to invest its cash in hand instead of waiting for enough money to establish a regular release schedule of its own, the production arm of the American Congress of Exhibitors is also planning other involvements.

The "Fail-Safe" deal is but one of several under consideration by Ace. According to President Sid Markley.

"Fail Safe" may not be the only RCA production getting Ace participation. As foreshadowed here a few weeks ago, it is Ace's intention to get its funds, estimated by some sources at around $2,000,000, into immediate production.

Anti-Monopoly Stand on Tell By Choiceview

London, Feb. 12.

In its first policy statement since its formation some two years back, Choiceview Ltd., the pay tv outfit jointly owned by Rank and Rediffusion, has declared its "philosophy" of avoiding a monopoly situation in any form, whether in program supply or distribution.

Choiceview as owners of an all-British system, hope to participate in the forthcoming official pay television experiments, and has declared it will welcome program material from all sources on the basis of a share of gross takings. The company has also decided, subject to holding the necessary rights, to make its own programs available to other outfits participating in the experiment.

Choiceview will look for programs from live theatres, film distribs, sporting events, and cultural and educational sources.

If pay vision operations are extended on a broader basis Choiceview intends in due course to seek the co-operation and participation of local interests including exhibs, in local franchise operations.

The Postmaster General is expected to disclose plans for the toll tv trials in the next few weeks, and the experiment, which may extend over a period of two or three years, is expected to get under way in 1964. It will be a piped service, restricted during the trial period, to a few heavily populated areas.

Levine's Latest on Hippodrome Track: Driving Home 36 Steeds In Tandem

Counting reissues as well as new product, Embassy Pictures will be peddling at least 36 features in 1963. Of this total, 23 are new films, more than double the company's previous year's output and as many or more than most majors will probably have in '63.

To sell this extensive array, the company estimates that it will spend upwards of $8,000,000 during the year on advertising, publicity, exploitation and other sales facets. The company's staff, both here and abroad, is also being expanded. Domestically, Embassy now has 10 branches in its distribution web and two more offices are being mapped. Overseas, a staffer is being set on in Paris and there will also be a man to cover South America and the Far East.

But with all the staffing, chances are that some outside distribution deals might be made for some of the product, with Paramount Pictures the likely candidate. Embassy and Par are currently huddling on these and other deals involving production for both pix and tv. When the 1963 expansion is completed, as plans stand now, the distrib will have 12 U.S. branches and offices in London, Paris, Rome, and Buenos Aires, all working exclusively for Embassy. Paramount could figure in the overseas distribution of some pix, with Embassy handling them all in the U.S.

Also being added to handle the increased product flow are at least three exploitation men. These would be permanent additions to the staff. Supplementing them will also be exploiters hired on a campaign by campaign basis. The plan for marketing the product is based on the idea of pre-selling, with campaigns individually tailored for each pic. All manner of sales aids have been prepared for this procedure and were distributed to branch personnel gathered in New York last Wednesday (6) through Friday (8) for Embassy's first national sales convention. The material is costly and elaborate but geared for maximum pic by pic selling.

A 13-week "Joseph E. Levine Sales and Collections Drive" has been set up to get the ball rolling, running from March 4-May 31. This push is being devised not only to sell pix but to also establish the Embassy name as a major source for product in the minds of the nation's exhibs. Special bonus incentives have been set for the sales personnel, in addition to competition among the company's various divisions, districts and branches. "The guy with the lowest sales at the end of given periods gets a big dog house which he has to keep in his office until he sells his way out of it."

$25,000,000 Riding

On the opening day the sales conclave, Embassy prez Joseph E. Levine estimated that the company has some $25,000,000 in co-productions scheduled for lensing this year both here and abroad. He labeled the figure a "conservative" one, noting that the pictures in question are all for release during 1963 and early '64. Included in this tally are four films slated for lensing abroad with Italo producer Carlo Ponti at a combined total budget of $8,700,000 and two features, "The Carpetbaggers" and "Nevada Smith," both to be coproduced with Par at about $3,000,000 apiece, with others in the negotiation stage.

Ponti pix include two Alberto Moravia items, "A Ghost at Noon" (starring Brigitte Bardot) and "The Empty Canvas," as well as "Yesterday, Today and Tomorrow" (Sophia Loren starring and Vittorio De Sica directing) and "Casanova" (Marcello Mastroianni toplining). Also a Ponti coproduction is "Children of Sanchez" (Loren-De Sica). Other upcoming product includes "Zulu," starring and coproduced by Stanley Baker, a filmization of Henry Miller's "Tropic of Cancer," "Threepenny Opera," "Young Girls of Good Family," "Landru" and others.

Already in release are "Love at Twenty," "Madame," "Long Day's Journey Into Night," "Divorce—Italian Style," "7 Capital Sins" and others. There is also a sales plot to spinoff again such exploitable items as the "Hercules" pix and "Attila, the Hun."

"There are no more barriers for motion pictures," Levine told the convention. "There isn't a theatre in the whole, wide world where a good, self-respecting picture—whatever the type—can't play."

Robert Rossen Sounding O'seas Showmen's Views

Robert Rossen wants to look things over in Europe before starting "Lilith," which he'll produce and direct in the U.S. He left New York Monday (11) for London, and then to Paris, Stockholm, Frankfurt and Rome.

Filmmaker whose most recent production was "The Hustler," says he'll call on European producers and directors, exhibitors and newspapermen in looking to determine how the international market, which is ever changing, now stands.

He's doing "Lilith" for Columbia.

30 Years Of Fun

New bis from the old fliv. Entertaining and marketable compilation.

Hollywood, Feb. 8.

Twentieth-Fox release of Robert Youngson production. Features Charlie Chaplin, Buster Keaton, Laurel & Hardy, Harry Langdon, Syd Chaplin, Charlie Chase, Snub Pollard, Billy Bevan, Phyllis Haver, [illegible] Carter De Haven, Edna [illegible] Written by Youngson; music, Bernard Green, Jack Shaindlin. Reviewed at the studio, Feb. 8, '63. Running time, 85 MINS.

In this pressurized era of events and discoveries unfathomable to the average human intellect, how soothing and wistful to escape into the vacuum packed vitality of the realm of silent flickers. Courtesy of writer-producer Robert Youngson, 20th-Fox has come forth with a peek into a past as remote from 1963 as the banana peel to the neutron bomb. As in all compilations there are ups and downs in "30 Years of Fun," but audiences young and old should find the total experience hearty and fascinating, and the picture should fit into a profitable niche in the current market, particularly in playoff dates.

The film spans a period from the Gay 90's through the frenetic 20's. Choice comedy shorties of those 30 years are linked by newsreel clips, providing a sense of historical continuity to the festivities. Thus the pratfalls of Chaplin, Keaton and others of their stature are roughly related to the current events of the years in which they worked.

Again it is Chaplin's genius that towers above his colleagues in cinematic comedy. No fewer than four separate demonstrations of Charlie's remarkable comic invention and cinema craftsmanship are woven into the fabric of Youngson's newest anthology. Others of note who cavort in and out of the film are Buster Keaton (who is seen in a memorable sequence in which he is trapped in a revolving water wheel), Harry Langdon, Syd Chaplin, the aptly-surnamed Charlie Chase, Billy Bevan, Snub Pollard, Phyllis Haver, Carter De Haven, and Stan Laurel and Oliver Hardy, seen on the occasion of their first appearance together on film ("Lucky Dog"), a partnership destined not to be resumed until a period of eight years had elapsed.

The linking footage is rewarding, too, ranging from the early efforts of the pioneering Lumiere Bros. through demonstrations of the character of the 20's, highlighted by a shot of an enterprising fellow sopping up with a sponge a stream of alcohol coursing down the gutter after it has poured out of a barrel punctured by a conscientious prohibitionist and wringing the joyously soaked sponge into a container until he is confronted by an unappreciative cop.

Music complementary in tempo and character to the spirit of the silent action has been composed and integrated by Bernard Green and Jack Shaindlin. Narration of Youngson's informative script is spoken by Jay Jackson. Associate producers were Alfred Dahlem and John E. Allen. A wistful song, "Bring Back the Laughter," composed by Youngson and sung by Bernie Knee, opens and closes the picture. "30 Years of Fun" was, and is. *Tube.*

This Sporting Life (BRITISH)

Highly charged, impressive performance by Richard Harris in the latest of Britain's down-to-earth dramas. Pic tingles with vitality, and should prove strong b.o. contender.

London, Feb. 5.

Rank release of a Julian Wintle-Leslie Parkyn (Karel Reisz) production for Independent Artists. Stars Richard Harris, Rachel Roberts; features Alan Badel, William Hartnell, Colin Blakely, Vanda Godsell, Jack Watson, Arthur Lowe. Directed by Lindsay Anderson. Screenplay by David Storey from his own novel; camera, Denys Coop; editor, Peter Taylor; music, Roberto Gerhard. Previewed at R. B. Private Theatre, London. Running time, 134 MINS.

Frank Machin	Richard Harris
Mrs. Hammond	Rachel Roberts
Weaver	Alan Badel
Johnson	William Hartnell
Maurice Braithwaite	Colin Blakely
Mrs. Weaver	Vanda Godsell
Judith	Anne Cunningham
Len Miller	Jack Watson
Slomer	Arthur Lowe
Mrs. Farrer	Katherine Parr
Lynda	Bernadette Benson
Ian	Andrew Nolan
Doctor	Peter Duguid
Waiter	Wallas Eaton
Head Waiter	Anthony Woodruff
Gower	Tom Clegg
Trainer	Ken Traill
Dentist	Frank Windsor
Cameron	John Gill

Set in the raw, earthy mood of such British pix as "Saturday Night and Sunday Morning," "Taste of Honey" and "Room At Top" this latest entry is a powerful newcomer. It has a gutsy vitality that should catch the masses. But the pic also has enough classiness in its direction, writing and acting to make it a superior contender for most boxoffice stakes. The North Country accents should not harm the production's prospects anymore than the Midland burr of "Saturday Night" did.

Two highlight performances by Richard Harris and Rachel Roberts (Rex Harrison's wife) are supported by a fairly unknown if hand-picked cast. Karel Reisz, who directed "Saturday Night," produced this one and his influence can clearly be seen. Lindsay Anderson, a top documentary director making his debut as a feature director, has brought the keen, observant eye of a documentary man to many vivid episodes without sacrificing the story line. Based on a click novel by David Storey, who also scribed the screenplay, the yarn has a sporting background in that it concerns professional rugby football. But those exhibitors, to whom a film concerning sport smells of death and disaster at the wickets, can relax. Though there's a strong and well portrayed sports atmosphere in action and locale this is really the study of a confused young man and his blundering attempts to find his own little farmyard where he can crow more loudly than the other cocks around him. The story of Frank Machin (Richard Harris) would have been just as holding if he had chosen some other field but rugby into which to strut and bolster his own ego.

Harris plays a miner who, at first, regards the hero-worship heaped on players of the local football team. But he has second thoughts. He gets a trial and soon becomes the skillful, ruthless star of his team. He revels in his new prosperity and preens at the adulation that's showered on his bullet head. He doesn't realize that he is being used by local businessmen opportunists. He refuses to believe that most of the hangers-on regard him as an "ape performing on the football field."

He learns the lesson too late when he hears the cheers turning to jeers. Meanwhile, he's also sorely, his oafish behavior, the one thing for which he is blindly clutching, the chance to love and be loved. He lodges with a repressed widow nursing a kingsize chip on her shoulder. She becomes his mistress but cannot give him the complete affection he needs. Not till she lies on her death bed does he realize, again too late, that his pigheaded, unimaginative lack of tact and real feeling has been the reason for her fate.

Some of the early continuity and flashbacks are slightly confusing while the ending is a shade over-sentimental. But Anderson has directed with fluid skill and sharp editing keeps the film moving, even at its more leisurely moments. Denys Coop's lensing is graphic and the atmosphere of a Northern town is captured soundly.

Among the varied sequences which impress are a horrifying quarrel between Harris and Miss Roberts, a hospital death scene, a poignant interlude at a wedding when Harris first approaches the moment of truth, a rowdy Christmas party and a countryside excursion when Harris plays with the widow's two youngsters. The football scenes have a live authenticity.

Harris, last seen in "Mutiny On The Bounty," gives a dominating, intelligent performance as the arrogant, blustering, fundamentally simple and insecure footballer. His acting has a fierce, almost tempo. Yet on two or three occasions, he shows a quiet tenderness and warmth. He's clearly a standout screen personality as well as an impressive actor. Miss Roberts brings commendable light and shade as well as poignance to a role that might have been shadowy and overly downbeat. Of the remainder of a stalwart cast, William Hartnell, Colin Blakely, Arthur Lowe, Vanda Godsell and, particularly, Alan Badel, as the cunning football director who, for his own ends, builds up Harris and then tries to destroy him, all give valiant support.

"Sporting Life" may well be one of the last bits of the recent cult of films of the "Saturday Night" genre, though several are still on the way. But this will be remembered as one of the more satisfying ones. *Rich.*

La Glaive Et La Balance (The Sword and the Balance) (FRENCH-FRANSCOPE)

Paris, Feb. 5.

Gaumont release of Gaumont-Trianon-Ultra production. Stars Anthony Perkins, Jean-Claude Brialy, Renato Salvatori; features Pascale Audret, Marie Dea. Directed by Andre Cayatte. Screenplay, Charles Spaak, Henri Jeanson, Cayatte; camera, Roger Fellous; editor, Paul Cayatte. At [illegible], Paris. Running time, 140 MINS.

Johnny	Anthony Perkins
Jean	Jean-Claude Brialy
Francois	Renato Salvatori
Agnes	Pascale Audret
Wanters	Marie Dea

As the title indicates, Andre Cayatte, who made "Justice is Done" and "We Are All Murderers," again takes a look at the injustice that might be inherent in meting out punishment. He stacks the cards in this one and lays it on too thick didactically. But the yarn is well spun, if sketchy, and with enough provocation to insure okay international playoff as well as specialized spots abroad.

Three young men, one an American drifter trying to paint sans talent, one a farm boy who has become a gigolo, and a crafty real estate man not above using his nubile sister to bate Americans, are captured after a kidnapping. But only two men had been chased and one might be innocent.

On this peg Cayatte builds his look at justice. He craftily fills in character aspects on the three via flashbacks and then shows the baffled police and court people plus the hung jury which finally acquits them. But an enraged mob does away with them as a voice intones about justice.

Film touches on too many things to make its point effectively, but it does build up some good looks at wild Riviera youth, court procedure and jury haggling. If it is about wayward youth it is cursory. Its slaps at human pettiness are obvious and its characters petty drifters till they suddenly, either two of them or the three in cahoots, kidnap and cold-bloodedly kill the child when they think themselves betrayed.

Comic scenes are dragged in to break the mood. This tries to have it both ways in being a serious look at justice, a suspense pic and a more general look at the sorrier aspects of society.

Anthony Perkins uses his petulant boyishness well and is amply backed by Renato Salvatori, as the gigolo, and Jean-Claude Brialy, as the salesman-panderer. Cayatte has a feel for recounting a story but hammers away at too many points.

Metro-Goldwyn-Mayer backed this through their local outfit, Gaumont-International, and has what looks like a fine bet for the Continent. *Mosk.*

Transport Z Raje (Transport From Paradise) (CZECH)

Berlin, Feb. 5.

Czech State Film Barrandov production and release. Directed by Zbynek Brynych. With Zdenek Stepanek, Cestmir Randa, Jiri Vrstala, Ilja Prachar. Screenplay, Arnost Lustig, from novel, "Night and Hope," by Lustig; camera, Jan Curik; music, Jan Novak; editor, Jan [illegible]. Previewed at Czech Film Studios, West Berlin. Running time, 90 MINS.

This Czech production revolves around twenty-four hours in the Nazi concentration camp of Theresienstadt. More precisely, it depicts the tone and procedures before another transport goes off to the brutal destination of the gas chambers. The action centers on various Jewish individuals and SS beasts. Yet this isn't just another concentration camp feature per se.

Director Brynych tells the gruesome tale in a more epic than dramatic manner. As per its demanding style, film is primarily an item for festivals and the arty cinemas. It has several assets to its credit but there are also some drawbacks. In all, however, it remains a highly interesting, ambitious and quite depressing film.

Theresienstadt was a "model camp" of the Nazis who cynically referred to it as a "town which the Fuehrer donated to the Jews." Here the Jews had "a relatively good time." There were no gas chambers and the Jews even had their own administration, banks, stores, etc. It was a camp that was open to neutral inspection. In this film the arrival of representatives of the Danish Red Cross is expected momentarily. But, of course, the infamous SS leaders didn't reveal that Theresienstadt was only a "waiting camp" or a transit camp for Auschwitz which meant death by gas.

The film has a strong documentary flavor because of the fact that nearly all of it has been shot in authentic Theresienstadt and all the different nationals (the Jewish victims) speak their own language. Director Brynych has caught the depressing monotony of the camp life with great skill and has been helped by outstanding camerawork by Jan Curik. Militating against the good overall impression is his tendency to exaggerate symbolisms and some jerkiness in storytelling.

Cast is well chosen. There are several bits of outstanding acting but, unfortunately, also some overly cliche portrayals of the SS henchmen. Nevertheless this is a gripping piece of cinema art. *Hans.*

Lancaster on Europe

Continued from page 3

make fewer films, but more important ones—for they must produce pictures different than what the public can see on tv.

"In terms of output the tv producers are now taking over the functions of the major studios in the old days. The large studios have turned over much of their space to tv, and will continue to do so; if they didn't they'd have to sell much of that space for supermarkets.

"Actors sometimes complain that because of the new conditions, there's less work. I don't think that is true; there is more work, but most of it is in tv, not in films for release in the movie theatres."

Discussing his own experiences in Europe, Lancaster said that the biggest single reaction to his playing the starring role in "The Leopard" was: 'Why is an American actor playing the part of a Sicilian prince?'

"There was at first almost a resentment on the part of the Italian and French press that an American actor could be stepping into something indigenously foreign. I pointed out that the character came from a German background, and was described in the book and script as a tall, blond, blue-eyed man; and that there were no actors in Italy who had the physical characteristics for the part. Slowly I began to win the press over, particularly when they realized in terms of the work I was doing that an American actor was trying to fulfill the character artistically rather than walk through a picture playing himself.

"In my opinion it's a film with a special and unusual quality, and Luchino Visconti is the finest director I've ever worked under. The film deals with the decline and disintegration of the ruling class. To make his point, Visconti was as realistic and as detailed in showing scenes of dissolution as he was in showing scenes of earlier, great opulence."

Detests Papparazzi

Lancaster added that he liked everything about Italy except the papparazzi who followed him everywhere. Once he said when he had an appointment to pick up his wife after a shopping tour, the friend with whom she was shopping poked her head out of the door to let him know what store they were shopping in. Promptly the papparazzi shot the picture and labeled it "Burt Lancaster and his wife."

Actor expressed awareness of the fact that some people have criticized him for his interest in so-called message pictures. "I know that many people keep saying that they want to go to the movies just to have fun, just for entertainment. I disagree with that viewpoint. If pictures were made purely for entertainment, then most individuals would go only occasionally, knowing ahead of time that every movie was an innocuous thing. I believe movies must be more than just innocuous pieces of entertainment. All movies shouldn't be in that category. Movies should also be the voice of society, reflecting the life around us. They should present the facets of current life excitingly and entertainingly. People all over Europe were interested in 'Bird Man of Alcatraz,' partly because it has a message. In America, I think the film has unquestionably embarrassed the Prison Bureau. If the pressure keeps mounting for Stroud's release and Stroud manages to survive, something may happen.

"The importance of the movie industry depends on continuing to do things of this kind."

The Wrong Arm Of The Law (BRITISH)

Lively cops-and-robbers farce with Peter Sellers as top comedy name keeping up fairly constant yock production. Breezy boxoffice prospects.

London, Feb. 5.

British Lion release, through BLC, of a Romulus (Robert Velaise-Aubrey Baring) production. Stars Peter Sellers, Lionel Jeffries, Bernard Cribbins; features Davy Kaye, Nanette Newman, Bill Kerr, John Le Mesurier, Graham Stark, Ed Devereaux, Martin Boddey, Irene Browne, Vanda Godsell, Tutte Lemkow, Dennis Price, John Junkin. Directed by Cliff Owen. Written by Ray Galton, Alan Simpson, John Antrobus from screenplay by John Warren, Len Heath based on an original story by Ivor Jay, William Whistance Smith; camera, Ernest Steward; music, Richard Rodney Bennett; editor, Tristam Cones. Previewed at Columbia Theatre, London. Running time, 94 MINS.

Pearly Gates	Peter Sellers
Inspector Parker	Lionel Jeffries
Nervous O'Toole	Bernard Cribbins
Trainer King	Davy Kaye
Valerie	Nanette Newman
Jack Coombes	Bill Kerr
Bluey May	Ed Devereaux
Reg Denton	Reg Lye
Assistant Commissioner	John Le Mesurier
Sid Cooper	Graham Stark
Supt. Forest	Martin Boddey
Educated Ernie	Dennis Price
Brassknuckles	John Junkin
Man in Apartment	Bob Emery
Dowager	Irene Browne
Brassknuckles	Arthur Mullard
Henry Martin	Derrent Reilly
Annette	Vanda Godsell
Alf	Barry Keegan
Siggy Schmoltz	Tutte Lemkow

A slightweight cops and robbers idea has been pepped up into a briskly amusing farce thanks to a combo of deft direction, thesping and writing. Presence of Peter Sellers and other such expert farceurs as Lionel Jeffries, John Le Mesurier and Bernard Cribbins should insure sweet boxoffice. Written by the authors of Tony Hancock's original tv series, Ray Galton and Alan Simpson, with the assistance of "Goon" writer John Antrobus, the screenplay has a fair turn of wit and a number of excellent wacky situations.

Sellers runs a top league West End dress salon as Monsieur Jules. But that's only a front. As Pearly Gates, he is the Cockney King of the Underworld. He has organized things so that no two gangs work the same territory. His own gang he runs on Welfare State lines, with free luncheon vouchers, hobby on Sundays, holidays with pay on the Costa Brava.

Everything's going fine until the police swoop on the gang job after job, though they never make arrests, but simply confiscate the loot. Sellers realizes that an I.P.O. (Impersonating Police Officers) mob is in town. He calls an extraordinary general meeting of London's crime syndicates, negotiates with Scotland Yard and arranges for a 24-hour crime truce so that the police can concentrate on running in the I.P.O. gang. The Yard sets a trap, taking a bullion robbery for Sellers with one of their own men (Lionel Jeffries) assigned to the gang as liaison officer. Things work up to a hilarious climax as everything goes predictably wrong. Sellers makes a getaway with the loot but, of course, it is fake currency to justify the old cliche that crime mustn't pay.

Sellers has a fat part as the gangster with modern methods (for instance, he makes his gang attend evenings of educational films such as "Rififi"). And he brings his usual alert intelligence to the role. He is surrounded with some sharp talent. Jeffries amusingly plays another of his well-meaning, blundering police officers while John Le Mesurier brings dry gravity to the role of a commissioner of the police. Among the assorted gangsters, Bernard Cribbins, Bill Kerr, Davy Kaye and Graham Stark have some bright opportunities.

Nanette Newman has the only considerable femme role, as Sellers' girl friend who is also informing on him to the gang of Australian bogus police officers. Miss Newman looks ready now for meatier roles. The writers have provided some felicitous situations. There is a provocative bedroom scene between Sellers and Miss Newman, a standout sequence when the crime syndicate calls its extraordinary general meeting and also a pleasant idea when the meeting between the plain clothes police officers and the leaders of the gangs is scheduled for neutral territory and actually takes place on a carousel.

Cliff Owen has directed with verve. Locations and all technical credits help to give polish to a breezy, likeable comedy. *Rich.*

TAX & HOLLYWOOD FOLKWAYS

New York Sound Track

British author Wolf Mankowitz's new book for Putnam's is titled "Cockatrice." The playwright-novelist explains the title, "The Cockatrice was a fabulous, serpent-like monster, hatched against nature out of the egg of a cock. It consorted with basilisks and satyrs, and its breath was deadly, its glare fatal to human beings. It has always seemed to me an appropriate heraldic beast for the film industry."

Richard Burton set for the male lead in a new, untitled stage play by Robert Bolt, who scripted "A Man for all Seasons" and the screenplay for "Lawrence of Arabia." . . . Laughton is scheduled for a London bow next spring . . . With another film under his belt, this being "Moon Walk," Bud Bottons is due in for p.a.'s at the clubs . . . Robert Benton to Europe re "Lilith," his next production for Columbia . . . They've got Glynis Johns now plugging "Papa's Delicate Condition." She's also rehearsing "Too True to be Good" for Broadway . . . Charles Evans, who used to be minister (Unitarian) at the Santa Monica Congregation, signed by Hal Wallis for a role in "Fun in Acapulco." Ever-busy Wallis in another picture is advocating the use of safety belts while driving.

Stopping in the heart of Baltimore, Ray Harvey asked a cop where he could catch a foreign film. Cop replied, "These downtown pictures are only out in the neighborhoods. Right here we only have the neighborhood kind."

Gene Coffin, who gets letterhead billing as costume designer of the television department, Theatre Guild, has written in claiming a "special credit" for the costume designing for Shelley Winters, nominated for an Oscar, black & white, via "Lolita," with this the only name submitted.

Gabe Sommer, UA's national ad-pub director, chaired the two days of sessions with fieldmen here Friday-Saturday (8-9) . . . UA, incidentally, "sneaked" its upcoming Judy Garland starrer, "I Could Go On Singing" at the Astor last Monday (4) night under its old title of "The Lonely Star" . . . Jean Renoir's "The Elusive Corporal" opens Monday (18) at the Cinema II. Union Films is distributing the Pathe Cinema release . . . Ernie Pintoff's featurette, "The Shoes," gets an extended critique by Burt Sheridan in the upcoming April issue of McCall's . . . After holding off the opening of "a Quare Fellow" at the Carnegie Hall Cinema for a number of weeks because of the newspaper strike, Astor Pictures has finally okayed its local premm for next Tuesday (19). It replaces the longrunning Japanese import, "Yojimbo."

Phil Williams, who started his career with Louis DeRochemont at the March of Time in 1937, has joined Louis DeRochemont Associates as vice-president in charge of planning. Most recently he was exec veep of the John Scott Fenes pubrel company . . . William Bradford Huie is doing the screen adaptation of his novel, "The Americanization of Emily" which Filmways will produce for Metro . . . Walter Reade Jr. took off Friday (8) for a quick swing through Rome, Paris and London to complete negotiations for several upcoming coproductions. He'll be back about Feb. 20.

Alan Bader is conducting the national and local campaigns on ATL's upcoming Italo import, "Fiaccre in Milan." He also reps the new Julian Tannenbaum-Carl Lerner company, Film Features . . . Incidentally, indie producers Max Slater and Mark Nichols write VARIETY that they have served notice on Tannenbaum and Lerner that Slater and Nichols have prior claim on the title, "A World of Love," which Film Features announced in the Jan. 23 VARIETY as the title of one of their upcoming projects.

Twentieth Century-Fox closed its Albany exchange on Feb. 4 after operating here under that name, or as Fox Films, since August, 1921. Meanwhile Metro renewed lease on its offices at 1600 Broadway and Columbia, which decimated to a manager, Herbert Schwartz, last fall, is reengaging a secretary, effective Feb. 11.

Pubrel boys are rewriting history again: a 20th-Fox release re the upcoming "Marilyn" says that the pic will include scenes from "Something's Got to Give" in which Marilyn Monroe "was appearing with Dean Martin at the time of her death." She had abandoned the whole thing weeks before . . . Mike Weinberg has been appointed national director of group sales for 20th's "Cleopatra" and Ruth Furst is director of group sales for the "Cleo" date at the Ravoli here. Weinberg served in a similar capacity on "Lawrence of Arabia," "West Side Story" and other hardticket pix . . . Sidney Carroll, whose script on "The Hustler" won an Oscar nomination last year, off to Paris to start work on Rene Clement's "Jeu House," to star Alain Delon . . . Carroll is also doing the screen version of "Big Deal in Laredo," the former NBC-TV teleplay which Felder Cook will direct for the screen . . . 20th's global sales veep Seymour Poe on the Coast this week.

Lee Katz has been named production manager on United Artists' "The Light of Day," which Jules Dassin will direct for producer Martin Ransohoff of Filmways. A change in title is currently being studied . . . Broadway is somewhat brighter these nights, with the huge 720-square foot electric sign on the corner of Seventh Ave. and Broadway advertising 20th's "Cleopatra." It went into operation Monday (11) mich almost four months to the day before the premm at the Rivoli three blocks north.

Bob Fishel's Teran Productions and Stuart Whitman's B & W Productions will coproduce "My Brother's Keeper," from Morris Davenport's novel based on Collier brothers in N. Y., with Whitman to star as one of duo . . . Allan Sherman bought film rights to Robert Paul Smith's book, "Where Did You Go? Out. What Did You Do? Nothing" . . . Bale Robertson & Associates formed by actor as a division of his Juggernaut Inc. for both feature and tv production.

Robert Hartford Davis, British film producer, and associate film exec Michael Klinger are on the Coast conferring with Allied Artists chiefs re the forthcoming "Theirs Is the Kingdom," film about the Battle of Somme in World War I, slated to roll in Jugoslavia in September with an international cast . . . French tv star Juliette Pasley will make her English-speaking pic debut in "Charade" . . . Jacqueline Kennedy has been invited to be a guest of honor at the Sept. 13-15 international convention of the Women of the Motion Picture Industry in Dallas . . . Allied Artists' "Billy Budd" has been nominated for the British equivalent of the Academy Award as best pic of 1962 by Britain's Society of Film and Television Arts . . . Kamala Devi, Richard Erdman and Kathie Browne into Universal's "Brass Bottle."

Note from Rome: An employment agency for domestic help, recently opened under the name "The Pearl-Fishers."

"Mockingbird" screening at the Museum of Modern Art played well except (for at least one observer) when a youngster on the screen said he heard a noise. The soundtrack at this point went hand in hand with the actual rumbling of the Independent Line subway which runs adjacent to the Museum's basement projection room.

Fred Astaire is giving up television to return to feature films at close this season's "premiere" on ABC-TV, which he hosted, narrated and occasionally starred. He said he will devote full time to theatrical pix. Previously, Astaire had appeared on tv only in specials, which accumulated for him a record number of Emmys.

POSH SPOTS GO TABLE D'HOTE

By ABEL GREEN

Hollywood, Feb. 12.

Mike Romanoff's recent folde primed extra-caution in the posh eateries of Hollywood, gloomy about off business and tax curbs. Then LaRue's, on the Strip, took the initiative with a $6.50 table d'hote dinner. Jerry Lewis' costly restaurant followed suit with the same tariff and the deluxe Beverly Hills Hotel went a shade better with a $6 club dinner. Result was an immediate hypo to business. Dave Chasen felt he didn't need such economic resuscitation and his business volume attests to it because, with Romanoff's eliminated, the comedian-turned-boniface has a joint jumping more than ever.

Another famed L.A. restaurant, Perino's, long regarded as perhaps the No. 1 gourmet restaurant, likewise is holding the line but reportedly feels the expense account fright both because of prices and the somewhat "downtown" location for the Bel-Hills mob.

Romanoff's bowout is an anomaly but understandable to the show biz contingent. Paradoxically, (1) his food had reverted to topdrawer, after longtime stalemate with the chef department, but (2), fact was that Romanoff had become a lawmaster, a globetrotter, and a casual who worked only intermittently at the greeter bit.

Knowledgable gadabouts cite Toots Shor's credo that "maybe I'm fooling myself but I like to think that when certain customers come in they'd like to see me at the door; I think that's the function of a saloonkeeper." Romanoff would flit to Palm Springs or absent himself for months with Frank Sinatra on his world tour. Whatever regulars resented the head-watering system of "greeting." Frankly, they also took exception to these stand-ins' (a) lack of knowledge of who was who, or (b), suspecting them of being too unsubtle about the pourboire.

Chasen and Bruno at LaRue's make the scene. Lewis, of course, like Dean Martin at Dino's, is strictly a "name" billing, actually. Vic Damone is reported having put additional coin into Jerry Lewis spot (on the site of the old Rabouchka, a Russian bistro) and it's being operated by the comedian's original business associate. It is unquestionably the prettiest restaurant in L.A., with excellent minor-key decor, a commanding view of Santa Monica Blvd.'s tungstens—always a great "backdrop" for the residents north of Sunset—and good grocery. That's important.

It's important with the others who, while cutting their scales to that $6 or $6.50 "selective dinner," have not cut quality. Realistically, none of this is a "giveaway."

Both the house and the customer benefits because the restaurant limits its ordering. This is an idea which Henri Soule, as a matter of fact, established at La Cote Basque before he sold this East 55th St., N.Y., spot to the Chambord interests, and which two ex-Soule associates, Freddy and Roger, also have at their own new La Caravelle on New York's West 55th. The "selective" menu, of course, doesn't include booze, and a check can still gallop with little trouble to $10-$12 a head.

The Coast bonifacers' idea is to get it under that $25, which supposedly doesn't have to be "accounted for" on the "expense account" dining-out.

Also, all now give the diners a perforated, easily tear-off slip, with the date and amount punched in, and room on the bottom of the check to write in "names of guests, entertained for what business purpose," etc.

Where Dino's has made the tv scene often in "77 Sunset Strip," Lewis' also has now become an automatic set for videseries such as "Route 66" and the like. Each, for the late crowd, features a singer and a trio for the background music.

Eager, Bitter Fight Over 'Cleo'; B&K Wins Out for Its State-Lake; Wirtz's Lawyer Hints Litigation

By MORY ROTH

Chicago, Feb. 12.

Question of which theatre would get "Cleopatra" has been resolved, but not without much brouhaha and a threatened lawsuit on the part of an exhibitor who failed. Tradesters see little chance of Palace Theatre owner Arthur Wirtz's legal threat making much headway in the courts. However, the publicity incident to his protest has uncovered a mares' nest of deals, counter-deals, financial combines and general wheeling and dealing in attempts to get the 20th epic for its Chi run.

At this point "Cleo" is slated to open in the Balaban & Katz State-Lake Theatre. However, talks with the theatre owners left at the post indicate an astonishing eagerness for the picture, although none of them has seen a frame of the film for which record guarantees are demanded. If customer want-to-see is as enthusiastic as that shown by the exhib contenders then "Cleo" would appear to be a sock-bo smash.

Wirtz was reported in the Chicago American as saying that he was bringing suit against 20th because the bidding on the film was not competitive and, per the consent decree of 1948, the exhibitors were not given the right to examine the proposals of their competitors.

Wirtz left town for a vacation the same day his statement appeared, but a phone call to his attorney, Emil Levin, elicited the response that the complaint had just been turned over to him and he wasn't sure whether there were sufficient grounds to sue, but that he would file a suit on Wirtz's behalf if it was so indicated. In a subsequent edition of the paper, the American's film reviewer, Ann Marsters, said that 20th roadshow chief Joe Sugar told her that he was "surprised" at the protest and that B&K had gotten the picture "simply because it made the best offer." Miss Marsters reported that 20th had asked Wirtz for a $1,000,000 advance with no guarantee. "A more agreeable figure," she wrote, "was $600,000 down, plus 70% of all advance ticket sales."

Other Contenders

Here's how the also-ran theatres fared in their negotiations for the picture, according to a variety of sources:

(1) The two Todd-owned houses, the Todd and the Cinestage, were given serious consideration and were prepared to come up with the guarantee, but were ultimately turned down because they are too small (about 1,000 seats each). Too, the Cinestage is doing extremely well with Columbia's "Lawrence of Arabia" and the Todd with Metro's "Mutiny On The Bounty," and it is expected that both will still be running when "Cleo" become available.

(2) The Oriental had "preliminary talks" with 20th, but was restrained by the advance money required and was also concerned with the break in continuity with their regular customers as a result of the expected long run for the film.

(3) The Woods "seriously considered" taking on the picture, but could not get together with 20th on the advance and guarantees.

(4) A surprise bidder for the picture was Oscar Brotman, an attorney with interests in several suburban hardtops and several movers. Although Brotman has an affinity for the grand gesture, Film Rowers say that he had put together a financial group that was willing to go up to $750,000 in advance money if he could get the picture for the two suburban houses, the Hillside and the Golf Mill. 20th is said to have turned this offer down because they wanted to break the picture in the Loop.

Details of 20th's deal with Balaban & Katz have not been disclosed. As a matter of fact, a source close to B&K maintains that the terms have been agreed upon verbally, but that no contract has been signed. Film traderters are uncertain as to whether the Wirtz suit, if it should come to pass, could compel 20th and B&K to give a breakdown of the terms. B&K proxy David Wallerstein said that if it was agreeable with 20th they would issue a joint statement delineating the deal in general terms in about a week.

—And in Minneapolis

Minneapolis, Feb. 12.

After many years absence, a roadshow film hits Minnesota Amusement Co.'s (United Paramount circuit) here June 12. It's "Cleopatra" (20th). Goes into Century Theatre for its exclusive Twin Cities' hardticket run.

In recent years two Ted Mann downtown houses here, the Academy and the Mann, have been playing all of the roadshow pictures calling for reserved seats and considerably upped admissions. There's no roadshowing of pictures in St. Paul. After their local engagements such screen attractions go there sans reserved seats.

STANLEY SCHNEIDER'S NEW COLUMBIA ROLE

Stanley Schneider, 34, who joined the Columbia foreign department of Columbia in 1955, has been named chief exec administrative assistant to Leo Jaffe, exec v.p. He's the son of Abe Schneider, Col president.

Stanley Schneider is a member of the board of Col International as well as a director and v.p. of Col's music and publishing subsidiaries.

N.Y. State Asks $149,580 For Motion Picture Div

Albany, Feb. 12.

In his main budget bill for 1963-64 Gov. Rockefeller asks for $149,580 for the salaries of the 19 staffers in the N.Y. State Motion Picture Division. The MPD headquarters in New York.

This is approximately the same amount voted by the 1962 legislature for the MPD, which reviews pix to be licensed and inspects theatres for compliance with the licensing and advertising provisions of the law.

In a paragraph on motion picture reviewing, the Governor noted that although the division's responsibility for review and inspection continues, recent U.S. Supreme Court decisions have "narrowed the State's authority."

LIGHTSTONE TO ROME

Embassy Exec Veep Confers On Pontti Four

Leonard Lightstone, exec v.p. of Embassy Pictures, planed to Rome last Saturday (9) for meetings concerning the filming of the four features recently set for reproduction by Joseph E. Levine and Italo producer Carlo Ponti.

Budgeted at a total $8,700,000, the films include pic versions of Alberto Moravia's "The Empty Canvas" and "A Ghost at Noon" tomes and "Yesterday, Today and Tomorrow" and "Casanova." All are to be lensed this year for release throughout the world in late 1963 and early '64.

L.A. Strong Despite Weekend Rains; 'Story' Socko $30,000, 'Lisa' Great 12G, 'Lion' Fast 24G, 'Madame' 16G

Los Angeles, Feb. 12.

Firstrun biz is holding up well here this session despite a stormy weekend. Trade is doing so well because of a number of potent newcomers and several strong holdovers. "West Side Story," in first general release, is shaping to land a boffo $30,000 in two theatres. "David and Lisa" is heading for a sockeroo $12,000 at the 631-seat Fine Arts.

"The Lion" looks like handy $24,000 in first for five spots. "Madame" is rated okay $16,000 for three, also an opener.

Of regular holdovers, "Brothers Grimm" is after a classy $19,000 in 27th stanza at Warner Hollywood. "Gypsy" looks smart $18,000 for eighth at Pantages. "Son of Flubber" looms trim in fourth at the Chinese.

"Lawrence of Arabia" still heads the hardticketers, with a sock $30,000 in eighth at Warner Beverly.

Estimates for This Week

Los Angeles, Hollywood, Baldwin (Metropolitan-FWC-State) (2,040; 856; 1,800; 90-$1.36) — "Madame" (Embassy). Okay $16,000 or over. Last week, Los Angeles with Four Star, Iris, Loyola, Village, "Billy Budd" (AA) (1st general release), $24,500; Hollywood, Baldwin with Hillstreet, Wiltern, "Term of Trial" (WB), $20,000.

Hillstreet, Wiltern, Iris, Village, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 825; 1,535; 1,300; $1-$1.40)—"The Lion" (20th) and "It Happened in Athens" (20th). Hefty $24,000 or close.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont). Smash $12,000. Last week, "Phaedra" (Lope) (13th wk), $3,300.

Warren's, Hawaii (Metropolitan-G&S) (1,757; 1,106; $1-$1.25)—"Hidden Room of 1,000 Horrors" (Indie) and "Night They Killed Rasputin" (Indie). Thin $4,800. Last week, "Warren's, "Sodom and

(Continued on page 15)

K.C. Biz Builds; 'Seesaw' Smooth $10,000, 'Term' $7,000; 'Raven' Fair 8G

Kansas City, Feb. 12.

Moderately nice money is indicated for two newcomers, "Two for Seesaw" at Plaza and "Term of Trial" at Paramount, especially the former. "The Raven," day-dating at Uptown and Granada, shapes fair. "Mutiny on Bounty" looks brisk in eighth session at Capri.

The Saxon is doing nicely with "40 Pounds of Trouble" in third week to hold. Passing of severe weather apparently is some help all around, although this past weekend ran into some more extreme cold.

Estimates for This Week

Brookside (Fox Midwest-Nat'l Gen. Corp.) (800; $1-$1.25)—"Boccaccio '70" (Embassy) (3d wk). Nice $4,500, holds. Last week, $6,000.

Capri (Durwood) (1,260; $1-$2.50)—"Mutiny on Bounty" (MGM) (8th wk). Bright $8,000 or close. Last week, surprised at $8,500.

Empire (Durwood) (1,304; $1-$2.50)—"Brothers Grimm" (MGM) (27th wk). Run being stretched but $3,000 is okay. Last week, $3,200.

Kimo (Dickinson) (504; $1.25-$1.50)—"Phaedra" (Lope) (8th wk). Satisfying $1,500, holding. Last week, $1,700.

Paramount (Black UP) (1,900; $1-$1.25)—"Term of Trial" (WB). Brisk $7,000 or over, stays. Last week, "Who's Got Action" (Par) (3d wk), $4,500.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Two for Seesaw" (UA). Hefty $10,000, holds. Last week, "Taras Bulba" (UA) (3d wk-5 days), $6,000.

Roxy (Durwood) (864; 90c-$2.50)—"Longest Day" (20th) (14th wk). Steady $6,000. Last week, ditto.

Saxon (Durwood) (1,119; 75-$1.50)—"40 Pounds of Trouble" (U) (3d wk). Good $4,500, holds on. Last week, $5,500.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.25) — "The Raven" (AI) and "Guns of Black Witch" (AI). Mild $8,000. Last week, "Sodom and Gomorrah" (20th) (2d wk), $7,000.

Key City Grosses

Estimated Total Gross
This Week $2,270,000
(Based on 22 cities and 272 theatres.)

Last Year $2,001,300
(Based on 22 cities and 261 theatres, chiefly first runs, including N.Y.)

'Seesaw' Hot 10G, Cincy; 'Term' 7G

Cincinnati, Feb. 12.

A favorable session looms for firstruns here this week. Shaping strong for front money are "Two For Seesaw" in opener at Keith's and "Gypsy" in fifth frame at Albee. "Mutiny On Bounty" in eighth round at Valley and "Longest Day" in hardticket 15-week windup at Grand retain their potency. "Rage of Lion" looks fine at Capitol in second week. "Term of Trial" rates okay at Palace on opener.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.75)—"Gypsy" (WB) (5th wk). Big $10,000 after $11,500 in fourth.

Capitol (SW-Cinerama) (1,340; $1-$1.30)—"Rage of Lion" (20th) (2d wk). Ten days. Fine $9,000 or near. "Best of Cinerama" (Cinerama) opens Feb. 14 with 10 shows a week at 90c-$2 scale.

Grand (RKO) (1,300; $1.25-$2.50)—"Longest Day" (20th) (15th wk). Fine $7,300 windup of profitable run. Last week, $7,000.

Guild (Vance) (300; $1.25)—"Boccaccio" (8th wk). Nice $1,300. Last week, $1,300.

Keith's (Cin-T-Co) (1,300; 90-$1.25)—"Two For Seesaw" (UA). Hotsy $10,000. Last week, "Sodom and Gomorrah" (20th) (3d wk), $8,000.

Palace (RKO) (2,600; $1-$1.50)—"Term of Trial" (WB). Oke $7,000. Same last week for "Who's Got Action" (Par) (3d wk).

Twin Drive-In (Cin-T-Co) (600 cars; 90c). West side only. "Period of Adjustment" (MGM) and "I Thank A Fool" (MGM) (subruns). Fine $4,000. Last week, "Sky Above" (Embassy) and "Warriors Five" (Indie) (subruns), $3,000.

Valley (Cin-T-Co) (1,275; $1.80-$2.20) — "Mutiny On Bounty" (MGM) (8th wk). Potent $8,000. Seventh was $8,300.

'BOUNTY' BOFFO 10G, PORT.; 'GRIMM' 12G, 12

Portland, Ore., Feb. 12.

Break in the weather is helping biz this session along with some new fare. Playing hardticket, "Mutiny on Bounty" is rated socko in first at Music Box. "Longest Day," now in third stanza, also hardticket, looms wow at Paramount. Still amazing is "Brothers Grimm," very big in 12th session at the Hollywood, and far ahead of last week. "Who's Got the Action" looks modest in first at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gypsy" (WB) (7th wk). Brisk $5,000. Last week, $4,900.

Fox (Evergreen) (1,600; $1-$1.40)—"Who's Got Action" (Par) and "Where Truth Lies" (Par). Modest $5,500. Last week, "Sodom and Gomorrah" (20th) and "Two and Two Makes Six" (20th) (2d wk), $2,700.

Hollywood (Evergreen) (1,130; $1.49-$3)—"Brothers Grimm" (MGM) (12th wk). Torrid $12,000 or over. Last week, $8,200.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny on Bounty" (MGM). On hardticket. Sock $10,000. Last week, "Jumbo" (MGM) (6th wk), $2,000.

Orpheum (Evergreen) (1,536; $1-$1.40)—"The Mongols" (Indie) and "Trojan Horse" (Indie). Slow $4,200. Last week, "Samson and Seven Miracles" (AI) and "Prisoner of Iron Mask" (AI), $6,300.

Paramount (Port-Par) (1,400; $1.50-$3)—"Longest Day" (20th) (3d wk). On hardticket. Wow $12,000. Last week, $13,100.

'Raven' Rich $12,000 in Det.; 'Action' Fast 15G, 'Grimm' Big 19G, 20th

Detroit, Feb. 12.

Firstrun biz shapes big this week, with nearly all houses reporting brisk boxoffice action. "Who's Got the Action" is fairly fast at the Michigan. "Raven" is rated solid at the Palms. "Playtime" is jolly at Trans-Lux Krim.

"Lawrence of Arabia" continues to pace city for a second amazing week at Madison. "Brothers Grimm" stays wow in 20th session at Music Hall. "Longest Day" looks great in 10th at Mercury.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.60)—"Not Tonight Henry" (Indie) and "Seventh Commandment" (Indie) (2d wk). Mild $10,500. Last week, $13,000.

Michigan (United Detroit) (4,000; $1.25-$1.80)—"Who's Got Action" (Par). Hotsy $15,000. Last week, "Gypsy" (WB) (6th wk), $14,000.

Palms (UD) (2,900; $1.25-$1.40)—"The Raven" (AI) and "Dangerous Charter" (Indie). Fine $12,000. Last week, "Term of Trial" (WB) and "Rider on Dead Horse" (Indie), $7,500.

Madison (UD) (1,408; $1.50-$3.30)—"Lawrence of Arabia" (Col) (2d wk). Wham $25,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.40)—"Billy Budd" (AA) (2d wk). Fair $6,000. Last week, $7,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Seven Brides for Seven Brothers" (MGM) and "Father of the Bride" (MGM) (reissues). Okay $8,000. Last week, "The Hook" (MGM) (3d wk), $5,000.

United Artists (UA) (1,667; $1.25-$3)—"Mutiny on Bounty" (MGM) (13th wk). Big $8,300. Last week, $9,000.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.50)—"Brothers Grimm" (MGM) (20th wk). Fine $19,000. Last week, $18,300.

Mercury (United Motion Theatre Co.) (1,400; $1.50-$3)—"Longest Day" (20th) (10th wk). Great $9,000. Last week, $9,300.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Playtime" (Indie). Jolly $7,000. Last week, "World Without Shame" (Indie) (2d wk), $4,000.

'Sodom' Hotsy 22G, Philly; 'Gypsy' 25G

Philadelphia, Feb. 12.

Firstrun trade is steady here this stanza. Biz is being helped most by holdovers. "Sodom and Gomorrah," lone newcomer, shapes torrid at the Fox. "Gypsy" still is socko in second stanza at the Randolph. "Who's Got the Action" looks okay for first holdover session at the Stanton.

"Longest Day" shapes big in 10th round at the Goldman. "Brothers Grimm" looms sturdy in 27th week at Boyd.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80)—"Jumbo" (MGM) (8th wk). Okay $4,300. Last week, $4,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (27th wk). Steady $8,000. Last week, $9,000.

Fox (Milgram) (2,300; 99-$1.80)—"Sodom and Gomorrah" (20th). Hot $22,000 or over. Last week, "Taras Bulba" (UA) (6th wk), $7,500.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (10th wk). Big $11,300. Last week, $11,000.

Midtown (Goldman) (1,300; $2.50-$3)—"Lawrence of Arabia" (Col) (8th wk). Strong $15,000. Last week, same.

Randolph (Goldman) (2,300; 99-$1.80)—"Gypsy" (WB) (2d wk). Wow $25,000. Last week, $30,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (12th wk). Trim $10,000. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.80)—"Who's Got Action" (Par) (2d wk). Okay $8,000. Last week, $13,000.

Trans-Lux (T-L) (500; 99-$2)—"Term of Trial" (WB) (2d wk). Fair $5,000. Last week, $7,000.

World (R&B-Pathe) (499; 99-$1.80)—"Divorce, Italian Style" (Embassy) (8th wk). Fine $3,300. Last week, $3,000.

D.C. Spotty; 'Diamond' Smash $13,000, 'Child' Mild 5G; 'Lisa' Wow $10,000, 2d

Broadway Grosses

Estimated Total Gross
This Week $[illegible]
(Based on 27 theatres)

Last Year $[illegible]
(Based on 26 theatres)

'Day' Sockeroo $12,500, L'ville

Louisville, Feb. 12.

"Longest Day" has all indications of being a big one, after a great kickoff at the Rialto. After a long run of Cinerama films, this one looms socko in first round. "Billy Budd" at the United Artists, is dull. Second week of "Boccaccio 70" at the Mary Anderson is rated strong. "Barabbas" in third at the Ohio looks okay while "40 Pounds of Trouble," at the Kentucky, continues brisk in third round.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "40 Pounds of Trouble" (U) (3d wk). Hep $4,500 after second week's $5,000.

Mary Anderson (People's) (1,100; 75-$1.25)—"Boccaccio 70" (Embassy) (2d wk). Bright $6,300 after first week's $8,300.

Ohio (Settos) (900; 75-$1.25)—"Barabbas" (Col) (3d wk). Okay $4,300 after $6,000 in second.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Longest Day" (20th). Socko $12,500 or over. Last week, "Best of Cinerama" (Cinerama) (12th wk), $4,300 in 5 days.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Billy Budd" (AA). Dull $5,500. Last week, "Sodom and Gomorrah" (UA) (2d wk), $6,300.

'Seesaw' Hep $12,000, Toronto; 'Gypsy' 20G

Toronto, Feb. 12.

Two newcomers will help overall biz total here this round. "Barabbas" shapes good on opener playing six theatres at popscale. "Two For Seesaw" is much stronger with a big session at the Uptown for opening week. "Lawrence of Arabia" still is rated capacity in second session at the Carlton. "40 Pounds of Trouble" continues lusty in third at Loew's.

Estimates for This Week

Carlton (Rank) (2,318; $3-$3.50) — "Lawrence of Arabia" (Col) (2d wk). Capacity $43,000. Last week, ditto.

Century, Downtown, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,080; 1,062; 752; 682; 696; 50-$1-$1.00)—"Barabbas" (Col). Good $36,500. Last week, "7 Miracles of World" (Astral) and "Varan" (Astral), $26,500.

Danforth, Humber, Hyland (Rank) (1,323; 1,208; 1,300; $1.25-$1.30) — "Phaedra" (Lope). Sock $14,000.

Eglinton (FP) (918; $1.50-$2.75)—"Best of Cinerama" (Cinerama) (5th wk). Satisfactory $3,500. Last week, $4,000.

Hollywood (FP) (1,080; $1-$1.30) — "Who's Got Action" (Par) (3d wk). Falling away to $6,000. Last week, $9,000.

Imperial (FP) (3,216; $1-$1.50)—"Gypsy" (WB) (2d wk). Torrid $20,000. Last week, $22,000.

Loew's (Loew) (1,641; $1-$1.50)—"40 Pounds of Trouble" (U) (3d wk). Hefty $10,500. Last week, $11,000.

Tivoli (FP) (930; $1.50-$2.50)—"Longest Day" (20th) (9th wk). Slipping to good $8,000. Last week, $10,000.

Towne (Taylor) (693; $1-$1.50)—"Divorce, Italian Style" (IFD) (7th wk). Hotsy $5,000. Last week, $6,000.

University (FP) (1,300; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (11th wk). Hefty $15,000. Last week, same.

Uptown (Loew) (2,250; $1-$1.50)—"Two for Seesaw" (UA). Lusty $12,000. Last week, "Afrika Addio" (MGM) and "Malaya" (MGM) (reissues), $5,500.

Washington, Feb. 12.

Mainstem is spotty this session with the mercury soaring to the 50's and then dipping back to the 20's again. "Diamond Head" looks smash at Trans-Lux in first, but "Child is Waiting" looms mild in opener at Dupont.

"David and Lisa" still is sock in second at Playhouse after a record first round. "Raven" looks big in second at Keith's. "Der Rosenkavalier" shapes nifty in second at Apex and "Sodom and Gomorrah" is rated good in second at Capitol.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,400; 1,000; $1-$1.40)—"Who's Got Action" (Par) (2d wk). Good $7,500 after $11,500 for first.

Apex (KP) (940; $1.25-$1.40)—"Der Rosenkavalier" (Rank) (2d wk). Nifty $6,000 for six days after $10,000 initial frame.

Capitol (Loew) (3,240; $1-$1.40)—"Sodom and Gomorrah" (20th) (2d wk). Good $10,300 after initialing at $15,000.

Dupont (Mann) (400; $1-$1.65)—"Child Is Waiting" (UA). Mild $5,000 or near. Last week, "Phaedra" (Lope) (19th wk), $4,000.

Keith's (RKO) (1,830; $1-$1.40)—"Raven" (AI) (2d wk). Big $10,000 after $14,000 for opener.

MacArthur (KB) (900; $1.25-$1.80)—"Billy Budd" (AA) (subrun) (3d wk). Sturdy $6,300. Last week, $6,000.

Ontario (KB) (1,240; $1.49-$2.75)—"Longest Day" (20th) (10th wk). Brisk $6,000. Last week, $6,400.

Palace (Loew) (2,300; $1-$1.40)—"40 Pounds of Trouble" (U) (3d wk). Trim $9,000 or near. Last week, $11,000.

Playhouse (TL) (450; $1.49-$2)—"David and Lisa" (Cont) (2d wk). Wow $10,000 or close after opening week got non-holiday record of $12,300.

Plaza (TL) (278; $1.49-$1.80)—"It's Hot in Paradise" (Indie) (3d wk). Oke $5,000 after $7,000 for first.

Town (King) (800; $1-$1.40)—"Two for Seesaw" (UA) (8th wk). Fairish $4,300. Last week, $5,000.

Trans-Lux (TL) (600; $1.49-$2)—"Diamond Head" (Col). Smash $13,000. Last week, "Barabbas" (Col) (7th wk), $4,500.

Uptown (SW) (1,300; $1.65-$2.75)—"Brothers Grimm" (MGM) (14th wk). Hotsy $9,300. Last week, $9,300.

Warner (SW) (1,300; $1.80-$2.75)—"Mutiny on Bounty" (MGM) (12th wk). Big $9,500. Last week, $9,300.

Snows Slough Pitt B.O. But 'Day' Boff $10,500; 'Bulba' Trim 6½G, 4th

Pittsburgh, Feb. 12.

The snows came again over the weekend to dull Pitt firstrun biz for third week in a row. Best of lot is "Longest Day" which continues boff in eighth stanza at Fulton because of heavy pre-sale and parties. "Mutiny on Bounty" also looms snappy in ninth round at Nixon. Only newcomer, "Term of Trial" is tame at Stanley. "Carry on, Nurse" remains fancy in seventh frame at arty Shadyside. "Taras Bulba" shapes solid in fourth Gateway week.

Estimates for This Week

Fulton (Assoc) (1,900; $1.50-$2.75)—"Longest Day" (20th) (8th wk). Great $10,500 or near. Last week, $11,000.

Gateway (Assoc) (1,900; $1-$1.50)—"Taras Bulba" (UA) (4th wk). Firm $6,500. Last week, $7,300.

Nixon (Rubin) (1,700; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (9th wk). Neat $7,500. Last week, $12,000.

Shadyside (MOTC) (690; $1.50)—"Carry on Nurse" (Gov) (7th wk). Snappy $2,600. Last week, $2,300.

Squirrel Hill (SW) (833; $1.50)—"Billy Budd" (AA) (9th wk). Comfortable $2,400. Last week, $2,600.

Stanley (SW) (3,700; $1-$1.50)—"Term of Trial" (WB). Soft $8,000. Last week, "It's Only Money" (Par) (9 days), $9,000.

Warner (SW) (1,346; $1-$1.50)—"Sodom and Gomorrah" (20th) (4th wk-4 days). Lean $3,000. Last week, $8,000. Warner closed Monday (11) to prep for "Best of Cinerama" opening Thursday (14).

Chi Solid; 'Diamond' Smasheroo 47G, 'Arabia' Sock 22½G, 'Barabbas' Big 14G in 4th; 'Sodom' Lusty 18G, 3d

Chicago, Feb. 12.

"Diamond Head" is heading for a sock $47,000 debut at the Chicago, but it's one of few brisk spots in an otherwise uneven session at firstruns. World bow of "Flame In The Streets" looks rugged. Monroe reissue duo of "Tales of Paris" and "Sins of Casanova" shapes tidy.

"A Child Is Waiting" is rated good in second Oriental frame. "Lonely Are The Brave" is hot in Surf second. "Great Chase" is nice in second at Cinema.

Third stanza of "Sodom and Gomorrah" is torrid at the Woods. "Barabbas" shapes stout in State-Lake fourth. "In Search of Castaways" is nabbing a fair final five days at the United Artists. "Divorce, Italian Style" is hep Esquire eighth round.

On hardticket, "Lawrence of Arabia" is posting a boffo fourth Cinestage canto while "Mutiny On Bounty" is frisky in its Todd 13th session. "Longest Day" is rated smooth in 18th Roosevelt frame. "Brothers Grimm" looms tall in its McVickers 20th week.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Gypsy" (WB) (subrun). Trim $3,000. Last week, "Two For Seesaw" (UA) (subrun), $3,200.

Chicago (B&K) (3,900; $1.25-$1.80) — "Diamond Head" (Col). Wow $47,000. Last week, "Gypsy" (WB) (7th wk), $17,000.

Cinema (Stern) (500; $1.50) — "Great Chase" (Cont) (2d wk). Neat $3,700. Last week, $4,300.

Cinestage (Todd) (1,038; $2.40-$3.50) — "Lawrence of Arabia" (Col) (4th wk). Great $22,500. Last week, $23,300.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Divorce, Italian Style" (Embassy) (8th wk). Strong $6,300. Last week, $7,700.

Loop (Telem't) (606; $1.25-$1.80) "Password Is Courage" (MGM) (4th wk). Neat $5,500. Last week, $7,000.

McVickers (Beacon) (1,100; $1.75-$3.50) — "Brothers Grimm" (MGM) (20th wk). Big $14,000. Last week, $10,200.

Monroe (Jovan) (1,000; 65-90) — "Tales of Paris" (Indie) (reissue)

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Flubber' Mighty $12,000 in St. Loo

St. Louis, Feb. 12.

There are only two new pix here currently but both are doing well. "Son of Flubber" shapes socheroo on opener at Loew's Mid-City. "Two For Seesaw" is rated good on initial round at State.

"Brothers Grimm looks hot in 20th session at Martin Cinerama. "Mutiny on Bounty" looms fine in eighth stanza at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.25-$2.50) — "Longest Day" (20th) (14th wk). Good $7,500. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25) — "Phaedra" (Lope) (7th wk). Neat $2,2000. Last week, $2,600.

Esquire (Schuchert-Levin) (1,800; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (8th wk). Fine $12,500. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25) — "40 Pounds of Trouble" (U) (3d wk). Fast $13,000. Last week, $16,000.

Loew's Mid-City (Loew) (1,000; 60-90) — "Son of Flubber" (BV). Big $12,000 or close. Last week, "Trojan Horse" (Colorama) and "Mongols" (Colorama), $8,000.

State (Loew) (3,000; 60-90) — "Two for Seesaw" (UA). Good $14,000. Last week, "Taras Bulba" (UA) (2d wk), $10,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "Brothers Grimm" (MGM) (20th wk). Fancy $18,000 or near. Last week, $17,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Term of Trial" (WB) (2d wk). Nice $8,000. Last week, $8,500.

St. Louis (Arthur) (3,800; 75-90) — "Sodom and Gomorrah" (20th) (2d wk). Good $10,000. Last week, $12,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Lady Doctor" (Indie) (2d wk). Oke $2,200. Last week, $3,000.

Balto Picks Up; 'Pounds' Sturdy $8,000, 'Sodom' Fair 8G; 'Bounty' 10G

Baltimore, Feb. 12.

Favorable weekend weather, first the city has seen in sometime, is boosting downtown biz this round. Doing nicely are "Longest Day," in fourth week at the New; "Mutiny on Bounty," socko in eighth stanza at the Town, and "40 Pounds of Trouble," solid in second at the Mayfair.

"Sodom and Gomorrah" shapes fair in first holdover round at Stanton. "Who's Got Action" is rated fair in second week at the Hipp. "A Child Is Waiting" shapes fairish in third at the Crest.

Estimates for This Week

Aurora (T-L) (375; 90-$1.50) — "French Mistress" (Films Around World) and "Rosemary" (FAW) (reissues). Oke $1,300. Last week, "Breathless" (FAW) (reissue) and "Les Cousins" (Indie), $1,200.

Charles (Fruchtman) (500; 90-$1.50) — "Divorce, Italian Style" (Embassy) (7th wk). Okay $2,000. Last week, $3,500.

Cinema (Schwaber) (460; 90-$1.50) — "Bell Antonio" (Embassy) (2d wk). Fair $1,000. Last week, $1,200.

Crest (Fruchtman) (1,700; 90-$1.50) — "Child Is Waiting" (UA) (3d wk). Fairish $3,000. Last week, $4,200.

Five West (Schwaber) (435; 90-$1.50) — "Long Distance Runner" (Cont) (3d wk). Oke $1,300. Last week, $1,800.

Little (T-L) (300; 90-$1.50) — "Miracle Worker" (UA) and "Breakfast at Tiffany's" (Par) (reissues). Fair $1,000. Last week, "Island" (Zenith) and "Lovers and Thieves" (Zenith) (reissue), $1,100.

Hippodrome (T-L) (2,200; 90-$1.50) — "Who's Got Action" (Par) (2d wk). Fair $6,000. Last week, $8,000.

Mayfair (Fruchtman) (700; 90-

(Continued on page 15)

'Flubber' Buffalo 30G, Boff; 'Pounds' 12G, 2d

Buffalo, Feb. 12.

Firstrun trade is climbing here in current session, being helped by some new, strong fare. "Son of Flubber" is soaring to a mighty take in opening round at Paramount while "Who's Got the Action" looks very nice at the Center. "Mutiny on Bounty" looks lusty on initialer at the Teck. "40 Pounds of Trouble" looms bright in second week at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49) — "40 Pounds of Trouble" (U) (2d wk). Bright $12,000. Last week, $17,400.

Center (AB-PT) (2,500; 90-$1.25) — "Who's Got Action" (Par). Fine $10,000. Last week, "Term of Trial" (WB), $7,000.

Century (UATC) (2,700; $1.00-$2.50) — "Longest Day" (20th). Opened Monday (13). Last week, legit stage show.

Paramount (AB-PT) (3,000; 90-$1.25) — "Son of Flubber" (BV). Soaring to wham $30,000, to pace city. Last week, "Sodom and Gomorrah" (20th) (2d wk), $11,000 in 9 days.

Teck (Loew) (1,200; $1.50-$2.50) — "Mutiny on Bounty" (MGM). Lusty $8,000 or better. Last week, house dark.

Cinema (Martina) (450; 90-$1.25) — "Phaedra" (Lope) (7th wk). Okay $1,300. Last week, $2,300.

'Diamond' Sock $23,000, Frisco; 'Raven' Fat 17G

San Francisco, Feb. 12.

Not many new entries here this stanza but several show promise for an upbeat week. "Diamond Head" looks mighty in first round at the St. Francis. "The Raven" is rated bright on opener at the Fox. "Brothers Grimm" looms great in 27th session at Orpheum. "Lawrence of Arabia" is smash in third round at United Artists. "David and Lisa" still is wow in second week.

Estimates for This Week

Alexandria (United California) (1,200; $1.50-$2.50) — "Longest Day" (20th) (18th wk). Okay $6,700. Last week, $7,500.

Clay (Rosener) (370; $1.40) — "Devi" (Indie) (2d wk). Oke $1,500. Last week, $1,700.

Coronet (United Calif.) (1,200; $1.40-$2.50) — "Mutiny on Bounty" (MGM) (12th wk). Fine $12,500. Last week, $14,500.

Fox (FWC) (4,651; $1.25-$1.50) — "The Raven" (AI). Boff $17,000 or over. Last week, "Sodom and Gomorrah" (20th) and "Happened in Athens" (20th) (3d wk-5 days), $7,400. House closes Friday (15).

Golden Gate (RKO) (2,800; $1.25-$1.50) — "Lover Come Back" (U) and "Come September" (U) (reissues). Okay $7,000 in 6 days. Last week, "Mill Stone Women" (Parade) and "Public Affair" (Parade), $8,000.

Metro (United Calif.) (1,000; $1.50-$1.80) — "Divorce, Italian Style" (Embassy) (12th wk). Nice $4,000 or over. Last week, $4,200.

Larkin (Rosener) (300; $1.40) — "Sundays and Cybele" (Davis-Royal) (8th wk). Solid $4,000. Last week, $4,100.

Music Hall (Rosener) (365; $1.40) — "David and Lisa" (Cont) (2d wk). Wow $8,000. Last week, $8,300.

Orpheum (Cinedome) (1,400;

(Continued on page 15)

'Barabbas' OK 9G, Cleve.; 'Sodom' 7G

Cleveland, Feb. 12.

Bulk of strength here this stanza is concentrated in holdovers and extended-runs with 11-week newspaper blackout hurting. One of few new entrants, "Term of Trial," shapes fancy at the Colony Art. "Sodom and Gomorrah," looms fairish in second round at Palace.

"Barabbas" is rated passable in second frame at the Allen. "Mutiny on Bounty" is heading for an okay take in eighth week at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.25-$1.50) — "Barabbas" (Col) (2d wk). Average $9,000. Last week, $12,000.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Term of Trial" (WB). Smart $6,000 or near. Last week, "Billy Budd" (AA) (6th wk), $8,000.

Continental Art (Art Theatre Guild) (825; $1-$1.50) — "Anna Karenina" (Indie) (reissue). Mild $1,000. Last week, "End of Desire" (Indie), $1,000.

Heights Art (Art Theatre Guild) (925; $1-$1.50) — "Summerskin" (Indie). Flabby $2,000. Last week, "Taste of Honey" (Cont) and "The Mark" (Cont) (reissues), $2,100.

Hippodrome (Eastern Hipp) (1,332; $1.25-$2.75) — "Longest Day" (20th) (12th wk). Going into last lap with so-so $6,000 after $7,000 for last week.

Ohio (Loew) (2,700; $1.25-$2.75) — "Mutiny on Bounty" (MGM) (8th wk). Routine $7,000. Last week, same.

Palace (F & A Theatres) (2,730; $1.25-$1.50) — "Sodom and Gomorrah" (20th) (2d wk). Fair $7,000. Last week, $8,500.

Stillman (Loew) (2,700; $1.50) — "Who's Got Action" (Par) (m.o.). Slim $5,000. Last week, "Joseph and Brethren" (Indie), $4,000.

Westwood Art (Art Theatre Guild) (950; $1.50) — "Three Strange Loves" (Indie) and "Illicit Interlude" (Indie) (reissues). Kicking off festival of Ingmar Bergman classics for routine $1,000. Last week, "Animal Farm" (Indie) (reissue) and "My Nine Lives" (Indie), $1,000.

State (Loew) (3,700; $1.50) — "Two for Seesaw" (UA). Thin $7,000. Last week, "Who's Got Action" (Par), $8,000.

Additional Picture Grosses On Page 15

Cold, Rain, Newspaper Blackout Hit B'way But 'Flubber' Whopping 40G; 'Story' Big 28G; 'Wine' Sweet 130G

With the N.Y. newspaper strike now going into its third month and negotiations still stalemated, and theatres hesitant about bringing in new, strong fare unless absolutely essential, Broadway firstrun biz is getting its lone lift currently from the Lincoln's Birthday (12) holiday. Rain yesterday (Tues.) was a minor handicap. Fact that schools were out for the day and that banks were closed helped although Feb. 12 never has been a big holiday at the boxoffice. Return of severe cold weather (two below zero on Feb. 8) put a crimp in trade at firstruns for two days.

The lone, important newcomer, "Son of Flubber" is heading for a socheroo $40,000 or over opening stanza daydating the DeMille and arty Normandie. Biggest coin total still is being racked up by "Days of Wine and Roses" plus stageshow at the Music Hall. Combo looks fine $130,000 for current (4th) week. "To Kill a Mockingbird" replaces tomorrow (Thurs.) at Hall.

"40 Pounds of Trouble" held with a fancy $15,000 in third round at the Palace, and sees a fourth. "West Side Story" received a boost via going continuous with lower scale at the Rivoli. Pic looks like big $28,000 or close for initial week of the new policy, but 69th session of run there. Film undoubtedly was hurt at the Riv by being released on same policy in numerous houses in the N.Y. Metropolitan area.

"Sodom and Gomorrah" finished its third round with an okay $17,000 daydating the Astor and Trans-Lux 85th Street. "A Child Is Waiting" preems in both houses today (Wed.). "Term of Trial" held with nice $23,500 in second week daydating the Paramount and Trans-Lux 52d Street.

"Lawrence of Arabia" is heading the hardticketers with another capacity $48,000 in eighth session at the Criterion. Other hardticket pix are holding about even with last week, aided by the holiday, excepting "Brothers Grimm" which sagged sharply in the past (27th) stanza at the Cinerama. However, the film should climb considerably in the 28th week started yesterday (Monday). Pic is just marking time awaiting the preem of "How West Was Won," opening of which has been delayed by the blackout of N.Y. dailies.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "A Child Is Waiting" (UA). Opens today (Wed.). Last week, "Sodom and Gomorrah" (20th) (3d wk), was fine $14,500 or near. Second week was $15,500. Daydating with Trans-Lux 85th Street.

Cinerama (Loew) (1,552; $1.50-$3.50) — "Brothers Grimm" (MGM) (28th wk). The 27th week ended Sunday (10) was fair $12,000 for 11 shows after $19,000 for 26th round, taking in 3 morning matinees. "How West Was Won" (MGM) is due in next but exact date is depending on when newspaper strike is settled.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (8th wk). The eighth round ended Sunday (10) was capacity $48,000 after same for seventh.

DeMille (Reade) (1,463; $1.50-$2.50) — "Son of Flubber" (BV). Initial week winding up tomorrow (Thurs.) looks to hit boff $30,000 or near. Holding, natch.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Boccaccio" (Embassy) (subrun). Brought back to this house, with a nice $5,000 likely in view of setup. Returned to this cinema when "Phaedra" (Lope) failed to hold up in final days of first week. "The Hook" (MGM) is due in Friday (15).

Palace (RKO) (1,642; $1.75-$2) — "40 Pounds of Trouble" (U) (4th-final wk). Third round taking in Lincoln's Birthday held with fancy $15,000 after $18,500 for second week. Vaudeville topped by Three Stooges with "Samson and 7 Miracles" (AI) opens Feb. 20.

Forum (Moss) (813; $1.25-$1.80) — "Her Bikini Never Got Wet" (G. Hakim) (3d wk). First holdover round ended yesterday (Tues.) was fair $10,000 or near after $12,000 for initial week.

Paramount (AB-PT) (3,665; $1-$2) — "Term of Trial" (WB). Second stanza finished yesterday (Tues.) was good $25,000 or close after $29,444 for opener.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Days of Wine and Roses" (WB) with stageshow (4th-final wk). This session winding up today (Wed.) looks like fine $130,000, taking in Lincoln's Birthday (12). The third was $132,000. "To Kill a Mockingbird" (U) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$2.50) — "West Side Story" (UA) (69th wk). This round, first on popscale, continuous-run, ended yesterday (Tues.) was big $28,000 or near after $17,500 for 68th week of six days on hardticket policy. Continues on.

State (Loew) (1,850; $1.50-$3.50) — "Mutiny on Bounty" (MGM) (14th wk). This stanza winding tomorrow (Thurs.) is heading for big $28,000, with one extra matinee (Feb. 12) after $25,500 for 13th week. Stays indef.

Victoria (City Inv.) (1,003; $1.25-$2) — Now playing dual bill of reissues. "Diamond Head" (Col) opens Feb. 20.

Warner (SW) (1,813; $1.50-$3.50) — "Longest Day" (20th) (19th wk). Current session ending tomorrow (Thurs.) looks to hit great $30,000 or close after $25,000 for 18th week. Continues.

FIRST-RUN ARTIES

New Baronet (Reade) (430; $1.25-$2) — "Monkey in Winter" (MGM) (2d wk). This looks to hold with torrid $9,000 in current week ending today (Wed.) after $9,300 for opener. Stays on.

Coronet (Reade) (500; $1.50-$2) — "Love and Larceny" (Indie) (2d wk). First holdover stanza winding up tomorrow (Thurs.) is heading for smash $12,000 after $11,000 in first week. Stays, natch!

Fine Arts (Davis) (468; $1.80-$2) — "Sundays and Cybele" (Davis) (14th wk). The 13th round ended Sunday (10) was solid $9,500 after $10,000 for 12th week.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Electra" (Lope) (9th wk). The eighth session completed Sunday (10) was nice $7,000 after $10,000 in seventh week.

Cinema One, Cinema Two (Rugoff Th.) (700; $1.50-$2) — "Freud" (U) (9th wk). This stanza finishing today (Wed.) looks like smash $18,000 after $21,500 for eighth week. Continues on.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Lovers of Teruel" (Cont) (subrun) (2d wk). This week winding today (Wed.) is heading for stout $3,900 or over after $4,000 for initial session. Holding. "Eclipse" (Times) opens on moveover Feb. 21.

Normandie (T-L) (592; $1.25-$2) — "Son of Flubber" (BV) Initial session ending tomorrow (Thurs.) looks to reach big $10,000. Stays on.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Eclipse" (Times) (8th wk). This frame ending today (Wed.) is heading for stout $7,000 or a little less after $7,500 for seventh week.

Guild (Guild) (450; $1-$1.75) — "Leonardo da Vinci" (Indie) (reissue) (2d wk). This round winding tomorrow (Thurs.) looks to get okay $3,200 after $3,000 for initial week.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love at 20" (Embassy) (2d wk). First week ended yesterday (Tues.) was good $7,500 or close.

Paris (Pathe Cinema) (568; $1.50-$2) — "Divorce Italian Style" (Embassy) (22d wk). The 21st stanza completed Sunday (10) was great $12,500 after $14,500 for 20th week.

Plaza (Lowert) (525; $1.50-$2) — "David and Lisa" (Cont) (8th wk). Seventh round finished yesterday (Tues.) was wow $19,000 or close after $17,500 for sixth.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Seven Capitol Sins" (Embassy) (5th wk). Fourth session ended yesterday (Tues.) was solid $12,000 or near after $14,000 for third.

Tower East (Loew) (598; $1.50-$2) — "Long Day's Journey Into Night" (Levine) (19th wk). The 18th round finished yesterday

(Continued on page 15)

On the screen
In person

20th
Century-Fox
proudly
announces

ROCK HUDSON

has just
completed
the narration
for

"marilyn"

Available in April

Inside Stuff—Pictures

Sabine Enterprises signed, through its subsidiary, Schine Ten Eyck Corp., an agreement for a 21-year lease on the Ten Eyck Hotel in Albany after the Sheraton Corp had sold the 400-room to a Binghamton family for around $2,000,000. Sheraton had purchased the Ten Eyck from the Schines in 1954, for around $4 million. Schine reportedly held a mortgage on the hotel. Actual new owners are Harry Koffman and his sons, Burton I. and Richard E., who operate several loan companies and have extensive realty holdings in Binghamton.

J. Myer Schine, addressing a meeting of employees in the Empire Room the afternoon the deal was closed, assured them of job security "if you do your work well." He said an offer had been made to Stanley E. Cox, general manager for the past two years, but that Cox preferred to continue with Sheraton, in New York.

Music Corp. of America prior interests continue to reflect in talent arrangements at Universal Pictures. Latest showing instance was the signing last week of actor Ronald Reagan to a U contract. A former MCA client, Reagan will appear in forthcoming theatrical and tv productions under the pact.

Another former MCA client who has been cosy with Universal lately is Tony Curtis whose production for the studio, "40 Pounds of Trouble," is currently in release and who has recently been set to star with Gregory Peck in "Captain Newman, M.D.," which went into production on the Coast yesterday (Tues.). He's not contracted though.

The word was widely spread around Wall Street last week that Warners was toying around with the idea of another stock split. At least six stock brokerage houses queried the WB homeoffice about the possibility. VARIETY also checked it out. The reply from WB was an unequivocal "no." WB split its outstanding common on a four-for-one basis in February, 1962. Out now are 4,887,086 shares.

Rock Hudson has been signed by 20th-Fox to narrate "Marilyn," omnibus of Marilyn Monroe footage skedded for release next month.

Pacting of Hudson ends long negotiations with Frank Sinatra who, it's understood, wanted as part of any agreement, rights to the "Cleopatra" soundtrack album for his Reprise Records.

California Film Employment Totals Provoke IA's Flaherty to Skepticism

Hollywood, Feb. 12.

Latest California Dept. of Labor Statistics figures reveal film industry employment in December dropped from 44,300 the previous year to 39,700. IATSE veepee George Flaherty expressed mild surprise at figures. "If anything," he said, "they're optimistic."

While not labbing current employment picture at an all time low, he termed the last six months as "among the worst on record."

On possible upswing in the offing, Flaherty said, "Of course I hope and would like to believe there will be. Increased activity at Paramount is definitely hopeful, but generally speaking I think it's too soon to make any positive statements on a trend going one way or the other. It's too soon to tell at this stage whether or not a production upswing is merely wishful thinking or an actuality.

"If I took everything I read in the trades as th gospel I'd be in a bad way," Flaherty continued. "Sure, it's wonderful to read all the rosy talk but I'm afraid that's just what it is at this point—talk. I don't really think it's time to break out the fife and drums and the red flags. Let's see the pay checks first."

Flaherty, however, vehemently denied that anything that could be termed a "permanently reduced level of production" had developed necessitating many erstwhile industry workers seeking employment elsewhere.

"Nobody needs to get out of the business," he declared. "There's still a lot of activity in town. There's television and as long as writers keep writing stories that demand big sets for theatrical features—there will be work."

Somewhat dubious at producer's regular] voiced contentions that they must film at a story's "natural site," Flaherty asked that they "Take a look at George Stevens and what he's done with 'Greatest Story Ever Told.' If ever there was a picture that 'demanded' it be shot in its natural locale—this is it. But Stevens seems to be doing ok with it. Same thing held true for Universal's 'Spartacus'." (Filmed locally except for a few battle scenes in Spain.)

Flaherty brushed off idea that the 5% pay increase industry craft workers received the first of this month could have been eschewed as a gesture similar to the SAG not asking for a pay hike. "Ours was in a contract already negotiated," he said. "There's was for a completely new contract. And besides no one ever presented the idea even as a possibility."

Keely Smith has signed with the William Morris Agency. She had been unaffiliated with any talent agency. Her affairs were handled by manager Barbara Belle.

'We're Arty Again'

Houston, Feb. 12.

The River Oaks Theatre is trying to restore its "art" image with "Billy Budd" (AA). After that it will be the English picture called "A Kind of Loving," (Governor) which introduces Alan Bates and June Ritchie, then the comedy "Divorce — Italian Style," (Embassy) by the director Pietro Germi.

Art Katzen of the Interstate Theatres explains that house drifted away from its offbeat policy.

Maryland Legislator Sees Board of Censors Out Of Step With America

Baltimore, Feb. 12.

Maryland's State Board of Censors may have a skirmish on it's hands if City Delegate Sol J. Friedman (D., Fifth) does as he says he intends to do and introduces a bill in the state legislature that would do away with the State Board.

Delegate Friedman says he'll push for abolishment of the Board because there "really is no need for it. The industry has an excellent policing system within itself" he said, referring to the Motion Picture Association.

The delegate said he doesn't think people should be told what to see. "If anyone has any scruples or religious beliefs, let him follow the dictates of his own conscience. If Catholics don't want to see a film, let the Legion of Decency tell them not to. If the Jews don't want to see a film, they don't have to go."

Friedman added that "our sister states have done away with their censor boards and that censor boards exist in only a few states. I'm not criticizing the Board. They're just doing what they're supposed to do."

The state board reviewed 6,088 films last year, giving complete approval to 6,050 of these and rejecting only three in entirety. Board, which collects censoring fees from distributors, has annual budget of $86,000 and employs one full-time inspector and seven on part-time basis.

Schary Chairs A-DL

Washington, Feb. 12.

Dore Schary was elected national chairman of the Anti-Defamation League of B'nai B'rith at the close of its annual meeting here last week.

The writer-producer of stage and screen has been longtime active in B'nai B'rith affairs.

Get in On World Education Boom, Walter Wanger Tells Film Industry

The U. S. motion picture industry is looking toward the future through the wrong end of the telescope, according to producer Walter Wanger. Latter feels that the major companies are missing an important challenge by not diversifying into the field of international education, specifically, by not utilizing their vast and incomparable facilities to get in on what Wanger predicts will be a world education boom.

Last week Wanger recapped his multiple upcoming projects and shifted his vision beyond the still unfinished "Cleopatra" (see separate stories) to discuss one of his favorite subjects: the American film industry's place in a world it definitely can help to make. The producer suggests two principal points: that the major companies (who let the radio nets dominate television) should now take the initiative in seeking ways and means by which they may participate (for, let's face it, financial gain) in the education boom, and (2) the need for all American business to lend its resources in the worldwide fight against ignorance.

As report'd in VARIETY Feb. 6, Wanger is one of the financial backers of the newly formed Tec Scope Corp based in Lausanne, Switzerland, which, among other things plans to launch an ambitious, non-profit effort to establish educational tv in underdeveloped areas. In its pilot undertaking, in an impoverished area outside Bogota, Colombia, Tec Scope will be lending the assistance of its technicians who will work in conjunction with the Colombian government, with the backing of the latter as well as of the Alliance for Progress and Peace Corps members.

It's Wanger's opinion that such a privately backed, multinational organization as Tec Scope can coordinate international efforts in the fight against ignorance, moving with a freedom denied often to individual governments.

The idea implicit in point two is that to insure its own future, as well as that of all the civilized world, the U S must help shape—not so much the boundaries, but the ideas of the population-exploding world.

Not One-Track Mind

Perhaps because he is not monomaniacal, and thus his thoughts of the last five years have not been concerned exclusively with the problems of ancient and/or modern Rome the producer looks remarkably fit and almost serene, despite the recent, rugged cinematic campaign. A former president of the Academy of Motion Picture Arts and Sciences, as well as a former Governmental adviser on film affairs, Wanger has managed to pursue his more philosophical interest in the real world while living the life of one of Hollywood's more spectacular showmen. He may, in fact, be the only American film producer who could manage, in one conversation, to touch without strain on both Admiral Hyman Rickover's ideas re contemporary education and the potential of starlet Jill St. John. (Both are extremely interesting.)

Wanger acknowledges the difficulty in trying to persuade the major companies to launch any kind of joint research program in the area of educational film production and distribution, "but that doesn't mean it can't be done." It's true, he says, that research pertaining to even entertainment motion pictures is practically nil and that the industry today is less an industry than a collection of individuals, all of whom happen to be in the same line of work.

But an effort must be made, starting, perhaps, with convincing other principal industries to sponsor a Hollywood study of means by which their individual product, whether they be computing machines, film projectors, airplanes or prefab houses—might be utilized in an overall "grand design" to affect the educational needs in underdeveloped Africa, Asia and Latin America. Walt Disney, whose educational and propaganda films have been so successful would be a good man to head up such a study, says Wanger. "He knows how to educate and entertain, but never to degrade."

With the Motion Picture Assn of America making little or no effort to lead the film industry into allied areas of potential profit, Wanger thinks that the impetus, at least for a study of the educational field, might come from the businessmen members of the boards of directors of the film companies. "Ironically, enough, it's the businessmen of this country who are often the most farseeing, even altruistic."

Wanger recalled a minority director's report filed last summer with the 20th-Fox board which recommended, along with a number of sweeping economies, a thorough examination of the company's possibilities in the field of educational arts via film, tv and tape. (The report was framed principally by attorney Milton S. Gould and broker Carl M. Loeb, who have since resigned.)

On the larger scene of the role of American business in general in connection with international education and communications, Wanger would like to see it participate in a conference (preferably abroad so as not to seem U.S.-dominated) which, among other things, would coordinate efforts of business, various private foundations (such as fund for The Republic, etc.), government and supra-government (UNESCO) in this area. At the present time, the situation is chaotic, says Wanger, and unless some sort of action is taken soon, the most important West-East battle may be quietly lost.

'Giant,' Which Was One, Comes Back to Market With Open-Valve Selling

Rejuvenated with a brand new ad - pub - exploitation campaign, "Giant," largest grosser in Warner Bros. history, will be re-released by the Burbank studio late next month.

Elizabeth Taylor-Rock Hudson starrer is being reactivated owing to exhibitor need for product. Exhibitor response to the WB move is illustrated by week-long booking of the pic on the RKO circuit and many other nabes in the Gotham area commencing March 27.

Re-release is backstopped by a fresh, fullscale promo campaign including all new ads, television and theatre trailers and radio spot blurbs—all emphasizing the star combo of "Liz and Rock."

HARTFORD TOLL PICKS UP LIVE CONCERT

Hartford, Feb. 12.

WHCT, presenting toll television in association with Zenith and RKO General, will pick up live a concert from the stage of the Bushnell Memorial Auditorium here next Saturday (23). A first here, program comprises 10 collegiate singing groups, titled "The Collegiate Sound," and is to run three hours.

Home subscribers are to pay $2 per home and scale at the Memorial is $2 to $4. Producers of the show are Dyke Spear and Jack Barter, both of Hartford. It's set for Carnegie Hall, New York, in March.

Ed Hyman's Calling List

Edward L. Hyman, American Broadcasting - Paramount Theatres v.p., arrived on the Coast last Sunday (10) to begin his annual series of meetings with production and studio execs. He is accompanied by assistant Morris Sher.

The AB-PT exec visited Universal yesterday (Tues.) and is at Paramount today (Wed.). Tomorrow (Thurs.) he meets with Metro execs and the following day he'll be at Columbia, with meetings Saturday (16) at Warners. Hyman is due to visit UA Feb. 18, Buena Vista Feb. 19, 20th-Fox Feb. 20, Allied Artists and American International Feb. 21.

Result of these exchanges on production-exhibition thinking, together with his views on forthcoming product, will be presented to exhibitors in mid-March in Hyman's annual Hollywood report. This essay will also include the releases of the major distribs from March through Thanksgiving.

L. N. Crim Sr. has taken over the operation of the Paris Theatre at Dallas. Dobs Reynolds will do the booking and buying.

Swiss Back Down on Pacifist Film

2d Distrib Fights Issue—Autant-Lara Conscientious Objector Theme Rated as 'Unwanted'

Zurich, Feb. 12.

The "sensitive theme" French film, "Tu ne tueras point" (Thou Shalt Not Kill), concerning conscientious objection to military service, as directed by Claude Autant-Lara, has been finally cleared for release here after having been held in abeyance for over a year. Though not a victim of censorship in the strictest sense of the term, its release was deemed "unwanted" by the Swiss Dept. of Justice and Police in Berne (the Swiss capital), the motive being that its tendency might be "offensive to a friendly neighboring nation" (viz, France). Similar reason, incidentally, prevented the Swiss showing of "Paths of Glory" some years ago. That one is still unreleased here. "Kill" is still banned in its native France as well as in Germany.

Original Swiss distrib, Vita-Films S.A. of Geneva, stepped out of its contract to release "Kill" here. Agitation in press ensued, challenging Berne's right to prevent the showing of a film in Switzerland. Another distrib, Praesens-Film A. G. of Zurich, then accepted the picture for release, fought for its clearance—and finally got it.

"Kill" is now being shown in several Swiss cities, to moderate biz and getting predominantly thumbs-down reviews due to its below-par artistic quality (it was filmed in Yugoslavia) and demagogic tendency. Nevertheless, all scribes agree that a battle was won after all by letting the public judge for itself instead of burying a picture unseen.

Italy's 'Runaways'

Continued from page 3

is aimed for April shooting in Sicily with an American star.

Cleminitelli noted company has concluded its six picture coproduction deal with Metro-Goldwyn-Mayer and is now negotiating for a new deal with the company. Pix outlined could go under any new setup that might be signed.

Exec also noted Titanus is shooting most of its pictures away from Italy, a situation that could be called runaway production in reverse. For instance both "The Golden Arrow" and "The Son of Spartacus" were shot in Egypt, "Tikoyo and the Tiger Shark" in Tahiti and "Smog" in California. Pix, along with "The Four Days of Naples," Italy's official entry in the Academy Awards, were made on the Metro deal, along with "The Family Chronicle" which MGM will release next July. Similarly, three films done for Twentieth was shot in Morocco, "Condemned at Altona" in Germany and "The Leopard" in Sicily.

Cleminitelli also said company is prepping a second film to be shot in the U.S. Untitled project involves Italian-American citizens and their way of life in the U.S.

"A CINEMA COLOSSUS!" —Time Magazine
A BOX-OFFICE BLOCKBUSTER!

New York, Criterion - 9th week! Los Angeles, Stanley-Warner, Beverly Hills - 8th week! Philadelphia, Midtown - 8th week! Boston, Gary - 8th week! Miami Beach, Colony - 7th week! Chicago, Cinestage - 4th week! San Francisco, United Artists - 3rd week! Detroit, Madison - 2nd week! Toronto, Odeon-Carlton - 2nd week! Phoenix, Palms - 2nd week!

Texas Drive-In Assn. Hits Film Shortage, Feevee

Dallas, Feb. 12.

Again in a fighting mood towards threats of censorship and television, the three-day 11th annual convention of the Texas Drive-In Theatre Owners Assn. (Feb. 5-7 at the Statler-Hilton Hotel still expressed optimism while condemning the usual industry ills. A new attendance record, 417 registered delegates, heard boxoffice building shows projected generously. Besides being the sole exhibitor organization in Texas, TDITOA is the only exclusive theatre owner group in the country.

At the closing session Thursday (7) the board of directors elected Robert E. Davis of Perrin Drive-In, Sherman, chairman of the board; Albert H. Reynolds, Stanley Warner Texas Inc., Dallas, president, and A. R. Milentz, Milentz Drive-In, Liberty, third v.p. Re-elected were Earl Podolnick, Trans-Texas Theatres, Austin, first v.p.; S. K. Barry, Fiesta Drive-In, San Antonio, second v.p.; John L. Fagan, Bonavista Drive-In, Borger, secretary, and A. J. Valentine, Sky-Vue Drive-In, Lockhart, treasurer. Ten new directors voted three-year terms were Davis, W. E. Cox, Jack Arthur, Wayne Long, Henry L. Durst, Harry D. McCartney, A. R. Milentz Jr., A. J. Valentine, Edward W. Joseph and H. D. Griffith. Again retained were Edwin Tobolowsky, general counsel, and Don C. Douglas, executive secretary, both of Dallas.

Fifth annual John H. Hardin gold statuette award to the outstanding Texas drive-in exhibitor of 1962 went to Robert E. Davis, upped to board chairman after serving as proxy in 1961-62. The "Showman of the Year Award" went to M. H. Fabian, proxy of Stanley Warner Theatres, with Philip F. Harling accepting for him.

Resolutions adopted covered:

(1) Shortage of product.
(2) Opposition to road shows and extended runs.
(3) Changes in methods of distribution.
(4) Opposition to toll television.
(5) Opposition to all forms of censorship.
(6) Need for more research.
(7) Improving relationship between exhibition and production-distribution.
(8) Appreciation to the nine firms sponsoring specific convention events and to those firms having exhibit booths at the 11th annual convention.
(9) Special resolution censoring every motion picture distributor responsible for "Sunday Night Suicide" by making its pictures available to Sunday network television to compete against the Sunday night boxoffice.

40 Woolworth Stores Push Paperback 'Mockingbird'

Some 40 F. W. Woolworth stores in the Greater N.Y. area will be featuring window and in-store displays tying in Universal's "To Kill a Mockingbird" and the new pocket book edition of Harper Lee's novel, which was voted last year's "pocket book of the year" for selling over 3,000,000 copies.

A new jacket, featuring Gregory Peck in a scene from the picture will be shown, along with other display material including truck banners, window streamers, counter cards, display racks and the like—all tied to the theme: "See the picture—read the book."

Another Shoppers Stand

Durham, N.C., Feb. 12.

A new entertainment event for this area is the Northgate Theatre in Durham's Northgate Shopping Center. Consolidated Theatre's new 800-seat picture house was rushed to completion for a holiday opening.

Grover Baker, manager of the downtown Criterion Theatre for Consolidated in Durham since 1957, is manager.

The theatre is equipped with stereo-sound and motion picture projection equipment, including Cinerama and 70 millimeter attachments. Adjoining the lobby and concession area is two acres of free parking.

Single Out Stevens Jr.

Washington, Feb. 12.

George Stevens Jr., director of the U.S. Information Agency's Motion Picture Service, has been selected as one of the 10 outstanding young men in Federal Government. As such, he is a winner of the 15th annual Arthur S. Flemming award for 1962.

Stevens became director of the MPS just a year ago. Among other things he was instrumental in the establishment of the Hollywood Guilds Festival Committee, which now selects official U.S. entries to the major fests abroad. This had previously been a hot potato in the hands of the Motion Picture Assn. of America.

Berle Brushing Vaudeo Format

Montreal, Feb. 12.

Milton Berle has laid it on the line that he's not interested in doing any television with a variety show format, particularly when it called for excessive exposure.

Comedian, who closed his first local nitery appearance at El Morocco Saturday (9) after a sold nine-day run, much of it in subzero weather, said that what interests him more than ever these days are personal appearance and films.

He's featured in "It's a Mad, Mad, Mad, Mad World" and is talking "Fabulous Salesman" with Jackie Gleason, and Stanley Kramer's "Ship of Fools."

Berle said he was "exhilarated" by the El Morocco reception, because it proved there's still hunger for nightclub entertainment away from the big show business centers like New York and Las Vegas."

Berle's tv views have hardened considerably with the realization that "situation comedy is one of the few things which can be rerun with residual profit. Aside from that there is too often trouble when the hot joke or topical gag based on a news event, get lost in time and forever."

Comedian's long term contract is with NBC, to whom he's tied exclusively until 1981. "After doing my stuff live for so many years," he said, "I think that my best outlets now are personals in nightclubs and films."

Berle's Montreal engagement also had man-on-the-street talking not only because of his willingness to promote and publicize his show—even doing a radio shot for Sir George Williams University Winter Carnival—but in his taking the trouble to make the show topical in knowing what's going on by reading the papers.

Result was that he came up with two one-liners that were the talk of the town: "What do you think I am, a separatist?"—referring to the French-Canadian secessionist movement; and Douglas Harkness, who resigned as defense minister in nuclear arms controversy, saying, "Farewell, to arms!"

Ernie Stern's New Art House for Pittsburgh

Pittsburgh, Feb. 12.

Ernie Stern, president of Associated Theatres here, disclosed last week that he is planning a new art house for the Squirrel Hill center where two artists, the Squirrel Hill and the Guild, are now located. The third art house in Pitt is about two miles away in Shadyside. House will be 325 seater to specialize in foreign films.

Stern will take his plans to the City Board of Adjustment, which must approve the plans. There is a zoning regulation here that each new theatre must have parking facilities with one parking stall for every five seats. Stern said this would present no problem since the Public Parking Authority is planning to build a new lot behind the theatre.

Stern also said his firm is moving into the Cleveland territory with a drive-in theatre with indoor seating facilities. He is presently Chief Barker of the Variety Club here.

Harling: Congress Will Protect Exhib From That Slicker, Tollvision

Dallas, Feb. 12.

"Now that all other legal means have been exhausted, we still have the one remedy which, we feel, will be successful in barring pay tv. That remedy is national legislation." So stated Philip F. Harling, chairman of the Joint Committee Against Pay TV and of the Anti-Pay TV Committee of Theatre Owners of America at the 11th annual conclave of the Texas Drive-In Theatre Assn. here last week.

He told the gathered exhibs: "There are many exhibitors here who have good friends in both the House and the Senate. As an industry we are a powerful force but we have not yet learned to use this force to our advantage. You must appeal to those friends in public office to introduce a Bill to bar pay tv in the home."

He went on to urge the influential exhibs to follow through and see to it that the Bill then reaches the floor of Congress. "It will require a concerted effort by all segments of our industry, by labor, by the Parent-Teacher Assn., by the veterans organizations and by the general public with whom you come in daily contact to urge the passage of these Bills. This is a job that is constant. This job is as necessary to the existence of your business as the air you breathe and the food you eat," he told them.

He questioned pay-tv's allegations that it would bring the public entertainment not available to it now, saying that most pay tv is geared to sports and films which can be seen for free on commercial tv. Harling also questioned pay tv claims of filling in where present deficiencies exist, stating that tv already uses the best talents around and rhetorically asking, "Is it not true that it is this same pool of talent which must provide programming for pay television?"

Sports Emphasis

He went on to rap both Paramount's Telemeter and RKO General's toll setup for concentrating on sports and tv, saying that the public has enjoyed such events free since the advent of commercial tv. He also questioned the motives of community antenna operators, saying that it was one thing to be wiring homes strictly for better reception and quite another for eventual use for pay tv.

Harling jumped to the issue of "product flow" for a further argument. "There is a vast distinction between selling an electronic piece of equipment and guaranteeing a steady flow of product to be used in connection with the equipment. It is comparable to selling ice to the Eskimos," he averred, stating that "at no time has anyone ever come forward and stated, without reservation, that there would be a flow of product to insure an adequate number of shows for pay tv."

"We have tried with every legal means to stop pay tv," he told the gathering and then lunged into his plea for pressure for congressional action to stop the encroaching monster.

LOTSA U BALLYHOOLICS PROMOTE 'THE BIRDS'

"The Birds" is shaping as one of Universal Pictures' biggest exploitation efforts. The Alfred Hitchcock thriller, which opens in New York at the RKO Palace and the arty Sutton, as well as the Brooklyn Albee and other perimeter plan houses in the greater Gotham area, is getting a threefold campaign involving U, RKO and Hitchcock himself.

U is coordinating the activities, natch, and will hire a special tourer especially for the film's N.Y. campaign. He's unnamed as yet. RKO is cooperating with a remodeling of the marquee and various other internal and exterior special effects at the Palace. Already completed on the billboard atop the house is an announcement trumpeting "The Birds Is Coming" which may not be good grammar but is sure to catch attention.

Last week Hitchcock spent a day before the cameras as the star of a five-minute trailer for the pic. Jim Allardice, who writes the lead-ins for the director's tv shows, scripted the footage which follows the same pattern as his "Psycho" teaser which proved so effective. In addition to his own appearance in the trailer, he also filmed a scene with Tippi Hedren, his discovery who he introduces in "The Birds."

Both Hitchcock and Miss Hedren also figure in the bally to be staged by U at the Palace and elsewhere. In all, "The Bird" is considered by Universal execs to be the company's strongest exploitation pic ever and they hold high hopes for its action at the wickets. Rod Taylor, Jessica Tandy and Suzanne Pleshette are starred.

Michigan Allied's Fret Over Minimum Boost

Detroit, Feb. 12.

Allied Theatres of Michigan is currently waging a campaign in the state legislature to win exemption for theatre operators from a proposed minimum wage law for that state, should it be adopted.

There is a definite possibility that such a law will be enacted during the current legislative session and Michigan Allied claims that considerable job loss and theatre shuttering would result if the state's theatre operators were forced to pay a set minimum wage.

MA is seeking exemption for parttime employees, students and other theatre employees, stating that theatres could not continue to do business if ushers, candy girls, doormen and the like had to be paid say $1.25 as is the case of New York.

OMAR SHERIF'S UPSURGE

Tied Up With Bronston, Has Zinnemann Role Offer

Madrid, Feb. 12.

Omar Sherif's sudden rise to trade notice with release of Columbia's "Lawrence of Arabia" has netted him two major roles and a dilemma.

As an Armenian prince and Sophia Loren's husband in Samuel Bronston's production of "The Fall of the Roman Empire," the Egyptian actor will be tied up for about six months. However, he has also had a bid from Fred Zinnemann to join Gregory Peck in "Killing a Mouse on Sunday," if he can make himself available to the producer-director for roughly six weeks in Spain where the Egyptian actor is now on call to Bronston.

Zinnemann is reported readying a late spring start in a limited area of approximately 100 miles between Pamplona in Spain and Pau in France.

Princess, Mont'l, Now La Parisienne With All-French Features

Montreal, Feb. 12.

One of Canada's best-known theatres, which ran the gamut from two-a-day vaude, to legit, to stints, to firstruns and lately a grind policy in the half-century of operation, has changed its name from the Princess to La Parisienne, for an all-French film policy.

Theatre is owned by the Consolidated chain, which operates the important downtown firstruns (Loew's, Palace, Capitol, etc.) and some nabes.

House went up shortly before World War I as a legiter, and was operated by the Shuberts for some years.

The Keith sets moved in some time later until Consolidated acquired the theatre in 1932, with a change of policy from live talent to pictures.

Princess was the first Montreal film house to use sound—not talk—pictures.

Upper balcony has been closed for some time, with seating now down to 1,600.

St. Johns Joins Goodfried

Mac St. Johns, who has had various newspaper and film industry promotional posts over the past 25 years, this week was named Paramount studio publicity manager. He joined the Par staff a year ago.

Top spot at the studio, that of publicity director, last week was given to Bob Goodfried. Changes came in the wake of Herb Steinberg's bowout from the company.

Honors Designated for Show-a-Rama

Sandra Dee as 'Best Actress'—Peter Fonda As 'Promise'—Name 'Showmen'—Pitch on New Prod.

By JOHN W. QUINN

Kansas City, Feb. 12.

At sixth annual Show-A-Rama to be held March 5-7 at the Hotel Continental Sandra Dee will be "Star of the Year" in the feminine category. Jack Lemmon is the male designation. Group will laurel Peter Fonda as "most promising young actor" of the year. "Tammy and the Doctor" in which both Miss Dee and young Fonda appear is on the agenda for special exploitation attention.

Fred Sautter, president of UTO and Fox Midwest division head, said Miss Dee votes because she's in high favor with exhibitors.

Doug Lightner of Commonwealth Theatres believed Fonda would earn great respect for his talent.

A day-long agenda will spotlight upcoming films with exploitation and advertising highlights, including:

"Critics Choice" by Harry Greene, Walworth Theatres, Minneapolis;

"My Six Loves," Larry Day, Central States Theatres, Des Moines;

"Tammy and the Doctor," Bruce Young, Commonwealth Theatres;

"Man from the Diners Club," Don Meyers, Dickinson Theatres, K.C.;

"Miracle of the White Stallions," Paul Lyday, Nat Gen. Corp., L.A.

"The Leopard," George Hunter, Fox Midwest, Springfield, Mo.;

"The Mind Benders," Eddie Forster, Frontier Theatres, Dallas;

"Come Fly With Me," Ev Seibel, Minnesota Amusement, Minneapolis;

"Dr. No," M. B. Smith, Commonwealth Theatres, K.C.

"Honored Showman of the Year" awards will go to Harold Cheathem of Interstate Circuit, who will talk on Newspaper advertising and publicity; Watson Davis of Lightman Circuit, Memphis, on horror pictures; Russ Berry of Cheyenne Wyo. on art pictures, Gerald Karski of San Francisco, on packaged special events; and Al Donahue of Great Falls, Mont.

Roxy Not Sexy?

Continued from page 3

sured that the conception of the film will remain much as he and the director saw it.

His 10% of Net

He emphasized that he still holds his interest in the picture (10% of the net), which he has not sold as reported earlier to Seven Arts. Thus he maintains a large concern with the results of the current work on it. Apropos of the reported sale of his share to 7A, as well as another production deal with the indie company, Wanger reported that there had been many talks but no deal.

He has two properties now in development, one an original screenplay which would be done in England with Susan Hayward, and another an adaptation of a novel, possibly to star Jill St. John. He reports he still has a little more work to do on his "Clem" book, being written with columnist Joe Hyams, and that magazine and paperback rights already have been negotiated.

"SAMMY GOING SOUTH" has been selected as the 1963 Royal Command Performance Film. It will be shown March 18th at the Odeon Theatre, Leicester Square, London.
"SAMMY GOING SOUTH" marks the second year in succession a Seven Arts film has been so honored.*

*1962—"WEST SIDE STORY" produced by the Mirisch Company in association with Seven Arts.

"A wonderful thing is happening to us"...

BRYANSTON SEVEN ARTS
presents
A MICHAEL BALCON PRODUCTION

Edward G. Robinson
in
'SAMMY going SOUTH'

A CINEMASCOPE PICTURE in EASTMAN COLOR

introducing FERGUS McCLELLAND

produced by HAL MASON
directed by ALEXANDER MACKENDRICK
screenplay by DENIS CAMMAN
Based on the novel by W. H. CANAWAY

The 1963 Royal Command Performance Film...from Seven Arts

Mpls. Warmer, Biz Better; 'Pounds' Sock 12G; 'Grimm' 8G, 'Bounty' 7½G

Minneapolis, Feb. 12.

While sub-zero temperatures hurt the boxoffice for a few days, a sudden weather turn for the better occurred and this milder climate will help biz currently There's only one downtown newcomer this session. It is "40 Pounds of Trouble" with its start indicating a real winner. It's sockeroo.

Now going into its seventh month, great biz still looms for "Brothers Grimm." "Mutiny on Bounty," in eighth session, is brisk. "Longest Day" shapes hefty for 17th round.

An eighth week is being chalked up by "In Search of Castaways," a seventh by "Gypsy" and a third by "Two for Seesaw."

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65) — "Mutiny on Bounty" (MGM) (8th wk). Stunning $7,500 or over. Last week, $8,500.

Avalon (Frank) (800; $1) — "Paradise" (Indie) and "Doctor's Dilemma" (Indie) (2d wk). Good $2,000. Last week, $2,500.

Campus (Field) (800; $1) — "Fate of Man" (UA). Mild $1,200. Last week, "Mr. Arkadin" (Indie), $1,000.

Century (Par) (1,200; $1.25-$1.50) — "Gypsy" (WB) (7th wk). Dandy $5,000. Last week, $3,500.

Cooper (U) (805; $1.25-$2.50) — "Brothers Grimm" (MGM) (20th wk). Great $8,000. Last week, $7,000.

El Lago (Cutrick) (800; $1) — "Sex Kittens in College" (AA) and "Inside Girls' Dormitory" (Ellis). Next $1,300. Last week, "Seven During Girls" (Indie) and "Double Bunk" (Indie) (2d wk), $1,500.

Gopher (Berger) (1,000; $1-$1.25) — "Castaways" (RV) (8th wk). Nice $3,500. Last week, $3,000.

Lyric (Par) (1,000; $1-$1.25) — "The Rake" (20th reissue) (2d wk). Good $5,000. Last week, $7,500.

Mann (Mann) (1,000; $1.50-$2.50) — "Longest Day" (20th) (17th wk). Nifty $6,000. Last week, same.

Orpheum (Mann) (2,800; $1-$1.25) — Legit stage-show this week. Last week, "Tales of Terror" (AI), okay $11,000 in 9 days.

Park Field (1,000; $1.50) — "An American in Paris" (MGM) (reissue). Good $4,000. Last week, "Kind of Loving" (Par) (2d wk), $3,500.

State (Par) (2,200; $1-$1.25) — "40 Pounds of Trouble" (U). Great $12,000. Last week, "Sodom and Gomorrah" (20th) (2d wk), $6,500.

Suburban World (Mann) (800; $1.25) — "Crooks Anonymous" (Janus) (2d wk). Okay $2,000. Last week, $2,500.

World (Mann) (400; $1.25-$1.50) — "Two for Seesaw" (UA) (3d wk). Moderate $4,000. Last week, $5,000.

CHICAGO

(Continued from page 9)

and "Son of Casanova" (Indie release). Okay $4,700. Last week, "Private Life of Hitler" (Indie) and "Frightened City" (Indie), $4,500.

Oriental (Indie) (3,400; $0-$1.50) — "A Child Is Waiting" (UA) (2d wk). Good $15,000. Last week, $16,000.

Roosevelt (B&K) (1,400; $1.75-$3.50) — "Longest Day" (20th) (10th wk). Smooth $12,000. Last week, $14,000.

State-Lake (B&K) (2,400; $0-$1.50) — "Barabbas" (Col) (4th wk). Smart $14,000. Last week, $15,500.

Surf (B&K Balaban) (864; $1.50-$1.50) — "Lonely Are Brave" (U) (2d wk). Sharp $6,700. Last week, $8,000.

Todd (Todd) (1,000; $2.25-$3.50) — "Mutiny On Bounty" (MGM) (13th wk). Stout $13,000. Last week, $13,000.

Town (Tesel) (640; $1.25-$1.50) — "Green Mare" (Indie) (4th wk). Nice $3,000. Last week, $3,500.

United Artists (B&K) (1,700; $0-$1.50) — "Castaways" (RV) (5th wk). Fair $10,000. Last week, $14,000.

Woods (Essaness) (1,200; $0-$1.50) — "Sodom and Gomorrah" (20th) (3d wk). Great $18,000 or close. Last week, $20,000.

World (Tesel) (600; $0-$1.25) — "Flame in Streets" (Indie). Fast $3,500. Last week, "One Summer of Happiness" (Indie) and "Naked Night" (Indie) (reissues), $3,500.

SAN FRANCISCO

(Continued from page 9)

$2.75-$2.95) — "Brothers Grimm" (Cinerama) (27th wk). Great $23,000. Last week, $23,000.

Paramount (Par) (2,646; $1.50-$1.75) — "Who's Got Action" (Par) and "Where Truth Lies" (Par) (2d wk). Fair $10,500. Last week, $16,000.

St. Francis (Par) (1,400; $1.50-$1.75) — "Diamond Head" (Col). Mighty $23,000. Last week, "Term of Trial" (WB) (2d wk), $7,500.

United Artists (No. Coast) (1,146; $1.00-$3.75) — "Lawrence of Arabia" (Col) (3d wk). Wham $25,000. Last week, $27,000.

Vogue (S.F. Theatres) (346; $1.50) — "Passion of Slow Fire" (T-L) (2d wk). Okay $3,000. Last week, $3,500.

Warfield (Loew) (2,656; $1.25-$1.50) — "Joseph and Brethren" (Cinerama) and "Mystery on Campus" (Indie). Dull $7,000 or less. Last week, "Password Is Courage" (MGM) and "Cairo" (MGM), $7,500.

'DIAMOND' SOCK 10G, PROV.; 'SODOM' 8G, 2d

Providence, Feb. 12.

"Diamond Head" is giving the Strand a sockeroo take this round, its first, in a healthy allaround session here. One exception is State's "Password Is Courage," rated drab. Elmwood's eighth of "Longest Day" is still holding up well. Majestic's 2d of "Sodom and Gomorrah" shapes sock. Third of "40 Pounds of Trouble" at Albee looks good.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25) — "40 Pounds of Trouble" (U) (3d wk). Good $4,500. Last week, $7,000.

Elmwood (Snider) (724; $2-$2.50) — "Longest Day" (20th) (8th wk). Neat $6,500. Seventh was $6,500.

Majestic (SW) (2,200; 75-$1.25) — "Sodom and Gomorrah" (20th) (2d wk). Sock $8,000 after $11,000 opener.

State (Loew) (3,200; 75-$1) — "Password Is Courage" (MGM) and "Swordsman of Siena" (MGM). Drab $5,000. Last week, "Jumbo" (MGM) (2d wk), $6,500.

Strand (National Realty) (2,200; 75-$1.25) — "Diamond Head" (Col). Early heavy play looks to get solid $10,000. Last week, "Who's Got Action" (Par) and "Where Truth Lies" (Par), $6,000.

LOS ANGELES

(Continued from page 9)

Gomorrah" (20th) (2d wk), $6,200. Hawaii with Orpheum, "Child Is Waiting" (UA) (1st wk, Hawaii; 2d wk, Orpheum), $6,400.

Orpheum, Fox Metropolitan-Prin (2,213; 75c, $1-$1.40) — "West Side Story" (UA) (1st general release). Boffo $30,000. Last week, Fox with State, "Raven" (AI), $19,100.

Four Star (UATC) (800; $1-$1.40) — "Lonely Are Brave" (U) (release). Wan $2,500.

State (Metropolitan) (2,404; $1-$1.25) — "The Raven" (AI) (2d wk). Soft $4,300.

El Rey (FWC) (860; $1-$1.25) — "Manchurian Candidate" (UA) (release) (3d wk). Dim $2,500. Last week, $3,000.

Lido (FWC) (876; $2-$2.40) — "Seven Capital Sins" (Embassy) (3d wk). Dull $2,500. Last week, $3,000.

Chinese (FWC) (1,400; $2-$2.40) — "Son of Flubber" (BV) (4th wk). Fancy $15,000. Last week, $22,000.

Fox Wilshire (FWC) (1,000; $1.25-$2) — "To Kill Mockingbird" (U) (7th wk). Strong $12,000. Last week, $13,000.

Vogue (FWC) (810; $1.25-$1.40) — "Days of Wine and Roses" (WB) (7th wk). Solid $10,000. Last week, $10,700.

Warner Beverly (SW) (1,316; $1.00-$3.50) — "Lawrence of Arabia" (Col) (8th wk). Socko $36,000. Last week, ditto.

Pantages (RKO) (1,512; $1.25-$2.75) — "Gypsy" (WB) (8th wk). Sharp $13,000 or near. Last week, $20,100.

Huntington Hartford (Allied) (1,812; $2-$2.50) — "Long Day's Journey Into Night" (Levine) (8th wk). Pallid $3,500. Last week, $5,000.

Hollywood Paramount (State) (1,408; $1.50-$2.40) — "Jumbo" (MGM) (8th wk). Limp $7,500. Last week, $10,500.

Beverly (State) (1,150; $1.40-$2.40) — "Two for Seesaw" (UA) (8th wk). Light $2,500. Last week, $4,700.

Crest (State) (750; $2) — "Electra" (Lope) (8th wk). Slow $1,500. Last week, $2,000.

Music Hall (Rea) (730; $2-$2.40) — "Freud" (U) (9th wk). Fair $6,000. Last week, $6,000.

Egyptian (UATC) (1,300; $1.25-$2.50) — "Mutiny on Bounty" (MGM) (13th wk). Sturdy $17,500. Last week, $19,000.

Cinema (FWC) (1,120; $1.50-$2.50) — "Longest Day" (20th) (18th wk). Nice $10,000. Last week, $10,200.

Warner Hollywood (SW) (1,291; $1.25-$2.50) — "Brothers Grimm" (MGM) (27th wk). Classy $19,000. Last week, $17,000.

Beyond Criticism, Tell Public About History Vs Hopic, Sez Bernays

Boston, Feb. 12.

Edward L. Bernays, pioneer in public relations in America, now completing his memoirs while resident in Cambridge, called for more film reviews knowing of such films as "Freud" and "Lawrence of Arabia."

"Film criticism serves a useful social purpose." Qualified critics in newspapers and magazines pass judgment on the artistic merit of what is presented to the public, its dramatic impact, its value judgments, the plot, but not the factual accuracy. The critics, it seems to me, do not and cannot be expected to qualify as experts on the wide variety of historical and contemporary individuals and situations presented, from Middle East oasis to psychoanalysis. That is after all not their function."

"Yet in the absence of such factual evaluation, 'Lawrence of Arabia' is regarded by many who have viewed it as a true depiction of the characters and events shown, which is, of course, not the case. The public regarded a drama about Freud, which played in Boston last year, as a truthful picture of him, his family and psychoanalysis. I happen to be a nephew of Sigmund Freud and know at first hand that many of the characters in the play and psychoanalysis itself were drawn in a highly distorted form. I do not refer to minor inaccuracies but major misleading distortions.

"With the forthcoming showing of 'Freud,' the film in Boston, it seems to me that it is well to point out that Freud the hero of a possibly pleasurable film and Freud the person are not necessarily one and the same, and that dramatic license and oversimplification may have been taken with psychoanalysis. I can make no comment on the film because I have not seen it, but the principle remains.

"This leaves an important gap in our society, which gets no proper evaluation, with broad consequences to the society. The dangers to the society in the acceptance of a distorted image of reality of its historical figures are obvious.

"Here is a possible solution of this problem so fraught with public interest. Why cannot the media that concern themselves with criticism of the films, the newspapers, magazines, occasionally radio and television initiate an innovation. Every time the artistic merits of a film about a historical figure or situation are evaluated by the film critic, why not add a critique of the film by an expert in the particular area the production covers. This will weigh the picture from the standpoint of its conformance or deviation from facts, as the expert historian, scientist or biographer knows them."

NAT GOLDEN EXITS U.S. SERVICE, INTO PVT. LAW

Washington, Feb. 12.

Nathan D. Golden, Government man on motion pictures, will retire on March 29 after 38 years with the Commerce Dept.

Golden, who was stricken with gout in December, will open a Washington law office.

Golden will resign as director of the Scientific, Photographic & Business Equipment Division of the Commerce Dept. after his March 16-24 visit to the International Photographic Trade Fair in Cologne, Germany.

Cold Hurts Hub But 'Action' Hot 12G, 'Diamond' Wow 30G, 'Pounds' 14G, 3d

BROADWAY

(Continued from page 9)

(Tues) was fine $6,400 or near after $6,700 in 17th week.

Trans-Lux 52d St. (T-L) (548; $1.25-$2) — "Term of Trial" (WB) (3d wk). First holdover week completed yesterday (Tues.) was big $8,500 after $11,500 for opener.

Trans-Lux 85th St. (T-L) (500; $1.25-$2) — "Child Is Waiting" (UA). Opens today (Wed.), daydating with Astor in ahead. "Sodom and Gomorrah" (20th) (3d wk), was slim $3,000 or close.

Toho Cinema (Toho) (290; $1.50-$2) — "Bad Sleep Well" (Toho) (4th wk). Third week ended yesterday (Tues.) held with good $6,500 or close after $6,000 for second.

'Lion' Smart $12,000 In Denver; 'Raven' Okay 11G

Denver, Feb. 12.

There are five new entries here currently but not all of them are doing so big. "The Lion" shapes socko in first at the Centre while "The Raven" is rated okay on opener at the Denver. "Who's Got the Action" looks fairish in first at Paramount while "Child Is Waiting" is only fair for its single week at the Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) — "Longest Day" (20th) (15th wk). Big $7,000. Last week, $7,500.

Centre (Fox) (1,270; $1.25-$1.45) — "The Lion" (20th). Sock $12,000 or close. Last week, "Gypsy" (WB) (6th wk), $8,200.

Cooper (Cooper) (814; $1.65-$2) — "Brothers Grimm" (MGM) (27th wk). Smash $10,000. Last week, $10,000.

Denham (Indie) (800; $1.25-$2.50) — "Mutiny on Bounty" (MGM) (8th wk). Fine $7,000. Last week, $8,000.

Denver (Fox) (2,432; $1.25) — "The Raven" (AI) and "Hakeoui" (Indie). Okay $11,000. Last week, "Sodom and Gomorrah" (20th) and "Hero's Island" (UA) (2d wk), $8,000.

Esquire (Fox) (600; $1.25) — "30 Years of Fun" (20th). Sharp $3,000. Last week, "Kind of Loving" (2d wk), $2,100.

Orpheum (RKO) (2,600; $1.25) — "Term of Trial" (WB) and "Follow a Star" (Indie) (2d wk). Mild $4,000. Last week, $5,000.

Paramount (Wolfberg) (2,100; $0-$1.25) — "Who's Got Action" (Par). Fair $10,500. Last week, "Two for Seesaw" (UA) (2d wk), $12,000.

Towne (Indie) (600; $1.25-$1.45) — "Child Is Waiting" (UA). Fair $4,000 for the one week. Last week, "Jumbo" (MGM) (8th wk), $3,000.

Vogue (Art Theatre Guild) (450; $1.25) — "Phaedra" (Lope) (7th wk). Okay $1,000. Last week, $1,000.

BALTIMORE

(Continued from page 9)

$1.50) — "40 Pounds of Trouble" (U) (2d wk). Solid $8,000. Last week, $10,000.

New (Fruchtman) (1,000; $1.50-$2.50) — "Longest Day" (20th) (4th wk). Big $13,000. Last week, same.

Playhouse (Schwaber) (365; $0-$1.50) — "Mr. Arkadin" (Indie) (3d wk). Mild $1,200. Last week, $1,500.

Stanton (Fruchtman) (2,000; 50-$1.50) — "Sodom and Gomorrah" (20th) (2d wk). Fair $8,000. Last week, $12,000.

Town (T-L) (1,125; $1.50-$2) — "Mutiny on Bounty" (MGM) (8th wk). Socko $10,000. Last week, $12,300.

Rex (Freedman) (500; $1.50) — "Seducers" (Indie). Big $4,500. Last week, "Daughter of Sun" (Indie) (2d wk), $2,000.

Mike Linden's New Post

Mike Linden last week was formally confirmed as Ad Code Administrator for the Motion Picture Assn. of America's Ad Code Administration. He has served for last six months as acting director, succeeding Gordon White, who resigned last year.

Linden continues his previous job as MPAA research director.

Boston, Feb. 12.

It's still a droopy boxoffice in Boston, with subzero temperatures that left the downtown area all but deserted through the weekend. Even Saturday night's biz was off. Some new arrivals helped a little to improve the situation. "Who's Got Action" is hotsy at the Paramount. "Rage of Lion" is slow at Music Hall. "Best of Cinerama" is oke at the Boston. "Diamond Head" is rated wham at Orpheum.

"40 Pounds of Trouble" looks torrid in third round at Memorial. "Lawrence of Arabia" continues big at the Gary on roadshow in its eighth week. "Divorce, Italian Style" is holding great at the Park Square in 21st stanza.

Estimates for This Week

Astor (B&Q) (1,117; $1.50-$2.95) — "Longest Day" (20th) (19th wk). Nifty $9,000. Last week, same.

Beacon Hill (Sack) (900; $1-$1.50) — "Term of Trial" (WB) (3d wk). Okay $7,000. Last week, $8,000.

Boston (Beacon Kat) (1,354; $1.20-$2.95) — "Best of Cinerama" (Cinerama). Nice $15,000. Last week, "Brothers Grimm" (MGM) (27th wk), $9,000.

Capri (Sack) (850; 75-$1.80) — "Boccaccio" (Embassy) (11th wk). Good $4,500. Last week, $5,000.

Center (K-M Loew) (1,230; 90-$1.25) — "Festival Girls" (Indie) (2d wk). Nice $9,000. Last week, $12,000.

Exeter (Indie) (1,276; 90-$1.40) — "Billy Budd" (AA) (8th wk). Fine $5,000. Last week, $5,400.

Fenway (Indie) (1,300; $1.50) — "Hiroshima" (Indie) and "Last Year at Marienbad" (Indie) (subrun). Fair $2,200. Last week, "Joan of Angels" (Indie) (2d wk), $2,500.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (8th wk). Socko $20,000. Last week, $21,500.

Mayflower (ATC) (600; 90-$1.50) — "Manchurian Candidate" (UA) (subrun). Okay $4,000. Last week, "Two for Seesaw" (UA) (subrun), $3,300.

Memorial (RKO) (3,000; 90-$1.50) — "40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie) (3d wk). Torrid $14,000. Last week, $17,500.

Music Hall (Sack) (4,300; 90-$1.80) — "Rage of Lion" (20th). Mild $10,000. Last week, "Sodom and Gomorrah" (20th) (2d wk), $11,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Diamond Head" (Col). Wow $30,000 or near. Last week, "Password is Courage" (MGM), $18,000.

Paramount (NET) (2,357; 70-$1.65) — "Who's Got Action" (Par). Hotsy $12,000. Last week, "Gypsy" (WB) (7th wk), $9,000.

Park Square (Indie) (300; $1.50) — "Divorce, Italian Style" (Embassy) (21st wk). Slick $4,000. Last week, ditto.

Saxon (Sack) (1,100; $1.50-$3) — "Mutiny on Bounty" (MGM) (13th wk). Fancy $11,500. Last week, $12,000.

State (Trans-Lux) (730; 75-$1.25) — "Searching For Venus" (Indie) and "Time of Desire" (Indie). Hot $10,000. Last week, "Too Young, Too Immoral" (Indie) and "Any Man's Woman" (Indie) (3d wk), $7,000.

'Sodom' Slick $10,000, Indpls.; 'Day' Big 6½G

Indianapolis, Feb. 12.

Biz is uneven at firstrunns here this stanza, with "Sodom and Gomorrah" taking over the lead over other pix. It will hold at Circle. "Barabbas" is nice in second week at Keith's. "Longest Day" in ninth stanza at Lyric looks big. "Divorce, Italian Style," at Loew's, is dragging in first.

Estimates for This Week

Circle (Corkrill-Dolle) (2,800; $1-$1.25) — "Sodom and Gomorrah" (20th). Nice $10,000. Last week, "40 Pounds of Trouble" (U) (2d wk), $6,000.

Indiana (C-D) (1,100; $1.25-$2.50) — "Best of Cinerama" (Cinerama) (5th wk). Slow $3,000. Last week, $2,500.

Keith's (C-D) (1,300; $1-$1.25) — "Barabbas" (Col) (2d wk). Nice $6,000. Last week, $8,000.

Loew's (Loew) (2,427; 75-$1.25) — "Divorce, Italian Style" (Embassy). Dull $3,000. Last week, "Taras Bulba" (UA) (2d wk), $4,000.

Lyric (C-D) (850; $1.25-$2.50) — "Longest Day" (20th) (9th). Big $6,500. Last week, $6,500.

Thank You Otto Preminger and Rube Jackter

Ben Sack

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Hollywood AFL Film Council Sets New Hurdles With Labor Dept.

Hollywood, Feb. 12.

First major step of the Hollywood AFL Film Council joint labor-management committee on runaway production was revealed last week. Under Secretary of Labor John Henning told the Film Council a task force has been appointed by Labor Secretary W. Willard Wirtz to develop a program of action on this question. Force is headed by assistant Labor Secretary George Weaver. Members are Jack Howard, special assistant to Henning, Robert Sweeger, Richard Conn and Howard Kolodner, Labor department employees.

Henning was honored at lunch at the Tail Of the Cock restaurant by the AFL Film Council, which also invited members of the nine-union dissident committee, which last week set a March 13 date for a session of their committee with Sec. Wirtz.

In discussing the Labor Dept. "concern with the runaway production question," Henning, in a personal aside, cautioned the group against "a divided position." He noted, "The Labor Department certainly is not going to set up two task forces" and said, "it can only hurt your position if you appear divided." Henning strongly urged "Unity is necessary in any labor-management program."

Statement ignited a near row among the group, which indicated strong division on at least one point, the question of labeling films. Don Haggerty, bus rep for the Lab Technicians, one of nine unions not a part of the Film Council, charged this point "has been lost in the negotiations" and asserted "it is one of several areas that need expansion in the six-point program presented by the AFL Film Council to Sec. Wirtz."

He was answered by Council prexy Pat Somerset, who noted "The Council sent only the points on which there was total agreement," but also stated question of labeling has been under consideration in several areas for some time. Similar reactions were voiced by SAG head George Chandler, who also called for unity in the labor efforts.

Haggerty later told the press his group feels sponsors of television shows should be contacted and informed they "are sponsoring some product that is being made in foreign countries." Haggerty also charged his guild has not been invited into the Film Council, asserting "I have to be appointed and SAG rules us out." He said, "We also believe in unity and we will unite with the AFL Film Council fight against runaway production but we feel the program must be augmented to include several areas left out."

Henning told Haggerty to "make your views known to Sec. Wirtz at the scheduled March meeting."

Henning also noted any position taken by the Dept of Labor must then be brought to the Departments of State, Commerce and Treasury. He told the group "the problem is complex and it cannot be solved in the streets," admonishing the union reps "To use the services of one of the great governments of the world which is available to you."

HOLLYWOOD MEMORY VS. OSCAR 'JUSTICE'

Hollywood, Feb. 12.

Melville Shavelson has asked for new screening and selection system for Academy Awards, to be patterned after the quarterly system now used by Directors Guild of America for DGA awards.

Producer asserted "many pictures are forgotten when left to the end of the year" and said such a quarterly system would allow selection of "the best picture for each quarter and then eventual nominations from end-of-the-year screenings of the quarterly nominees."

Shavelson noted film like 'Sweet Bird of Youth' and its high-powered Geraldine Page as "often nearly forgotten because they were issued so early in the year." Another example, he noted, is Kirk Douglas' "Lonely Are the Brave." 'This film is now undergoing an extensive trade ad campaign.' Also mentioned by producer was 20th-Fox's "Adventures of a Young Man," with Paul Newman.

Next year, Shavelson notes, Newman will be in similar spot with "Hud," which is due out May 30 by Paramount.

Shavelson feels such a system will also be beneficial during the year for commercial business of pictures because each quarterly selection list can be advertised. Now, he points out, end-of-the-year nominations make "one big push and the audiences get too much at one time."

Corrects Don Haggerty On Joining Film Council

Hollywood, Feb. 12.

Screen Actors Guild has refuted statements made by Don Haggerty, business rep for Lab Technicians, at Feb. 6 meeting of the AFL Film Council with Under Secretary of Labor John Henning.

Haggerty was quoted as saying he "had not been invited into the Film Council" and that he "had to be appointed and SAG ruled us out." SAG said "No person or union can be appointed and it may join on application." It was noted that Haggerty's union had been a member but resigned several months ago.

It was noted that Haggerty "may have been referring to the Joint Labor Management Committee, which was appointed by the president of the Film Council from membership of the foreign film committee." While SAG Pat Somerset is now head of the Film Council, these appointments were made last year by then-prexy George Flaherty.

Kids Free With Parents

Minneapolis, Feb. 12.

Bernie Berger's neighborhood Paradise here is admitting all children free when accompanied by their parents. And the adult admission is only 50c.

The Paradise is in a late subsequent run slot and offers twin bills frequently. Last week, for example, one of its duals comprised "It's Only Money" (Par) and "Spiral Road" (U).

Results will help to determine if this sort of entertainment bargain is calculated to entice more amusement seekers away from their home television sets, it's being pointed out. For families it means showing economy, says Berger.

Floersheimer Rejoins Walter Reade-Sterling

Al Floersheimer Jr., formerly pub-rel director for Theatre Owners of America, is joining Walter Reade-Sterling Inc as ad-pub director. Sheldon Gunsberg, who was ad-pub veep of Walter Reade before the merger with Sterling, was upped some time ago to veep of the new company.

Floersheimer actually is rejoining Reade, with whom he served as ad-pub veep from 1947-1955 and as exhibitor veep 1955-1957.

Oakwood, 3-2, Nix Of Civic Censoring

Oakwood, O., Feb. 12.

By a vote of 3 to 2, City Council of this one film house community adjacent to Dayton decided to turn down a proposed film censorship ordinance which, according to Mayor William Keyser, "would have stood on very shaky legal legs." Thomas B. Talbot, a Dayton attorney, had warned that the bill would make the city look "ridiculous". Council thereafter asked City Solicitor Francis McDaniel to revise the bill, patterned after a Chicago statute that had been upheld 5-to-4 by the United States Supreme Court. They suggested that McDaniel make the Oakwood bill conform more closely to the one in force in Chicago.

McDaniel revised the bill and it passed its first reading early in January, despite unfavorable editorial in Dayton Daily News. The revised ordinance provided for a film review board which would make written reports on any films considered obscene, giving its reasons, and for a motion picture appeal board. Any exhibitor would require a permit from the chief of police to show any film in the city, with a $5 fee for each 1,000 feet of film to be shown. The bill would have made any violation a misdemeanor. The board of review would have been guided by this following standard:

"A motion picture shall be deemed obscene for the purpose of this ordinance, if to the average person, applying contemporary community standards, a dominant theme of the motion picture taken as a whole appeals to prurient interest."

Mayor Keyser, one of the three councilmen finally voting against passage, said, "We didn't want to be forced into a law suit and be taken to the Supreme Court." Oakwood citizens have filed suits against Far Hills Theater manager Edwards Kads for showing allegedly obscene features. The Ohio Supreme Court overturned an Oakwood Municipal Court conviction against Kads, but the Montgomery County grand jury indicted on under another statute. Kads and Adolph Herman, owner of the Far Hills Theater, have filed damage suits against the complaining citizens totaling more than $1,000,000.

Mayor Keyser, saying that censorship was "not the answer," quipped, "I would buy the theater (Far Hills) but I don't have the money."

Free Gear-&-Screen as Inducement For Creation of 300 Cinerama Houses; Company's 'Geodesic Dome' Design

Hollywood, Feb. 12.

Cinerama Inc., in order to promote showcases for pix lensed in the Cinerama process or in wide ratios which can be converted to Cinerama projection, will make its screen and projection equipment free to exhibs who build theatres according to a new design worked out by Cinerama architects and whose blueprints also will be made available gratis to theatremen.

Details of new project, which visualizes 300 such houses constructed in this country and 300 more abroad in addition to nearly 100 Cinerama houses of the old traditional design already in use, were presented by prexy Nicolas Reisini last week at a press and exhibitor confab held at Ambassador Hotel. A model-and-plans of a typical Cinerama house, based upon the "Geodesic Dome" principle, was demonstrated for approximately 125 exhibs, both local and out-of-state, who engaged Reisini in a questions-and-answers session.

Calling idea a radically-new design for motion picture theatres, Reisini reported the theatre, with 1,000-seating capacity and exclusive of land, would cost approximately $250,000 and be constructed of precast cement. Cost included all furnishings and facilities, such as carpet, draperies, seats, air-conditioning, a single projection booth, everything in fact needed for start of operations except the screen and projection equipment, which would be given free. Such a house could be put up in from 12 to 14 weeks, and would cost only about half what a conventional theatre would cost.

Single Projector

Reisini also reported that the new Cinerama projector, a single machine instead of the three now in use, will be ready by the time theatres can be built and are ready to go into operation. Cinerama will be able to turn out two a day by this time, he said, which will allow theatres the new technique in Cinerama projection.

First exhib to go in for the new theatre is William Forman, prexy of Pacific Drive-In Theatres, Reisini stated. House will be built in L. A.

Cost of Cinerama equipment which company will give to exhibs on a 10 to 15-year contract will run up to $50,000, according to exec, who said terms of such a contract would be Cinerama's guarantee of product for an exhib. Plans call for Cinerama to make six pix in process annually, once there are 300 houses.

Compatible

Cinerama equipment also would be compatible so that film from 35m up to Cinerama could be shown, Reisini declared. His company, he said, was making nothing from either the theatre plans or the equipment. Its only interest being to provide itself with houses in which Cinerama product could be shown.

Plans, he said, call for future Cinerama product to play an average of eight weeks when project gets under way. As an illustration, he said, suppose a pic opens in 600 theatres and the producer's share would be $3,000 per theatre per week. His take per week would then be $1,800,00 or conceivably $14,300,000 for the eight-week engagement.

Reisini also pointed out that exhibs were not obligated to play Cinerama pix exclusively and might show other product. In large cities, he indicated, there might be as many as two or maybe three such theatres, but in smaller cities and communities there would be only one.

Theatre, approximately 140 feet in diameter and 52 feet high, can be constructed on a land area 160 by 165 feet, he said. House would have about a 120-foot throw, and screen would be from 75 to 80 feet wide—80 feet along the curve—and 30 to 32 feet high, with a 120-degree arc.

Exec pointed out, too, that the "new and economical geodesic dome theatre will also enable exhibitors to bring Cinerama to many smaller localities which heretofore could not afford to sustain a large house."

46 U.S. Artie Bookings For 'Yojimbo' Via Seneca

Akira Kurosawa's "Yojimbo," now in the fifth month of its U.S. premiere engagement at the Carnegie Hall Cinema in New York, has currently been set for 46 more artie openings in the midwest, west and east, according to Ben Indstone, general sales manager for Seneca International, the film's U.S. distrib.

Pic received a hypo in both local and national publicity last week via the visit of its star, Toshiro Mifune, who made a quick U.S. visit to attend the New York opening of the Toho Cinema and "The Bad Sleep Well." Latter, like "Yojimbo," also was directed by Kurosawa.

John O'Leary's NW Spot

John O'Leary has been named to the newly-created post of northwest district manager for Embassy Pictures. He ankled a job as San Francisco sales manager for 20th Century-Fox to accept the new spot.

Headquartering in Frisco, O'Leary will supervise that area as well as the Portland and Seattle territories for Embassy, reporting directly to Wayne Ball, western division manager. The new staffer entered the picture biz in 1938, joining the Fox homeoffice staff and has since held a variety of exec sales post with that filmery.

ATTENTION!
"GYPSY" FANS
see page 68
A Warner Bros. Picture

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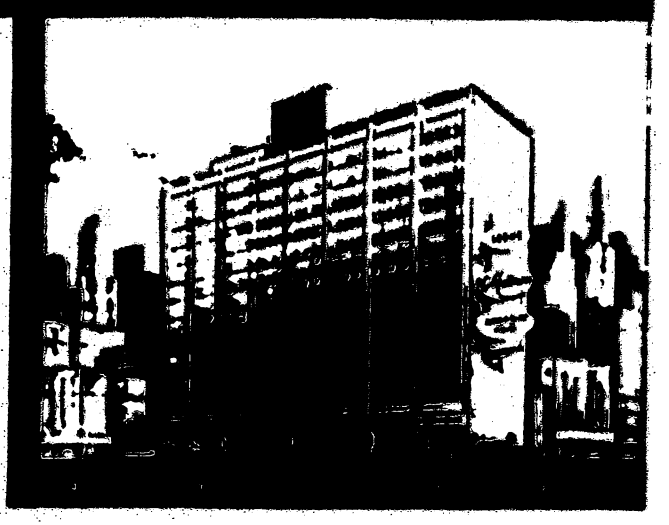

Brit. Producers Keeping Close Tab On Pix Policies of 6 Common Mart Nations Since British Bid Stalled

London, Feb 12.

Since Britain's bid to enter the Common Market has now collapsed, for the time being at any rate, British film producers are agreed on the urgency of keeping a close eye on all picture policies being considered by the six ECM countries. They foresee the grave possibility of British export earnings on the Continent being seriously hurt, particularly if state Film Aid is not maintained and theatre closures become more widespread.

Another aspect of the situation, which is causing some concern, is the widely-discussed European quota plan, in which the output of all the six member nations would qualify, thus inevitably leading to an increase in the existing national quotas. Such an eventuality would restrict all imports. And it is feared in some quarters that after Hollywood has taken its share of what is left, there would be little scope for British films.

The Common Market situation was a top item on the agenda of last week's meeting of the Federation of British Film Makers and the Council recognized the possibility that the government may have another stab at seeking membership at a later date. In that case, however, there is the likelihood that the policies of the six may have been crystallized without Britain having had a chance to participate in either the discussions or decisions.

If that should happen, the Federation is likely to ask the government to include film production as one that will need special consideration in future negotiations. During the recent abortive negotiations, the industry did not ask for and the government did not volunteer a special case for film.

Meantime, now that the Common Market door has been slammed, the producers are now regarding coproduction as a matter of some urgency. It is several years since negotiations were started, but there are now indications that the government is nearer to the point where it can take official action. The first step will be to offer a coproduction treaty to France, with Italy and Germany expected to follow, but Spain [illegible] running.

British Producers Not So Worried Re 'X' Pix

London, Feb 12.

The anxiety which the Cinematograph Exhibitors Assn. is suffering at the increasing number of "X" pictures being pumped into general release isn't readily shared by the producers. Or so it appears from their latest reaction to a letter along these lines received from the CEA.

Members of the British Film Producers Assn. exec committee thrashed the matter out a few days back. While appreciating the exhibitors' point of view, it couldn't bring itself to make any move that might discourage the production of what they term "films on genuine adult themes."

But there most certainly are "X" films. So the council decided that the whole thing ought to be gone into more thoroughly and possibly some way found of bringing some kind of easement to the exhibitors' anxiety.

See Major Split Between FBFM Film Prod. Assn.

London, Feb 12.

After several years of on-the-surface cooperation, there are signs of a major bustup between the British Film Producers Assn. and the Federation of British Film Makers over the latter's submission of a memo to the Cinematograph Films Council. The BFPA has called an emergency meeting for Friday (15) to consider the FBFM document.

In a strictly personal comment, BFPA prexy Robert Clark described the Federation's memorandum as a reckless statement which represented a direct attack on producers' interests, and which could have serious effects on the raising of private finance, distribution costs, and could lead to ending of the Quota and National Film Finance Corp.

Clark, who is on the board of Associated British Picture Corp., one of the two circuits singled out for attack by FBFM, considered that the new public body advocated by the Federation would put the industry in a straitjacket and it would probably seek to control choice of subjects, profits and salaries.

Commenting that he could not imagine any more impracticable way of seeking to help producers, the BFPA topper observed: "One would have imagined the disastrous results which befell the production industry in America after government would have been sufficient warning to the Federation not to recommend such a disastrous remedy."

The BFPA submission to the Films Council is not being published. It is mainly confined to straight answers to questions put by the committee and it is felt that publication would reveal the nature of the questions. Highlights of the queries posed in the questionnaire were exclusively published in VARIETY on Nov. 21.

Would Keep Lesser Pix From Cannes Fest Via Some New Tough Rules

Paris, Feb 12.

A rider to the rules for Cannes Film Fest rules may put some teeth in the determination of prexy Robert Favre Le Bret to keep undeserving pix out of competition this year (May 9-22).

Being a government-run fest, and with countries invited on a diplomatic bowing up to now, festival authorities could not turn down any official pix from either big producing or small countries. It led to many puny pix picked. Sometimes the fest tried to reason with countries that substandard films would not stand a chance and also hurt both the country involved and the festival.

But each country had its manner of choosing pix and remained adamant even when lackluster subjects were concerned. The fest, of course, could invite other pix of stature after the official selections. But countries producing less than 100 pix had the right to one entry with the others up to three.

The new ruling gives the fest the right to refuse official pix that do not have a definite flair and are of undeniable quality for an international competitive fest. Technically, Le Bret will have the right to turn down disputed entries backed by his selection committee. But governmental pressures still might force them in.

It must be said that last year's general level was exceedingly high, even from small countries. The 14-day length also makes it necessary to cut down entries and be more stringent in choices. However, the fest may be lengthened if too many worthy pix show up.

Brit. Plan to Aid Ailing Ind. Cinemas

London, Feb 12.

There is a move afoot here for a survey of all independent picture theatres in Britain to determine which are in financial difficulties and could be helped by the industry. It is felt that this could be the first step in a campaign to avoid unnecessary closures.

Under present arrangements, an indie experiencing hard times can appeal to the distribs for a concession film rental terms. The object of the survey is to prevent theatres getting into such difficulties instead of waiting until they have done so.

Cologne Shuffle

Cologne, Feb. 12.

Artistic director of Cologne Opera, Oscar Fritz Schuh, will be replaced after the current season by Arno Assmann, formerly Gaertnerplatz-Theatre in Munich; musical director Wolfgang Sawallisch will be replaced by Istvan Kertesz, formerly with the Augsburg Symphony.

City has pledged $2,300,000 for the civic stages (comprising drama, operetta and opera as well as ballet) for the 1963-64 season.

See Hope for More Oldies in France

Paris, Feb. 12.

The American major film distribs' yen for more reissue permits of dubbed pix, over seven years old (not too easily forthcoming during recent French-U.S. Accord talks), may be helped by the fine boxoffice being reaped by the rerelease of Walt Disney's "Snow White and Seven Dwarfs."

The majors feel they have many pix that would meet present audience demands and also help their stock of product, depleted by falling production. The French are reluctant to clog cinema screens with oldies which might also delay cutting down their backlog of product.

However, the French are willing to give reissue permits for unusual pix. The success of "Snow White" may mean more revivals of solid family pix since they help give sorely beset exhibs some headier product. They will still be restricted, but getting them may now be easier.

"Gone With Wind" (MGM) is now out for another round and "The Flame and the Arrow" (WB) is due for another showcasing. "Snow White," incidentally, was handled by a local outfit.

Initial Co-Prod. Pacts Offered France, Italy By Gt. Britain BOT

London, Feb 12.

The first draft treaties on coproduction between the U.K. and Italy, France and Germany will be offered to the French and Italian governments within the next month or so. And while there will be obvious adjustments to accommodate particular political or economic considerations of which the British film producers are not fully aware, they have been officially assured that by and large their original requirements will be Board of Trade during a meeting.

The news was given the producers by Sir Leslie Robinson, a senior permanent officer of the BOT, he had with a delegation repping both the British Film Producers Assn. and the Federation of British Film Producers. Both organizations asked for the meeting because they had become anxious over what they thought was an unduly long delay in the BOT's handling of the affair.

The producers—particularly the BFPA—more chiefly worried lest the delay in coming up with some kind of treaty was prompted by political motives. It was widely held among the film men that the government was afraid such negotiations at the time of the Common Market wrangling might upset that particular apple cart.

But Sir Leslie assured them that the only cause of the delay was the extent and nature of the task the BOT had in seeking, collating and considering the opinions of all relevant, interested parties. The Foreign Office included. He also assured them that work on coproduction treaty construction was in no way affected by any European Economic Community discussions.

The two organizations are confidently expecting to receive copies of the draft treaties from the BOT. They do not believe they have any further chance of interceding in the treaty terms from now on.

In the meantime, the Common Market talks having finally collapsed, the BFPA has instructed its export committee to restudy the entire question and try to seek a guide as to future tariff or quota changes.

Hartford-Davis, Klinger To U.S. on Film Lineup

London, Feb. 5.

Producer-director Robert Hartford-Davis and exec Michael Klinger have gone to Hollywood on brief visit. Objective is mainly talks with Steve Broidy, Allied Artists' topper and others, regarding the three-film program in which Hartford-Davis and Klinger are interested.

Hartford-Davis, boss of Caesar Films, and Nat Miller, Orb Films chief, are making the films for Compton-Cameo Films, run by Klinger and Tony Tenser. The first of the trio has already been wrapped up. It is "That Kind Of Girl." Hartford-Davis produced the picture which introduces Margaret-Rose Keil. Second on the program will be "Yellow Golliwog," another drama based on newspaper reports which vividly pinpoint the problem of teenage promiscuity.

These two are preludes to the most ambitious film planned by Animated Motion Pictures, the title of the new Davis-Miller company. It is "Theirs Is The Kingdom," a story of the Battle of the Somme in the first World War.

Boulting Brothers Can Appeal ACTT Case to H of L

London, Feb 12.

The Boulting Brothers, who last week failed in their appeal against the Association of Cinematograph, Television and Allied Technicians, have been allowed to take the case to the House of Lords. The Brothers had challenged the union ruling that they were eligible for membership of ACTT.

In a two-to-one majority decision, the Court of Appeal on Monday (4) upheld the judgment in the High Court last May when a claim for a declaration that they were not eligible for membership was rejected.

Delivering (reserved) judgment, Lord Justice Upjohn said that the brothers' position, at first, perhaps anomalous, fell strictly within the union's rules. They were in fact, employees engaged in the technical side of production. "I am not without sympathy for them, but they have no cause of action," he added.

The union could not be accused of dishonesty or corruption because they wanted to get the brothers into the association. There seemed no reason why a combination of master and workman together should not be formed for the purpose of regulating relations. It had been done many times before, the judge commented.

"Every bandleader who normally employs other members of the band is compelled by the all-powerful Musicians' Union to be a member of it unless he is content literally to be a one-man band," added the judge.

In his dissenting opinion, Lord Denning said the word "employee" did not include managing directors of a film production company. (Roy and John Boulting are managing directors of Charter Film Productions, Ltd.)

The Boultings were ordered to pay costs, which are estimated at $42,000.

Gabriel Desdoits As Copernic Rep in N.Y.

Gabriel Desdoits is leaving the French Film Office in New York to act as U.S. rep for Copernic Films of Paris. First pic which Desdoits will be representing is the $4,000,000 French spec "Lafayette."

For the last six years Desdoits has been chief assistant to Joseph Maternati, head of the FFO.

Big Overhaul of Present Booking Setups in Britain Asked by FBFM; Decries Powers of 2 Major Chains

London, Feb. 12.

A drastic overhaul of the present booking situation, designed to denude the two major circuits of much of their dominating life-and-death powers over independent producers, is recommended by the Federation of British Film Makers in a memorandum to the Films Council sub-committee, which is now investigating monopolistic tendencies in the British industry.

The FBFM document, which runs 13 pages, opens with a detailed resume of the growth of the two combines, Rank and Associated British, since the early 1940's, culminating with the more recent abortive attempt to set up a booking consortium to maintain a third release in Britain. The Federation claims that an excessive degree of dominance has been achieved, and recalls a letter by the Board of Trade president to John Davis, then Rank managing director, in 1950 in which he reserved the right to use governmental powers if such dominance appeared to be achieved.

The FBFM says it has been argued that talk of monopoly is absurd when there are two major combines in competition with each other, and even that word duopoly is inappropriate. However, it is suggested there is reason to question the degree of real competition between the two circuits. They succeeded better by carving out spheres of influence than by fighting each other. In how many cases, over recent years, it asks, has a film been the subject of competitive bidding between Rank and ABC? "We know of none," the Federation replies.

Different Sort of Monopoly

The memorandum says that what they are concerned with is not a monopoly according to the textbook meaning used in economics and commerce, but a situation where two giants individually and together, exercise a dominant influence, which is considered undesirable in principle and in practice.

With only two major circuits, it is claimed that unless films are made at exceptionally low costs, or have prospects of exceptional overseas earnings, financial disaster results unless an ABC or Rank release is obtained. Though it may be argued that films are an evitable in a speculative industry, the present selectivity of the cinemagoing public will only allow the fittest to survive. "Even if we agree that the law of the jungle should operate in a creative industry, we need not also accept the myth that public taste is, under present conditions, the sole dominating factor."

Emphasizing that there is little competition between the combines

(Continued on page 20)

Actors, Directors In France Irked Over Bad Producer Charges

Paris, Feb. 12.

The still-pending film producer strike has somewhat miffed film authors (directors and writers), pix actors and the state-run tele net who were all named by producers as contributing to the film crisis. Thesps, especially the stars, were named as too demanding by producers, as well as writers and directors. Actor reps maintain they make up only 5% to 20% of the budget and earn their keep. Ditto authors and directors.

Robert Bordaz, head of the governmental Radiodiffusion Television Francaise, which runs tele here, claims that the pending second web, due in April of 1964, will have 10 hours of film out of the proposed 22 or 24 hours per week. Bordaz states that producers exaggerate when they claim they are being cut off from tele film work. He also insists that French films on the present one channel get more space than foreign entries.

Pix actors, authors and technicians will meet next week to air their grievances over film producers attacks.

Springtime Approaches in the Film Markets; Again the Magic Sell is 'INTERNATIONALIZED'

Editorial preparations are already under way for the Sixth Annual International Film Edition of VARIETY. The impact of the previous editions has created recurring and mounting excitement among film showmen of all nations. There has been general recognition that unique publishing experience and film industry knowledgeability have made possible a telling, selling instrument. And so, once more, there will be the same astute marshalling of the pertinent data, the same mustering of the great names, titles and trademarks of the leading creative sources.

This 57-year-old publication is not a Johnny-Come-Lately to global show business. It has always been an internationally-oriented paper since the dispatch of its first, full-time staffer, to London in 1909. The policy of inter-hemispheric communication which is built-into the history of this periodical has created a dimension of special market penetration. For decades the showmen of Europe have subscribed to VARIETY in order to know, from a paper printed in New York, what was going on around the continent, and in their own country, too. Hence the remarkable bonus-value:

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French Prod. Drive for Govt. Relief Would Be Via Slowdown; No Strike

Paris, Feb. 12.

It seems the proposed strike of French film producers to get needed governmental help and focusing attention on their plight, will take the form of slowing down production rather than an actual work stoppage. All films in the works, or with any signed contracts, will go on shooting as usual.

The producers want to make it clear that film biz is really sick in France these days. The perpetual crises since the last World War have now come home to roost, they claim. And steps will have to be taken soon if production is not to cease entirely.

Producers point out that perennial decline in cinema attendance, losses in the world market, rising costs and too much taxation plus tele competition, led to a worldwide deficit for French production of $12,300,000 in 1961 and $13,200,000 last year. Film Aid was not big enough to balance things and the 30% tax bite on grosses or better also did not help.

Hence, producers feel that losses this year would be even worse and that a stand has to be taken to try to avoid going on within this vacuum. They demand at least 14% of the gross locally towards the next film over the present 5.5%. Foreign take has fallen so much that they are not interested on aid from this source.

They want parity with Italian aid. But there is some dissension within the Common Market on this point since ECM reps think this will hold up an eventual central aid commission for all ECM countries. But the French maintain this is not so and it will keep them afloat till the ECM coffers are set up.

It is also pointed out that films are no longer a luxury or flourishing and taxes should be accordingly cut. Tele also gets big handouts from the state with money coming from film taxes in many cases. Producers want more French films shown on tv as against foreign ones as well as getting more contracts for vidfilm production.

Producers are asking for an assurance of at least $5,000,000 worth of coproduction or straight production of vidfilms this year via the state tele org, Radiodiffusion Television Francaise. Then they want assurance of $4,000,000 a year until 1966 when an ECM central aid system for all signatories should be in operation.

They want more than 70% of feature pix shown on tv to be French, with rentals to be calculated on sets in operation rather than the straight small payments now practiced about $2,000 for a one-shot. Also, all public tv sets should be taxed with no feature films to be shown on Saturdays and Sundays, the big cinema attendance days.

LATIN AREA SHUFFLES

Edelstein, Ehrlich, Rosenberger In MGM Posts

Melvin Edelstein, heretofore territorial manager of Chile for MGM International, has been appointed manager of Peru, replacing Henry Bouge, and also has been named to supervise Chile, Bolivia, Colombia and Ecuador.

Arthur Ehrlich, presently manager in Chile for United Artists, will take over Edelstein's post in Santiago. America Rosenberger, a veteran in the field, now associated with Allied Artists in New York, will join MGM as supervisor of the company's five theatres in Colombia. Rosenberger had been in indie distribution in Havana but walked out when Castro walked in.

Italo Chief For French Slowdown

Rome, Feb. 12.

Full solidarity with the French producer slowdown, determined by the government's failure to come through with proper industry safeguards, has been expressed here by Italian industry topper Eitel Monaco. The ANICA chieftain said the Italian industry had reacted to the Gallic decision with "understanding and solidarity." Also that this is "not only because of common interests deriving from coproductions which comprise a good fourth of each country's annual production, but also because of the basic friendship existing between French and Italian film industries."

Monaco also noted how the French protest confirmed the wisdom shown in not dropping the Italian Film Aid setup. Too, how it linked with Italian thoughts in its protest against overly-high tax structures currently endangering both industries.

In order to avoid a similar situation in Italy, Monaco concluded, "we shall do our utmost to speed a system for film self-finance on a European level" while working for a general lowering of taxes and a co-habitation with television.

CINERAMA EXPANDING IN WEST GERMANY

Berlin, Feb. 5.

Joan Bouchelle, European general manager for Cinerama, claims there will be 25 to 30 Cinerama theatres in Europe within the next six months. In Germany, there are currently three regular Cinerama houses here, in Essen and in Hamburg. But, within six months, there should be 6 houses in Munich, Duesseldorf, Stuttgart and Cologne. West Berlin's Sportpalast, which shows Cinerama pix too, is not included because it has only temporary deals with Cinerama.

Wolfdieter Fraiher von Stein, general manager for Germany, Austria and Switzerland, revealed that his company has invested $37,500 in Berlin's Sportpalast which will open "How the West Was Won" in March. The German preem of "West" was Feb. 1 at the Hamburg Grindel.

Cinerama is reputed to have invested already around $2,000,000 in all of Europe.

The Grindel has only 711 seats, a relatively small number for a Cinerama house. Von Stein explained that it was picked on purpose because the company prefers extended-runs which a big house may not guarantee. The Grindel has two showings daily and third performances on Saturdays and Sundays.

The Hamburg preem of "West" was a gala affair for invited guests only. There was hope that the Cinerama president, Nicolas Reisini, would come for the German opening but lack of time [illegible] against it.

Previous Cinerama films [illegible] been doing remarkably well in Germany. This particularly applies to "Seven Wonders of World" which ran 24 weeks at Sportpalast and 36 weeks at Capitol, both Berlin houses.

Italo Producers Union Backs Prexy's Quitting Censorship Commission

Rome, Feb. 12.

The Italian Film Producers Union this week voted full approval for the protest resignation of its president, Goffredo Lombardo, from the Italian censorship commission. Lombardo's beef had been determined by recent unclear decisions regarding censorable pix, and particularly the cases of "Viridiana" and "Queen Bee." Producers group also asked its other members serving on censorship bodies to remain in their positions for the time being, in hopes that the situation would clear up.

Specifically, the "Viridiana" hassle is to prove a test case to show if a film which has had a censorship okay can later be arbitrarily stopped by court decision. Decision on this is expected in near future. There is considerable local confusion regarding the "Viridiana" case. According to one report, the only person arrested is the pic's director Luis Bunuel, who is a resident of Mexico City. This report says he would be arrested with the [illegible] of the [illegible] of the [illegible].

British Producers Group Feels Time Ripe For Phased Release Plan

London, Feb. 12.

Taking the view that there is currently an attitude of less rigidity and more flexibility in the exhibition industry, the Federation of British Film Makers feels the time is ripe to give further consideration to a phased release plan which would keep a picture in circulation for three or possibly four weeks, and not for a single week as at present.

It is likely that the Federation will ask for the issue to be discussed by the Council of the five trade associations. It feels that the present release plan for London in which a film plays a single week North of the Thames and a further week in the South puts the producer and distributor too much at the mercy of the weather.

The current two-leg release is, of course, a recent switch from the former three-way system. But the Federation holds the view that London should be taken as a single geographical unit, with pix opening in firstrun situations, then playing the subsequent-runs.

Lord Archibald, the Federation prexy, said the recent extreme weather conditions had demonstrated how fog and snow affected boxoffice returns. If a film was released under such conditions, and was virtually out of circulation within a week, it just didn't have a chance.

Booking

Continued from page 16

for product, the memorandum declares that a situation has grown up whereby some of the major distributors are Rank suppliers and others are ABC suppliers. British Lion and Metro are named as two major exceptions trading with both groups. If a Rank supplier is refused a Rank release, he has no hope of being accepted by ABC. The combines, it notes, do not poach on each other's preserves.

Sees Circuits Able To Bargain

It is further suggested that the circuits can use their bargaining strength to reduce the producer's share of the boxoffice. For example, when break figures are calculated on a circuit basis, good returns in one theatre can be offset by poor returns in another.

While rejecting a proposal made in other quarters that a third circuit should be built up by means of compulsory purchase, and operated by a new public body, the Federation considers it essential that the monolithic booking arrangements should be broken down so that there is a genuine freedom for each film to secure such screenings and audiences as it deserves.

It therefore recommends that as an alternative to legislation the Board of Trade president should secure from all persons and companies owning or controlling more than 25 theatres, undertakings to reorganize their booking arrangements and split up their circuits into groups of not more than 25 cinemas.

As. Bookings Under Local Setup

Each group would be on a geographical basis, with booking under local control, and homeoffice bookers would not be allowed to influence bookings by a local man. Nor could there be made a condition that a film accepted for one situation should also be made available for another. If such undertakings are not forthcoming, the Federation urges the introduction of appropriate legislation.

The Federation also recommends the setting up of a tribunal to investigate allegations of abuse of monopolistic power. Accusations that are upheld by the tribunal should be reported to a new public body, to be established by Act of Parliament, and such public body should have power to order compulsory sale of theatres. Property so acquired would be put on the market, but if a fair price was not forthcoming they should be leased either to a company, individual or municipal authority. If a lease could not be negotiated, the public body itself should operate the theatre.

It would also be the duty of the tribunal to ensure that the principle of competitive booking operated for films made by the combines as well as for [illegible] other [illegible].

International Sound Track

London

Herb Jaffe, of the Ashley-Steiner office, repped **Bernard Luber** in the negotiations with 20th-Fox for the takeover of the "Ulysses" property, which was being developed by the late **Jerry Wald**. Luber, with **Jack Cardiff**, plans to put the project into production in the spring of 1964 . . . **Joseph Losey** has now started filming on "The Servants," which is being coproduced by **Norman Priggen** for Elstree Distributors, with **Dirk Bogarde, Sarah Miles, Wendy Craig** and **James Fox** in the leads. Pic, which is based on a novel by **Robin Maugham**, has been scripted by **Harold Pinter**, and after locations in Chelsea will move into Shepperton Studios . . . **Rod Taylor** is in town to play an Australian businessman in Metro's "The V.I.P.'s," now being filmed at Elstree with **Elizabeth Taylor, Richard Burton** and **Louis Jourdan** . . . Just three weeks after the 15th anni of the assassination of **Mahatma Gandhi**, "Nine Hours to Rama," which deals with his murder, will have its world preem in London. It opens at the Carlton on Feb. 21. It's a 20th-Fox release, of course . . . The Rank Organization has revised its long standing agreement with Bell & Howell of Chicago, and will discontinue the manufacture of 8m amateur cine equipment . . . **Eamonn de Valera**, President of Ireland, attended the Irish preem of "Mutiny on the Bounty" in Dublin last Friday (8). Screening was organized by the local tent of the Variety Club . . . Title change by Hammer Films. "Here's the Knife Dear—Use It" is now to be known as "Nightmare." **David Knight, Moira Redmond, Brenda Bruce** and **Jennie Linden** play the leads . . . More road show engagements for "The Longest Day." It's due to open this month in Hanley, Sheffield, Leeds, Nottingham, Belfast, Eastbourne and Hastings. The **Darryl F. Zanuck** opus is already playing in London, Dublin, Manchester, Birmingham and Glasgow . . . Current Associated British productions at Elstree include "The World Ten Times Over," starring **Sylvia Syms, Edward Judd** and **June Ritchie**; and the new **Charlie Drake** comedy, "The Crackeman."

Paris

Christian-Jaque readying a swashbuckling costumer like his well-known "Fanfan La Tulipe" via "La Tulipe Noire," which he is writing with **Henri Jeanson** from the Alexandre Dumas novel. It begins in Italy in April . . . **Yves Robert** to direct "Les Copains" (The Buddies) about student capers. He made the top grosser of the year "The Button War," about rural moppet warfare. This pic was refused by most distribs and taken by Warner Bros. to become its top Continental pic of the year . . . The quarterly mag Bizarre, selling for $3, dedicating issue to horror pix and mainly Yank entries. Articles on **James Whale, Boris Karloff** and the late **Tod Browning**, plus fine stills, make this item for buffs . . . **Raoul Levy** now states he will start his "Marco Polo" from scratch in Yugoslavia next year. Meanwhile he expects to do two pix with **Claude Chabrol**. One is a thriller "J'Ai La Valise" (I Have the Valise) with **Charles Aznavour** and the other will be about the Dreyfus military bigotry case even though censors do not like it treated here.

More anent Levy. Society of French Film Producers is miffed that he has come out against a proposed strike to get more film aid and a tax cut. Levy has said he is a non-joiner and goes on making pix his way. **Francis Cosne**, prexy of the SFFP, points out that Levy has announced over six pix the last few years and started only one, "Marco Polo," which bogged down. They suggest that he of all people could use a better film insurance.

Prix Andre Bazin, named after the late film critic, going to **Luis Bunuel's** Mexican pic "The Exterminating Angel" which also won the International Critics' Prize at the Cannes Film Fest last year . . . It is still possible that the private-governmental company Cofram, set up to handle French film contracts and collections in Latin America, may be salvaged by a government loan. Needed markets may force conservation . . . Producer **Pierre Braunberger**, getting an homage paid to him at the French Film Museum, the Cinematheque Francaise, via screenings of all the pix he has produced the last 30 years. He is the only French producer to be so honored . . . The French Film Museum has sent 172 specially selected French pix that best show it in a historical and quality light to Japan and received 180 Japanese pix in return.

Rome

Michelangelo Antonioni's new "**Blue and Green**" has been retitled "The Red Desert" and gets under way later this month in Northern Italy . . . Antonioni also mulling pic to be shot in U.S.A. . . . **Jorge Grau's** Italo-Spanish coproduction, "The Sun," reps Spain at this year's Mar del Plata Festival . . . **Tanya Lopert** is sole Yank thesp in pic . . . **Mario Cecchi Gori** follows up his sleeper, "Il Sorpasso," with another **Vittorio Gassmann** starrer, "Il Successo" (Success); plans it for Sardinian locations with **Dino Risi** repeating as director.

Arco Films' **Alfredo Bini** planning pic version of Petronius' "Satyricon," classic which he feels has many satirical links with present-day society . . . Italo film critics association has decided to label a number of local and foreign features every year as "films to see" . . . committee will select items on basis of cultural and artistic values . . . **Domenico Modugno**, composer-singer who penned "Volare" and other tunes, making debut as pic producer-director with item called "Tutto e Musica" (Everything Is Music) . . . "The Leopard" (Titanus) has its Italo premiere in Mid-March in Palermo . . . **Frank Capra** headquarters in Rome for Bronston's "Those Were the Days" with **John Wayne** topping . . . Capra expected here in next few weeks for advance mission.

Buenos Aires

"**Boccaccio '70**" (Ultra Films) looks to beat all boxoffice records here. It has already held three weeks day-date at the Metropolitan, Ideal, Pueyrredon, Roca and Argos of the Lacoce Circuit (total of 6,244 seats). Pic established a record by holding day-date at all these houses for three weeks.

"Les Liaisons Dangereuses" (AAA) was released in a post-midnight performance at the Ambassador Gaumont and two other houses. Despite a 100 peso admission, it was promptly sold out. "El Cid" (AA) finally wound up a 36-week engagement at the central Luxor here. This is a record run for one theatre.

Other current hits are "Counterfeit Traitor" (Par) at the Opera and "That Touch of Mink" (U) at the Broadway. Some attribute unusually good film biz to the fact that because of the cash shortage many take their vacations at home and have something to spare for film entertainment. Apart from this, the tele-pix fare here have not only begun to pall, but have little that's interesting to offer for these summer months.

Samuel Bronston P[illegible] is moving into the market in a big way through operating [illegible] distributing companies. **Milton Goldstein**, Bronston's [illegible] sales chief, **Harold Roth**, head of U.S. sales, and **Enrique P. Herreros**, Bronston's publicity manager in Latin America, held a press lunch recently to promote "55 Days in Peking." This was timed to coincide with "El Cid" had completed a record 36-week run at the Luxor only the previous day.

THE LETDOWN & THE TUNEUP

Die? They Don't Even Fade Away

For all the network casualties at the end of the season—21 on ABC alone—it by no means suggests the casualties will go off the air.

Already, the syndication boys are pricing and the stations jockeying to buy the cream of the reruns in next season's new syndication offerings—"Untouchables," "Naked City," "Cheyenne," "Laramie," "Hawaiian Eye," "77 Sunset Strip," "Gallant Men," "Rifleman," "Lloyd Bridges Show," "Dick Powell Theatre," "Debbie Gallus," "Wide Country," "Leave It to Beaver," "Have Gun Will Travel," "The Jetsons," "Going My Way," "My Three Sons," not to mention this year's ABC Sunday Night Movies and NBC's Saturday Night Movies.

For old film shows never die; they don't even fade away.

50 'Lost' Chorus Girls Hold Up Museum's TV Rerun of Ford Anni

By ART WOOLLTONE

The Museum of Modern Art is seeking approximately 50 chorus girls.

This haven of artistic respectability in N.Y. needs them, or else it cannot show to the audience in its basement theatre a recording of the special tv program produced for the 50th anniversary of the Ford Motor Co.

The Museum, as everyone in the television business knows by now, is producing a review of some of the better programs done on television in 13 years, and the pros consorting with the Museum's curator of films, Richard Griffith, think this special is an exceptional representation of video. The audience may never get to see it, however, unless those chorus girls are found, and their permission, one by one, is granted.

Locating performers involved in any past television program is difficult enough. Sometimes locating the program itself is harder. It is also hard getting the permission of some of the performers to exhibit a recording of the programs in which they once appeared on tv.

Consequently, about 50% of the programs that the Museum and its advisors would like to include in "Television USA: Thirteen Seasons" are just not going to be seen at anytime during the four months in which this review of television takes place.

Griffith said soon after the black tie opening night last week that the Museum had to settle in many cases for second best. Even on these terms, he noted, no more than 60% of programs are available. The Museum therefore has a rule, keep second bests and, obviously, third bests in reserve.

The television unions, to protect their members, long ago wrote rules restricting replay of tv programs, Griffith explained. They evidently did not anticipate small scale showings such as the Museum's.

"You must get permission from every performer in every single show," Griffith said. "Where do

(Continued on page 40)

'Hedda' May Be Dead By May

There's no end of "Hedda Gabler" trouble for CBS-TV.

It's been learned that CBS-TV telecasting rights to the 90-minute special expires by May, according to the original deal. Lars Schmidt, husband of Ingrid Bergman who stars in the Ibsen vidversion, is in N.Y. and CBS-TV execs are trying to negotiate an extension with him until the first of next January.

"Gabler," produced by David Susskind, was bought by CBS-TV for some $200,000. To date, web has been unable to find sponsor support for the outing, which also stars Michael Redgrave and Trevor Howard. CBS-TV has decided to telecast it without bankrollers. Same "Gabler," through an odd set of circumstances, was telecast last December by BBC. BBC had been given British telecasting rights to the Bergman starrer in return for the use of BBC facilities. Show was taped in London.

TV Library Snags

The proposed library of the Academy of Television Arts & Sciences is suffering the same affliction, in spades, as the Museum of Modern Art.

The TV Academy library, it has lately developed, is faced with extreme hardship in locating properties, then extracting them from their possessive owners and, on top of it all, seemingly has more than its share of difficulty getting clearance, once the shows are found, from the performers and producers, et al.

As a result, the pictorial portions of the tv library are said to be "going nowhere."

Only Eight New Shows Go Into CBS '63-'64 Sked

CBS-TV over the weekend penciled in the Thursday and Friday program layouts, a move which makes a seven-day '63-'64 program blueprint complete for Madison Ave peddling.

Thursday's schedule finds "Password" at 7:30 p.m. followed by the hourlong "Rawhide," "Perry Mason" and "Nurses" tepping the 10 to 11 p.m. period.

Fridays will open with the American history series, "Free and the Brave," with the new Phil Silvers half hour show slotted from 8:30 to 9 p.m. Screen Gems "Route 66" will be back, winning the 9 to 10 p.m. slot, with Alfred Hitchcock winding up the evening.

In all, CBS-TV will have only eight new shows next season, the low number a testimony to the network's Nielsen rating success this season. The eight new shows are two new dramatic entries, both hours, the John Houseman produced historical series, "Free and the Brave," and "East Side, West Side," the George C. Scott starrer; two new variety shows, Danny Kaye and Judy Garland, both in the hour form, and four new situation comedies, "My Favorite Martian," "Farmer's Daughter," "Ozark Widow," and Phil Silvers.

This is how the '63-'64 schedule looks for the other days of the week:

Sundays: "20th Century," 6 p.m., "Mr. Ed," "Lassie" and "My Favorite Martian" prior to the "Ed

(Continued on page 50)

CBS-TV's Golf Coin

Two golf tourneys, to be telecast in April and July by CBS-TV, have won sponsor support.

Traveller's Insurance and Cluett-Peabody, makers of Arrow Shirts, have picked up sponsorship of the Masters Tournament, to be telecast from Augusta, Ga., in April. It will be a two-and-a-half-hour telecast spread over a Saturday and Sunday afternoon.

The PGA Tournament, to be telecast in a July weekend, has picked up the sponsorship of Goodyear Tire and Rubber, Georgia Pacific, Pabst Blue Ribbon and P. Lorrilard.

ONLY ONE ½ HR. STAYS THE SAME

By GEORGE ROSEN

Eight months from now (late Sept.-early Oct.) the three-network evening tv schedule will offer the viewer only one half-hour in which the competing programs will be identical to what they are now. The half-hour is Sunday at 10 to 10:30, in which Firestone (ABC) "Candid Camera" (CBS) and DuPont (NBC) will return.

Otherwise, of the 48 remaining half-hours (7:30 to 11, Sunday-thru-Saturday), one network is making changes in eight; two networks are changing shows in 30 half-hours, and each of the three networks will have a different program in 10 half-hours.

The changes (see chart in this section) comprise the most far-reaching, radically daring and competitively risky program shifts in the history of network tv.

CBS, effecting the fewest changes, is converting to the Aubrey-inspired '63-'64 program pattern designed to strengthen each night of the week (see separate story). ABC, banking on sheer change, is doggedly seeking some way to regain the audience acceptance and sales power lost in this season's slump—through wholesale cancellation of casualties and some spectacular schedule shifts of its three highest rated programs returning next season. Jules Bernstein, ABC's chief schedule strategist, has repositioned "Ben Casey" and "Wagon Train" directly opposite the hard core of CBS strength on two different nights in an avowed tactic, in Bernstein's words, "to cut CBS down to size." The NBC schedule will be dedicated to balance, variety and color, offering a diversified menu in entertainment and public service.

Starling aspect of the ABC program revamp (the approximate 16 hours of new programming will represent an investment of some $60,000,000) is that the network is cancelling and/or rescheduling eight out of nine evening programs in which ABC came out No. 1 in last week's 30-market Nielsen report for the week ending Jan. 27. All told 21 different programs will drop out of the ABC sked, unquestionably the most casualties ever suffered by one network in one season.

Six of them, "Naked City," "Leave It To Beaver," "My Three Sons," "Dickens-Fenster," "77 Sunset Strip" and the Sunday Night Movies, all outrated the competition during the Jan. 27 week. The six shows account for four full hours of ABC audience leadership in the three network competition, together delivering to ABC about 40% of the network audience. And as a topper, ABC has ordered a radical rescheduling of most of the other four hours in which the network leads in the competitive markets. These include "Casey," "Wag-

(Continued on page 42)

'Casey's' Hot 30-Market

As far as the 30-market Nielsens are concerned, "Ben Casey" is still the hot No. 1 show. It moves out of Monday at 10 next season but will probably stay put in two-station markets via bicycling of 16mm prints. "Casey's" rating, for week ending Feb. 3, was a fat 34.3.

In fact ABC was riding high in the multi-city report with an 18.1 average audience rating, against CBS's 21.2 and NBC's 16.9. Of the 40 prime time half-hours, CBS copped 25, ABC 15 and NBC nine. CBS took Tuesday, Saturday and Sunday night; ABC Monday and Friday and NBC Wednesday and Thursday.

Among shows leading their time periods: "Dickens-Fenster" (cancelled); "77 Sunset Strip" (cancelled); "Sunday Night Movies" (cancelled).

Bob Hope Joins 60-Min. Weekly TV Sweepstakes As NBC Snares Chrysler $8,000,000 '63-'64 Biz

Moore's Prexy Status

Despite all those recurring rumors of Hubbell Robinson, Pat Weaver, et al., shifting over to ABC-TV as the new prexy, "insiders" are now convinced that before many more weeks elapse Tom Moore will get the nod from his boss, Leonard H. Goldenson, and be installed with presidential status. Best estimate is that this will happen long before the kickoff of the '63-'64 season. (It's recalled that Ollie Treyz ran the tv web for 17 months before he got his prexy stripe.)

Fact that the sweeping realignment for next season which was given Goldenson's unqualified blessing, adheres to the longtime Moore philosophy on programming, is cited as all the more reason why "Moore as president" is in the cards.

NBC-TV sneaked in last weekend with the program coup of the year, bringing with it the fat Chrysler tv budget for the '63-'64 season. It's a weekly Bob Hope hour, which will go into the Friday night 8:30 to 9:30 period. It will include eight Bob Hope specials, budgeted at $400,000 apiece, or $3,200,000 for the eight shows. In addition there will be 22 hour anthologies to be hosted by Hope. This will be a package from Bob Hope's own company, but he will sublet production to a major vidfilm company (probably MGM-TV).

As part of the deal, the studio that does the production on the 22 anthologies will be committed to a feature film starring Hope. For this he will get $250,000 as against 10% of the gross.

Deal came out of the blue, just as it looked as though ABC-TV would snare the Chrysler billings for the hour following "Ben Casey" on Wednesdays. Leonard Goldenson personally called on the Chrysler people in Detroit last week and won a favorable audience. However, it took a Hope to take it away to bring the lucrative billings (some $8,000,000 in all) to NBC.

Hope, incidentally, will participate in the profits from sale of the 22-anthology series. If MGM gets the nod, the 22 hours will be turned over to Perlberg-Seaton to produce.

NBC Tossed Out Of Moscow For Stalin, K Shows

The Iron Curtain has now rolled down on NBC. Riled by the tv web's two recent shows on "The Death of Stalin" and "The Rise of Khrushchev," USSR authorities ordered NBC to shut down its Soviet offices. Formal basis for the liquidation was that the NBC shows had tended to increase the hostility between the American and Russian peoples. Similar grounds were used by the Russians in shuttering the CBS Russian office a couple of years ago after that web had scheduled a show titled "The Plot to Kill Stalin."

The walking papers to NBC were handed to Russell Jones, the web's supporting correspondent in Russia. Frank Bourgholtzer, chief of the NBC Russian bureau, is currently in Spain, but is being permitted to return to Moscow to fold the NBC operation.

The web, meantime, is planning to go ahead with two more shows in its "Profile on Communism" series, the first two of which provoked the Russian countermeasure. In addition, NBC is going ahead with its color show, "The Tour of the Kremlin," which marks the first time that western cameramen were permitted to explore the headquarters of the Russian rulers. This show was produced with the active cooperation of the Soviets.

B&W'S 90-SECOND COM'L TV PATTERN

Brown & Williamson has come in as a sponsor on ABC-TV's Monday 10-to-11 "Breaking Point" out of the Bing Crosby Productions shop.

Unusual aspect of the deal is that B & W is establishing something of a precedent in its sales concept, buying a 90-second commercial each week.

'Price Right' to ABC

After several years, "Price Is Right" is shifting networks—from NBC-TV to ABC-TV.

NBC-TV no longer wanted a nighttime version of the giveaway panel, but, it is understood, producer Goodson-Todman sought a combined night-and-day deal, and ABC-TV bought the daily strip plus the one-weekly version.

Drug Sponsors Hate Doctors

Networks are finding it tough peddling the doctor-nurse-psychiatric shows to drug companies. They don't like them because they get squawks from medical associations and kindred societies.

It's already been translated into one cancellation, as witness the recent Johnson & Johnson pullout from "The Nurses" on CBS. J & J, heeding the complaints, decided instead to put its money into "Twilight Zone," despite the show's lower circulation.

With a couple of new ones coming up on the network skeds next season, spinoffs from "Casey," "11th Hour," et al., the webs find they can't get to first base with the drug companies on peddling the stanzas.

TAP BOB BANNER TO HELM JIMMY DEAN

In its first association with the ABC-TV network, Bob Banner Productions will be handling the production of the Jimmy Dean show next season. Banner himself was once on ABC-TV's production staff but that was over 10 years ago. Since then, his company has grown into one of tv's major production units.

The Dean show, with a comedy-variety format, will be the New York end of the web's 1963-64 cross-country accent on pop-accented live entertainment. The two-hour Jerry Lewis show, also in the comedy-variety groove, will originate from the Coast as does the Lawrence Welk show.

Perry Lafferty Gets Nod For Danny Kaye Show

One of the top producing assignments of the year has gone to Perry Lafferty, selected as producer of CBS-TV's weekly "Danny Kaye Show" next season. Show will originate from the Coast.

Lafferty's many credits include that of producer of the summer "Andy Williams Show," the "Arthur Godfrey Specials," and "Aquanaut." He also was associated with the "Hit Parade," and directed "Twilight Zone" episodes.

CBS-TV Locks in 4 Biggest Clients At $125,000,000 (3d of Schedule)

[illegible] for '63-'64 was officially [illegible] CBS-TV [illegible] from its four [illegible] for [illegible] the daytime and [illegible] These include General Foods (whose [illegible] represent about a third of the four sponsors' total b.z. Procter & Gamble, Winthrop and Lever Bros. All told the four clients' spreads tote up to about $125,000,000.

While the buys haven't been spelled out to the network as yet in terms of specific programming, the General Foods business will encompass six prime time shows. These include Danny Thomas, "Lucy," Andy Griffith, "I've Got A Secret" and Phil Silvers.

The $125,000,000 seasonal tab, of course, represents both half-hour and hour programming, not the in-and-out minute participation buys.

P & G's Mammoth Switch

For P. & G. is represents the largest and most revealing switch in network history, placing over $500,000 every week in the CBS nighttime sked. The nation's largest tv advertiser, which has invested the bulk of its evening funds on ABC for the past few seasons, follows the audience trend from ABC to CBS by one of the largest transfers of dollars ever moved in a single network transaction.

While P & G will ride the CBS evening schedule with 14 minutes per week, it has also purchased four and a half minutes per week with NBC next season. While no business has been placed on ABC, it will probably continue with one and a half minutes per week on "Ben Casey," plus some additional ABC coin in the offing.

Chief reason for P & G's shift, according to agency insiders, is the soap company's policy of placing its advertising dollars in the time periods and on the network that commands the largest audience.

The CBS buys include an alternate half-hour of "Whistle Stop" tex "Ozark Widow" produced by Paul Henning Tuesday at 9:30, an alternate half-hour of Dick Van Dyke Wednesdays, alternate half-hour of "Nurses" and alternate half hour of Alfred Hitchcock. Also an alternate half-hour of a new CBS comedy, probably produced by Jackie Gleason's company, Saturdays at 8:30, and an alternate half-hour of "Gunsmoke," plus five minutes a week on the CBS 7 to 7:30 Walter Cronkite news.

The NBC buys include "Grindl" starring Imogene Coca coming Sundays 8:30 in place of "Car 54," and alternate half-hour of "Virginians" replacing this season's "Wagon Train" buy on ABC.

Tinted TV 'Cinderella' For CBS, Just in Case

CBS-TV does believe there's a future in color television.

Plans call for vidtaping "Cinderella" in color although the telecast next season of the 90-minute special will be in black and white. Reason for the color vidtaping is the hope that the 90-minute release of the Rodgers and Hammerstein tv original will win holiday telecasting dates in the future and color might be a factor in years to come.

General Mills has picked up sponsorship of the special, which will again star Julie Andrews. Telecasting is expected to be next November.

VINCE LLOYD

[illegible] Jack Brickhouse again this season on WGN-TV's exclusive Major League Baseball telecasts.

[illegible]

He's exclusively on WGN-TV

LIVE and LIVELY in CHICAGO

Oren Harris Yens TV Rating Hearing

Washington, Feb. 12.

A hard-hitting investigation of television ratings is up the sleeve of Rep. Oren Harris (D-Ark.), who has left the broadcasting industry shook up before.

Harris won't comment on the pile of material his House Commerce Committee investigators have dug up on the ratings services in approximately two years of off-again on-again snooping. His sleuths have been particularly active in the last few months.

No date has been set for hearings by Harris, but odds would strongly favor them being set by late spring at the latest.

Associates report Harris is suspicious on the basis of the staff investigation that ratings are rigged. Harris is said to be unimpressed with recent Federal Trade Commission consent orders with the major ratings services.

He wants to develop the facts in hearings to see if further federal action isn't necessary.

ABC'S SELMUR PROD. ROLLING INTO HIGH

Selmur Productions, ABC's wholly owned production unit set up two years ago under Selig Seligman, is rolling this year with a hefty roster of properties. The company's big click of this season, "Combat," is set for another year on ABC-TV. The show, in fact, entered the top-20 class of the multi-market Nielsens last week for the time.

Another Selmur show, "General Hospital," starts as an afternoon strip show on the web April 1 with John Beradino as star. It joins another Selmur daytimer, "Day In Court." Web execs are slated to look at a Selmur pilot, titled "Thunderhead," this week. It is being eyed for the Saturday night lead-in at 7:30 p.m. Seligman has also initially show, "Hey Cousin," with Chill Wills, in his docket for the web's consideration.

Rountree-Charter Cooking With TV Nags, Kids & Sci

Launched six months ago with a single property, "Leave It To The Girls," Rountree-Charter Productions is rapidly evolving into a diversified packaging operation. The company is now cooking with ventures into science programming, situation comedy and another panel show with a moppet angle, in addition to representing the "Race of the Week" for a network sale. Behind the corporate title are Martha Rountree, creator of "Leave It To The Girls" and "Meet The Press," and Ted Bergmann, a broadcasting and advertising veteran who was prominent in the early days of television as managing director of the old DuMont network.

The "Race of the Week" is due to get an exposure on either CBS-TV or NBC-TV starting March 30 in a late Saturday afternoon quarter-hour show, which is still being produced by Herbert Bayward Swope Jr. for the N. Y. Racing Assn., was seen last season on a 16-station regional network under Schaefer Brewery sponsorship. With the expiration of the Schaefer deal, the NYRA, which controls the major N. Y. tracks where the country's highest stake races are run, named for a network showcasing. Charter-Rountree was called in to handle the network negotiations.

The company has also generated interest in a science series titled "This Time Tomorrow," which is being set up in cooperation with scientists of the American Rocket

(Continued on page 30)

Jim 'Call Me Fire Chief' Aubrey

Jackie Gleason will definitely be back next fall, same time, same network, same sponsors. Decision, after weeks of maybe-and-maybe, came last Thursday (7) after CBS prexy Jim Aubrey spent the better part of a day convincing Gleason that Saturday 7:30 won't be the same without him.

Actually, this was the third major fire put out by Jim Aubrey in recent weeks. Only the week before he resolved the John Daly "What's My Line" situation when it looked like Daly would take a walk. Couple weeks before, when it looked like the George C. Scott "East Side West Side" hour series was going down the drain, Aubrey put all the pieces together, locked it in as a United Artists package, and it now appears to be off to the fall races in the CBS Monday night 10 to 11 berth.

Jim Fleming's New Image-Polishing Venture: Frontiers of 21st Century

By HERM SCHOENFELD

Jim Fleming, co-producer with David Susskind of "Festival of Performing Arts," is carving out a new domain for his activities on what he calls the "Frontiers of the 21st Century." That is the general working title for a multi-faceted production project covering the central problems and the possibilities confronting mankind over the next historical period. Fleming is currently in the process of specifying this idea together with a Washington outfit, Leone Inc., headed by Dr. Paul Shater, of the Walter Reade Hospital.

Basic to Fleming's project is his concept of working together with a cluster of major U.S. corporations which are interested in doing something on television beyond the hard-sell. Fleming said that Standard Oil of New Jersey, bankrollers of such programming ventures as "Festival of Performing Arts" and "The Age of Kings," has blazed a trail for other big business enterprises now also interested in establishing a corporate image by selective tv programming.

Beyond the image-polishing functions of such programs, Fleming pointed out that uppercase shows also were a channel by which these companies could reach substantial audiences of young scientists and opinion leaders whose attitudes are important to corporate managers. These specialized but large audiences, Fleming asserted, do listen to television but only on a rigorously selective basis.

Fleming expects to have his first shows in the "Frontiers" series ready by this fall. His ideas, however, will not be tied down to any predetermined time schedule, such as a 13-week series. If one idea takes five shows, he said, that's all we'll do. There are good indications, Fleming said, that such shows will get top showcasing on

(Continued on page 42)

Berman Suit Vs. Revue Settled Out of Court

An out-of-court settlement for an undisclosed sum brought an end last week to a five-year-old plagiarism action brought by the estate of writer Alan M. Berman against Revue Productions and NBC as the principal defendants. Estate alleged that a teleplay, "Rainy Day," on a 1957 Alfred Hitchcock "Suspicion" show was plagiarized from Berman's short story and tv play, "Letter For Simpson."

Other defendants were Michael Pertwee, an English scripter, and the Ford Motor Co. and Philip Morris, sponsors of the show. Karpatkin, Ohrenstein & Karpatkin in N. Y. and S. Sydney Silverman, M.P., in London represented the plaintiff. Mendes & Mount in N. Y. and Ince & Co. in London were legal reps for the defendants.

CBS Research Pic Plays N.Y. & Road

Continuing the VIP showing of CBS-TV's research film on the comparative advertising effect of tv and magazines, CBS-TV prexy Jim Aubrey will be host tomorrow (Thurs.) at a breakfast screening in the grand ballroom of the Waldorf-Astoria to be attended by some 1,300 execs of agencies and industry.

Last Thursday (7) the film was screened for top brass of 30 leading ad agencies at a "21" luncheon. Next week, Feb. 20 and 21, the film will be taken on the road for showing to agency execs in Chicago and Detroit with other cities to be added to the tour. Web execs George Bristol and Jay Eliasberg will make the tour. Bristol and Louis Dorfman produced and directed the film, based on research by Eliasberg.

Tom Dawson, CBS-TV v.p. of net sales, will be at the Chicago and Detroit screenings, with John Karol, v.p. of special projects, dropping in at Detroit.

As of March 1, web will make prints available to its affils for showing to agencies in their respective areas.

Studio Poser On 'East Side' TVer

CBS-TV has officially locked in the Monday night 10 to 11 "East Side West Side" entry starring George C. Scott, but the headaches are only beginning. It's a New York origination, the third such hour vidfilm addition to the schedule in successive years—the others being "The Nurses" ('62) and "The Defenders" ('61). And because it's a N.Y. origination, the network as yet hasn't been able to find a studio in which to film the series.

The same problems cropped up on both "Defenders" and "Nurses" and were, of course, eventually solved. But they're both on the air and the "East Side" addition has only aggravated the situation. Appears there just aren't enough Gotham film studio facilities to go around.

Gitlin Resigning NBC for Revue?

There is a question as to whether Irving Gitlin will return in the fall of 1963 as executive producer of NBC News' special projects unit. The producer, who shifted over to NBC from CBS a few seasons ago, reportedly has been talking to Revue about a production setup there.

There has been no verification of outside negotiations by Gitlin, whose NBC contract comes up for renewal in May. If Gitlin returns, he will do four "White Paper" hours in a Tuesday night time period and evidently in association with Chet Huntley, his narrator. Although there has been no definite word, it is also expected that he will again do six DuPont hours on NBC-TV—if he and NBC News agree on a new pact.

Should Gitlin quit networking, there is a reasonable belief that it won't be to continue directly in public affairs. For one thing, the networks are a hard market on pub-affairs and news product produced independently; they prefer, mainly, to have direct control of such programs. For another, Gitlin has for sometime been working on the basis of a feature film, and presumably this factor may be at work in the reported Revue talks.

STATE OF THE B'CAST UNIONS

For the labor negotiators of the television and radio networks this is to be a long, anxiety-ridden, frustrating and busy year as they face renewal of five national contracts and one important local pact.

The Writers Guild of America handed ABC, CBS and NBC its demands a few days ago, and the networks have until Monday (18) to wrestle with them before meetings with the writers' union start in earnest. The WGA demands, what is known of them outside labor offices, are considered extremely tough, and are also taken as an omen of things to come for management.

In July, CBS and the International Brotherhood of Electrical Workers start talking about a new technical and engineering contract. At the end of the year, NBC and ABC will begin their own negotiations with National Assn. of Broadcast Employees & Technicians, the IBEW counterpart in those shops. These pacts, in recent years, have proven hard to conclude, if only because of the collective fear of automation.

American Federation of Television & Radio Artists and the three networks will begin dickers sometime in the fall, as the performers' contracts (entertainment, commercial—national and local) expire on Nov. 15. Some guesswork within the trade suggests that one of the areas of intense negotiation between AFTRA and the three tv networks will be the pay afforded certain on-the-air news personnel. This, historically, includes "commentators" who have always been exempt from the performers code, but it is also expected to include (unless there is earlier settlement) a whole new group of writers-commentators who are not AFTRA repped.

Local 1 of the International Alliance of Theatrical & Stage Employees, which is the N.Y. stagehands' union, begins its dickers at the end of this year. Local 1's demands are sometimes in conflict with the jurisdictional demands of other unions, like IBEW and NABET, so there is always reason to believe that the IA dicker can be of major importance to the networks.

Then there is the Musicians' pact, coming up in '64. There aren't that many network musicians, but the American Federation of Musicians is a traditional leader in organized entertainment labor, and its demands have frequently set the stage for other unions' demands.

Dallas Man Replaces Shadel on ABC News

As part of its "new look" for its news shows, ABC-TV is bringing in a new anchor man, Murphy Martin, 11 p.m. show. Martin is moving to New York from WFAA-TV, the ABC affil in Dallas, where he had been handling news for the past five years.

With this move, Bill Shadel moves out of the 11 p.m. show back to Washington to become the web's senior broadcaster on Capitol Hill.

McANDREW: 29% OF A NETWORK

The New Nielsens

(For 2 Weeks Ending Jan. 22)

The all-important National Nielsens for the two-week period ending Jan. 22, signalling the start of the new selling season (and better known as the Buyer's Bible), have just come out. It reveals an approximate 3,000,000 home spread between CBS-TV's 23.4 average audience rating for the period and ABC's 17.3. In between is NBC with 19.5. CBS wins 32 of the 50 prime time half-hours, NBC 13 and ABC five. CBS captures five nights of the week, NBC the other two (Wednesday and Sunday).

These are the Top 15:

Beverly Hillbillies (CBS)	36.0
Ben Casey (ABC)	33.0
Candid Camera (ABC)	33.0
Red Skelton (CBS)	32.9
Lucy Show (CBS)	32.2
Bonanza (NBC)	31.8
Gunsmoke (CBS)	31.5
Danny Thomas (CBS)	31.0
Andy Griffith (CBS)	30.7
Bob Hope Special (NBC)	29.9
Disney (NBC)	29.3
Defenders (CBS)	27.9
Kildare (NBC)	27.9
Jack Benny (CBS)	27.0
Tell the Truth (CBS)	26.9

Minow Plans Early FCC Checkout; 'Mission Accomplished,' Needs Money

Washington, Feb. 12.

Today's Newton Minow story is titled, "Have Fame, Want Fortune."

Hardly known outside of Chicago Bar Association when he left his Lake Michigan law office for the FCC chairmanship, Minow has become one of Government's best known men in two years.

Now, he is ready to give up his $20,500 a year federal post for a fatter paycheck, with his wife and three young daughters (aged 10, 8 and 4) in mind.

The only question is when he will make the break with the FCC. It has been known for some time that he was considering a departure in December of this year. A published report that he would quit in May, which Minow discounted but did not deny, could hasten his move.

Minow has several job offers under study, but the best bet is General Counsel of the Encyclopedia Brittanica, which would return him to Chicago and also permit him to do other legal work on the side. This offer was made by former Sen. William Benton (D-Conn.), Brittanica board chairman a year ago, and, it is understood, will be held open for Minow until the end of this year if Minow wants to wait that long.

Minow had his eye on the presidency of the Communications Space Satellite Corp., the new half-

(Continued on page 46)

ABC's $90 on Movies

With airing of "The Crusades" Monday (11), NBC-TV won top Arbitron honors for the full 7:30-9:30 block. Web's average nationally was 24.9 with a 39% share.

CBS' comedy programming, the traditional early Monday night leader, hit an average 22.4 and 35%. ABC got an 11.5 and 18% share.

It's Now Official: Schoenbrun Back As Europe Chief

CBS News has made it official, issuing a release this week that David Schoenbrun will move back to Europe, effective March 1, in the newly-created post of chief European correspondent for the network. Details were ironed out over the weekend.

The new assignment does not affect the role at this time of Robert Kleiman, who was named about a year ago Paris correspondent when Schoenbrun moved to Washington as chief correspondent there. Whether Kleiman remains or whether he will be replaced in the future will be worked out in the not too distant future.

Schoenbrun was ushered to his

(Continued on page 46)

Affils Hanker For Jerry; No Rejects

Indicative of the enthusiasm of ABC-TV stations for the '63-'64 lineup is the clearance record on the two-hour Jerry Lewis show, which goes into the 9:30-11:30 Saturday night period starting in the fall.

Station clearance has reports from 74 primaries thus far, most of them major markets, and the score is Yes, 74; No, zero.

Incidentally, Ernie Glucksman, exec producer of the Lewis program, was in town last week huddling with program topper Dan Melnick and other ABC-TV brass. He also conferred with the ABC publicity - exploitation - promotion people about the upcoming Lewis campaign by the network, its affiliates and Lewis himself.

Perry Cross will be leaving "Tonight" on NBC-TV to become producer of the Lewis stanza.

Cross, a veteran of the NBC channels, will stick around his old network long enough for the web to find a replacement for him as producer of the Johnny Carson latenight strip and as much additional time as it takes to break in the new man. Actually there is still considerable time before the production details of the prime time Lewis stanza need be set.

Situation Comedy, Drama On Ed Sullivan Agenda

An hour dramatic series and a half-hour situation comedy are on the filming agenda of Sylvan Productions Inc., a company formed by Ed Sullivan.

The two projects, according to Bob Precht, producer of "Ed Sullivan Show," and exec producer of Sylvan Productions, are being developed in association with CBS-TV. Both projects are slated for the '64-'65 season.

Hourlong vehicle is titled "The Whip," dealing with the realistic, non-partisan dramatic experiences of a minority state legislative leader. His party affiliation is never given, according to present plans. Precht said the series will deal with issues of substance without being politically partisan. Bob Joseph has been hired as scripter for the series.

Other project is a half-hour situation comedy, titled "Twentieth Volunteers," dealing with the wild, humorous antics of a volunteer fire department. Series is based on the book "Love and the Twentieth Volunteers" by Charles P. Breen, tv rights of which were acquired by Sylvan Productions.

LARGEST SINGLE SUPPLIER IN TV

For a guy who's responsible for incurring a loss of $5,000,000 a year to a network (a circumstance which in private industry would inevitably invite directorate protests of "throw the bum out"), NBC News chieftain Bill McAndrew is, quite to the contrary, something of a hero within the 30 Rockefeller precincts. Insiders say, for all his current preeminent status, he's tapped for bigger and better things.

With a $30,000,000 annual working budget spread among organization encompassing some 800 people (500 on the regular payroll) and including a task force of 10 producers who by and large represent the most creative element within the network in projecting the highly-coveted "NBC image," actually the $5,000,000 loss translates itself into a "whopping success story." Looked at differently, it means incoming revenues of $25,000,000 per annum, and where public service is concerned, that's a bundle of loot, certainly the kind most relished by "maximum leader" Bob Kintner.

What makes McAndrew "news" today is that he has the distinction (along with his administrative varsity team of Julian Goodman, Carl Lindemann and Elmer Lower) of being far and away the largest single supplier of network tv programs—in excess of 100 hours a month, averaging out about 29% of the entire network schedule. That makes small fry out of Revue, Screen Gems, MGM, Warners and the whole commercial kaboodle. (In an odd coincidence, the share of audience on the past fall's key specials hit the same figure of 29%—just about equal with tv's average nighttime entertainment programs.)

Wide Diversity

The 100 hours - per - month, of course, spans a wide diversity of programs, from the intermittent specials out of the news-public affairs shops, the Huntley-Brinkley 6:45 news strip (they'll go half-hour in the fall), the once-weekly Huntley and Brinkley half-hour showcases (being expanded to a full hour in '63-64), the multiple five-minute newscasts, the weekend news shows, the cross-the-board "Today" show, "Continental Classroom," the religious programming, etc.

As his CBS counterpart, Dick Salant, will similarly testify, getting the show on the air is only part of the problem. Unlike entertainment shows, acquired from outside packagers, news is strictly "inside production," necessitating creative components unmatched in any other area of network operation. These are on-the-spot personalities with whom the web brass have to live with day to day. A McAndrew (or a Salant) for obvious reasons won't say it out loud, but the "prima donna" aspects of some who cling to the conviction that "my talents are better than your talents" pose diplomacies and compromises that dwarf the egos of the $15,000-weekend better stars in the entertainment orbit.

As evidence of the wide range of subject matter encompassed in the NBC News specials, the following represent some of the hour specials due for airing within the next three months: March 1 "A Primer On Communism"; March 5 "A Country Called Europe"; March 10 "Shelley Berman, Backstage"; March 14 "California—The Most"; March 31 a White Paper on "Specialized Medicine"; April 10 "Encyclopedia of Communism" (90 minutes); April 14 "Parole Officer"; April 21 "American Landmark" (half-hour); April 28 White Paper on "The Business of Gambling"; May 24 "The Kremlin" (as the season's windup on the Russian series.)

MGM's TV Lion Roaring Into '63-'64 With $23,000,000 Prod. In Bob Weitman 6-Show Parlay

Travails of Travel

"Today" had its problems in the Virgin Isles.

Al Morgan, the producer, says the program had to lay about a mile of underwater cable. If the NBC-TV program did it conventionally, it would have cost a fortune. That's if the network could find cable-laying equipment in the first place. It happened, he said, that a local fisherman came by, and volunteered to swim the barracuda-infested water with the cable in his teeth.

Shooting a day or two later from the heights of a camera truck, NBC-TV's "Today" crew moved down the streets of St. Croix in a typical travelog tour. It had rained the night before, pushing all the town's electrical wires down some four inches. "We came through innocent of the change and knocked down every wire and all the electricity on St. Croix," explained Morgan. "Our boys had to spend two days rewiring the whole island; St. Croix didn't have the electricians to do it."

For an outfit that only a brief three years ago couldn't get lost in the tv film production sweepstakes, Metro TV has turned up with the neatest trick of the "1963-64 tuneup season." Its six-show sale parlay (NBC's committed to five of them) for an aggregate production nut of $23,000,000, is far and away the success story of the year among the Hollywood majors, clinching Bob Weitman's unqualified hit status as production helmsman. As a topper, MGM-TV may get the nod on producing (via Perlberg-Seaton) the 22 Chrysler anthologies to be hosted by Bob Hope on NBC.

As things shape up, only Revue (also with six shows but seven hours of programming, since two are in the 90-minute category) tops the MGM achievement of five and a half hours programming. But the Revue track record goes way back. The Weitman formula, incepted with "Kildare" and solidified by "11th Hour," is only now rolling into high, approximating the "pre-wi'n" performance record of the Warner Bros. of a half dozen years ago.

Along with the return of "Kildare" and "11th Hour" Weitman will have going for him such other major hour items as "Jamie McPheeters" (ABC); "Mr. Novak" starring Jim Franciscus as a high school teacher (NBC), "The Lieutenant," a dramatic series about kids in the Marines (NBC) and the half-hour Colgate-sponsored "Harry's Girls" starring Larry Blyden being produced in Europe by Joe Stein and Billy Friedberg (NBC).

What happened at NBC last week in the $3,000,000 wrapup on "The Lieutenant" probably represents a new mark for pronto decision in an indecisive business. Less than an hour after the web brass witnessed a rough cut of the pilot, a firm order was delivered to Weitman for 26 hours. "Lieutenant" is Metro-owned without any network partnership. Buzz Kulik will direct.

Another MGM current season entry, "Sam Benedict," has been scratched from next season's NBC sked, but Weitman is still hopeful that in another time slot it might still get a nod.

All of which makes Weitman and his "repertory company" of administrators - producers - writers one of the hottest production ensembles in Hollywood. These include Boris Sagall, producer on both "McPheeters" and "Novak." Perlberg-Seaton saw some of the rushes and signed Sagall to produce the Dick Chamberlain theatrical pic "Twilight of Honor," which rolls in April. Along with Sagal, there's Gene Roddenberry, producing the "Lieutenant", starring Gary Lockwood; there's Jack Newman, who with Sagall cooked up "Novak," with Joe Stefano writing it; there's Norman Felton, Weitman's sparkplug as exec producer at the studio, not to mention the aforementioned Joe Stein and Billy Friedberg, along with Bob Sparks and others. It looks like a permanent company. Next on the agenda, '64-'65.

NBC's 'Today' Gets Stock Co. Format; Perelman & Nash

NBC-TV brass are encouraged by the turn the new "Today" format is taking. Sponsorships are picking up as a result of an increase in the audience returns for the early morning two-hour strip.

Under producer-author Al Morgan, the program is taking a show biz orientation, even though Morgan & Co. work for NBC News. As a matter of fact, it is with the express permission of NBC News that the stanza is orbiting in entertainment.

Morgan is building a stock company, and soon S. J. Perelman and Ogden Nash will become regulars. Each will appear once every two weeks or so for scale ($320 per appearance). Nash, according to Morgan, will be the program's poet laureate. Others in the "Today" stock company are Aline Saarinen as art critic, Cleveland Amory as something of a social commentator, and Dick Watts (of the N. Y. Post) as regular legit critic.

The show travels frequently and does special "tributes." It has

(Continued on page 46)

Polaroid, Other Biz For CBS-TV's Current Sked

CBS-TV signed a roster of new biz on its current schedule, with Polaroid coming in for a two-show sponsorship of Ed Sullivan on April 28 and May 5. Sullivan's regular Revlon sponsor takes a hiatus for the two-time selloff.

Bissell, carpet cleaners, bought 18 minutes in the web's morning minute plan. Lehn & Fink Products bought minutes in "CBS Reports," "Eyewitness," "The Nurses," "Twilight Zone," "Alfred Hitchcock," and Dobie Gillis" on a one-show basis in April, May and June.

Liggett & Myers bought one-sixth sponsorship in "Twilight Zone" over a 23-week period and in "Eyewitness" over a 32-week period effective this week. In addition to Sullivan, Polaroid also bought participations in "Twilight Zone," "Nurses," "Hitchcock," "Dobie Gillis," "Eyewitness," and "CBS Reports," in April, May and June.

Noxzema Chemical bought 143 minutes in the morning minute plan starting April 1.

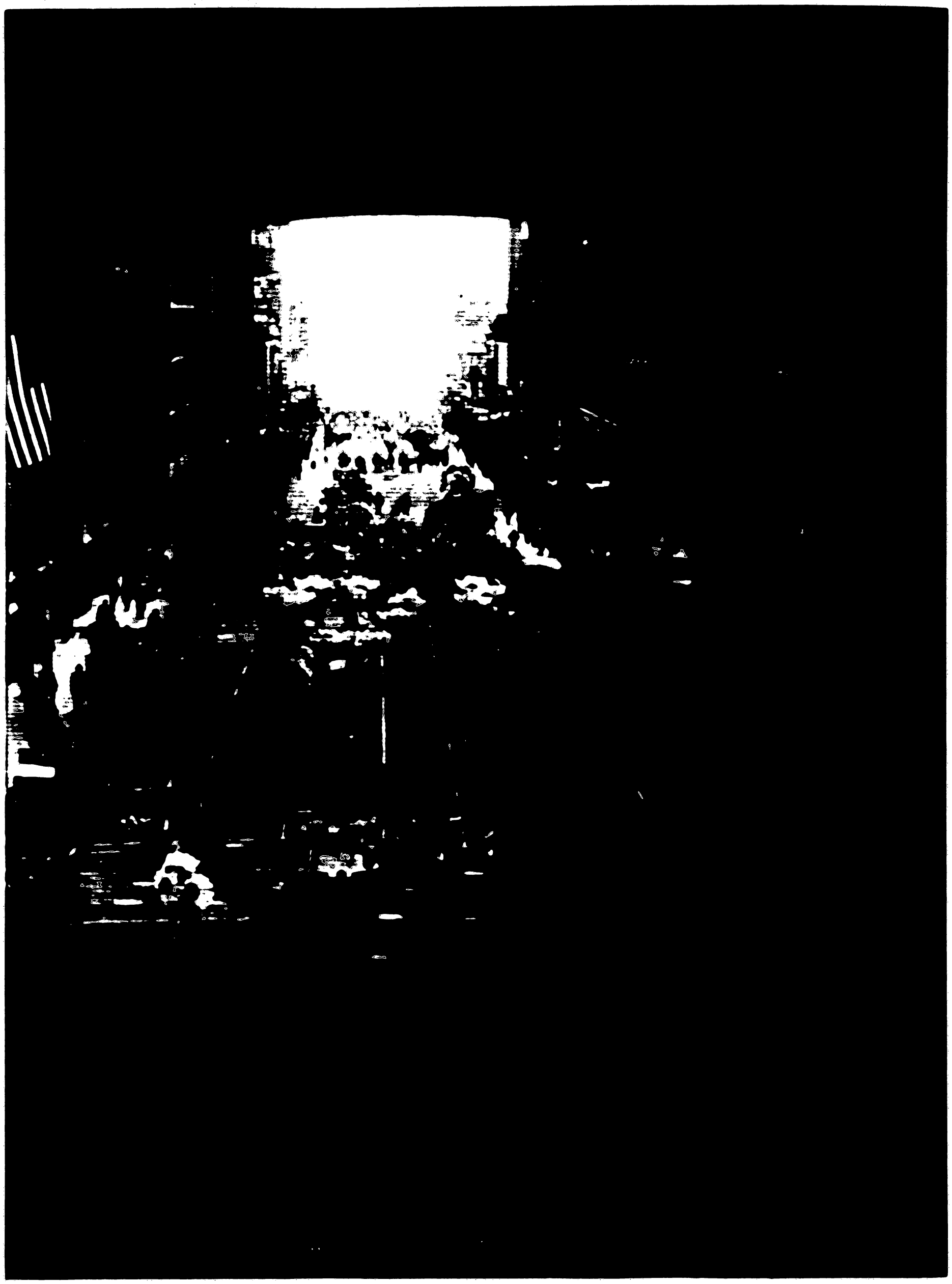
Imogene Coca's 'Grindl' for P&G

The Screen Gems half-hour comedy series starring Imogene Coca called "Grindl" has been bought by Procter & Gamble. It goes to NBC-TV as replacement for "Car 54" in the Sunday night 8:30 to 9 period, which has run out of fuel and which P & G is dropping.

P & G initially had eyes on the Friday night 9:30 period (which gets a pickup from the newly set Bob Hope anthology series) but this was already committed to Colgate for the MGM-TV "Harry's Girls" series being produced in Europe.

(We did it!)

Efforts to equate the proverbial apples and oranges of the advertising world have finally borne fruit. For the first time a major research undertaking compares the efficiency of two different advertising media on an even footing–in this case magazines and network television. The CBS Television Network, which developed this precedent-setting research, has revealed its findings in an equally advanced animated film and in a detailed book. To attend a viewing of the film, where you will receive a copy of the book, contact your advertising agency or the CBS Television Network Research Department, 485 Madison Avenue, New York 22, N.Y.



Philadelphians love a parade! Particularly "The Mummers' Parade," a jubilant, spectacular New Year's Day classic that's high, wide and handsome as Broad Street itself, and just as much part of the local Philadelphia scene. That's why TV 10's annual coverage, capturing all the high-stepping excitement of the parade, is eagerly anticipated, widely viewed: this year, more than 1,000,000 Philadelphians tuned to the 4¼-hour broadcast of the celebration. Bringing Philadelphians what they want to see most is something CBS Owned WCAU-TV does best. And one of the things Philadelphians want to see most is WCAU-TV, the number one television station according to both Nielsen and ARB. ● WCAU-TV

SYNDICATORS EYE 'EXHIBIT '63'

'Adenauer Sums Up': 2 Versions

Two language versions of "Germany Since Hitler: Adenauer Sums Up" was produced by Fred Friendly's "CBS Reports" staff.

First version was the one prepared for Wednesday's (6) telecast in the U.S., with CBS News correspondent Daniel Schorr asking the questions in English and Chancellor Conrad Adenauer answering in German, with a voice-over translation in English.

Second version, produced at the same time, was for broadcast by the ARD Network in Germany. In this case, Adenauer's answers were sound-tracked in his original German with Schorr's questions in English with a voice-over translation in German.

Because of this procedure (the editing was done in N.Y. with the aid of an editor flown over by ARD), ARD was able to telecast the interview in Germany in less than 48 hours after it was broadcast in the U.S. It played Friday (8) at 8 p.m., German time.

Another print of the German version made for the Netherlands did not arrive in time because of a fogged-in condition at Amsterdam airport. It was scheduled for telecast on Thursday (7) night. To meet the emergency, ARD transmitted via a Eurovision cable its print of the program, making it possible for the Dutch NTS network to meet its broadcast schedule.

Additional prints of the German version have been sent by CBS Films, which handle all foreign sales of CBS-TV programs, to Denmark, Sweden and Austria. Prints of the English version have been sent to England, Australia and Japan.

ABC Radio Snags L'ville WHAS As It Goes On a Bigtime 50 Kw Kick

ABC Radio has corralled another 50,000-watt affiliate, WHAS, Louisville, — the sixth in the last year and the one which is seen by ABC execs as heralding a breakthrough for its concept of network radio. The decision to join ABC was made by WHAS after operating as an independent for the past couple of years. Before that, it had been a CBS affil for over 25 years. (WHAS-TV is still a CBS-TV affiliate.)

WHAS, which stated that it was joining ABC Radio because it has "been impressed by the aggressive fashion in which ABC administers its network," is buying the full network roster of entertainment shows, news and sports. Because of the longstanding policy of the Louisville Courier, owner of the station, not to carry commentators, the Edward P. Morgan show is not part of the package.

ABC Radio prexy Bob Pauley said that the web is dickering with three additional 50 KW stations to join the hookup. He stated, however, that ABC Radio was not exclusively interested in high power stations. Pauley is aiming at a balanced network of strategically located 50 KW stations to provide continuous turnpike coverage plus other stations for detailed inside-market coverage.

Pauley said that ABC Radio was now only interested in acquiring affiliates that now fully accepted the web's programming efforts. A continuous and sharp upturn in the web's grosses over the past couple of years has indicated to Pauley that his missionary work for network radio has a sound economic base. "When operators like Ira Herbert of WWVA, West Virginia, decide to come into ABC Radio," he said, "we know we've got something good." WWVA was another 50,000 watt CBS affil which switched to ABC Radio last October.

KHJ's $2,000,000 For 20th, WB Pix

Hollywood, Feb. 12.

KHJ-TV reportedly paid over $2,000,000 for 134 post-50's from the vaults of 20th-Fox and Warners. Old films acquired from Seven Arts carry the bloc title of "Films of the 50's" and 75% of them will be televised in color. Understood deal covers a period of from five to seven years with unlimited replays.

Among the titles are "Mr. Roberts," "Battle Cry," "House of Wax," "Auntie Mame," "The Bad Seed," "No Time For Sergeants," "Man In the Gray Flannel Suit," "Kiss Them For Me," "Damn Yankees" and "Pajama Game." Pictures are first run on L. A. television.

Supercar Rides Again On Canada TV Web

Independent Television Corp.'s half-hour "Supercar" series has been renewed for a second season by Canadian Broadcasting Corp. for telecasting on the full English network.

Also sold to the CBC English network was "Oxford," hour-long documentary study of the famed university center. ITC is a subsidiary of Associated Television, of Britain.

In addition to the network sale, ITC reported the sale of "Broadway Goes Latin" in Toronto. Previous Canadian sales of the half-hour musical-variety series were made in Montreal, Winnipeg, Ottawa and Vancouver.

Clement's Goal: 7-Station Educ'l TV Web in Tenn.

By MATTY BRESCIA

Memphis, Feb. 12.

Tennessee's Gov. Frank Clement (Dem.), who just took office at the turn of the new year, is tv-minded in more ways than one and is bent on putting into operation a full-scale seven-station statewide educational tv web.

In fact, in his budget sent to the Tennessee legislators, the showminded and nationally-known (he was a show-stopper when he delivered the keynote address at the national Demo convention in 1956) state chief exec proposed a cool $370,000,000 education program with the etv network on tap for a healthy share.

Clement, a glib and spell-binding political orator, toured the state in his campaign hypoing his vast education program and now is all-out to keep "that promise for education tv stations."

To say that this etv seven-station link will cement Clement's chances for a bigger plum on the national scope from the Vol State, would be putting it mildly. He has already scored with all factions as well as the state press, radio and tv brigade.

"I propose creation of a statewide network of educational tv stations," the Governor told Variety, "and I hope to see this extend to many thousands of additional people the benefits of programs produced and to greatly multiply the effectiveness of our talented teachers," Clement stated.

In his message, Clement asked for $1,500,000 in construction funds and $800,000 in operating funds for the network. In addition, state

(Continued on page 50)

17 JOIN UP FOR CHI CONCLAVE

By MURRAY HOROWITZ

Film syndicators, buffeted by many problems, are hard at work attempting to make the upcoming Chicago Television Film Exhibit '63 a successful industry landmark.

The exhibit, to be held in Chicago at the same time the National Assn. of Broadcasters holds its annual confab, is shaping up as intended offering a central location for the exhibition of product and hospitality suites. The film exhibit will be held at the third floor of the Pick-Congress Hotel, from March 30 through April 3, running concurrently with the NAB annual meet, headquartered at the nearby Conrad Hilton Hotel.

Ironically, since film syndicators decided to band together and hold an exhibit of their own, the NAB has come through with an offer to film syndicators that they could exhibit at Chicago for the first time in years. NAB offered film syndicators, some of whom have retained their associate membership, booth space in the equipment section, an arrangement considered unsatisfactory by most film syndicators. The NAB olive branch, though, is welcome after years of NAB indifference and abuse which made film syndicators feel like "second class citizens" at annual NAB confabs.

To date, there's little of a formal agenda for the film exhibit other than the big Sunday night industry function March 31 at the Pick-Congress Hotel. There will not be a panel on film programming, a feature of past NAB conventions which had been axed by the NAB brass in recent years.

It's been learned that while TFE '63 is not planning a panel discussion on film programming, NAB, in another turn-about, has been informally sounding out some syndicator's on the possibility of a NAB sponsored panel. TFE goal is to have a central location where film product can be shown and where hospitality suites can be maintained, so that broadcasters can be apprised of product and relationships can be renewed or opened.

There's no doubt that new product will be launched at the exhibit. (See separate box which lists the hot off-network availabilities slated to ride the market-by-market route.) In addition to vidfilm properties, both off-network and a few freshly-made for syndication, there will be new feature packages unveiled, as well as cartoons, and other product.

To date, 17 film syndicators have lined up with TFE '63, the latest being Independent Television Corp. There might be room for one more film syndicator to join, according to the present exhibition floor layout at the hotel. Only major syndicator not to join is MCA TV which has a conservative policy and strong network ties. Of course, the three network syndication subsids have declined to join TFE '63, their policy being set by the respective networks.

MGM-TV, which represents a middle of the road company, has joined TFE '63, while retaining its associate membership in NAB. Metro TV will have hospitality suites running in the two hotels as a consequence.

Roster of film companies working to make TFE '63 a success represents most every active company now functioning. Roster includes Allied Artists Television, Desilu, Four Star, Hollywood Television Service, Jayark, King Features Syndicate, Official, Screen Gems, Seven Arts, Trans-Lux, 20th Fox, United Artists Television and United Artists Associated, Video House, Walter Reade - Sterling, and Warner Bros.

L.A. Stations' $20,000,000 4-Year Tab for Pix; KNXT Top Spender

Hollywood, Feb. 12.

Seven L.A. television stations have paid out nearly $20,000,000 for old feature pictures over the last four years. Best customer of the vintage films is the CBS-owned KNXT with an unofficial layout of $6,000,000 over the four-year span; station declined to give out the figure as a matter of policy. Next biggest bundle was KHJ-TV's own admission of $1,750,000. KNBC's closest estimate was $4,000,000.

KTTV figured its cost of the oldies at $1,750,000, KCOP $1,600,000, KTLA $600,000 and KABC-TV $400,000.

Most station managers agree that the oldies don't lack for sponsors and pay off well. But the supply of post 50's is dwindling and among the available from the majors are Columbia's package of 73 and some Metro's. Paramount is holding back the bulk of its post 48's to tv but there have been rumors that the studio has been negotiating with CBS as possible summer replacement for the regulars.

One station [illegible] the oldies "never wear out" and some that have been [illegible] seven times are still sought by sponsors and show up fairly well in the ratings. Highest price paid for a single film is said to be $75,000. Most of the oldies are sold for a term of from five to seven years with unlimited runs. "After three good runs the film has [illegible] as a [illegible] for our [illegible]. We [illegible] out of it but the [illegible]"

[illegible]

'Escape to Freedom' Wolper Entry For USIA

Hollywood, Feb. 12.

Wolper Productions has signed a deal with the United States Information Agency to produce a half-hour anti-Communist film. Entitled "Escape to Freedom," film will portray why 15,000,000 people have fled from Communist domination.

According to plans of USIA motion picture chief, George Stevens Jr., the documentary will be released by USIA in 106 countries in more than 30 languages.

Alan Landsburg has been named by Wolper to produce the film, which will be completed and delivered to USIA in April of this year. Alex Grasshoff of the Wolper organization is now in Berlin filming special sequences for the documentary. Peter C. Johnson has been assigned as editor on the project.

Morton Sobell Film Rejected By N.Y. Stations

The last few days N.Y. stations have had their hands full of guys who want to buy time to serve as their own public service producers. The Committee To Secure Justice For Morton Sobell now wants time and has been refused by all the stations it approached.

Last week it was the N.Y. State Liberal Party which appealed for an FCC investigation of radio stations WQXR, WMCA and WNBC because none of them would permit the political group to sponsor and produce its own talk series.

The Sobell committee has a film called "Morton Sobell, A Plea For Justice" and the committee asked to buy time on WNBC-TV, WABC-TV, WCBS-TV, WOR-TV and WPIX and was also willing to buy time for a radio tape of the movie sound track on WQXR and WMCA.

According to the committee "the reasons for the refusal are varied" and noted that ABC and NBC said they won't go outside their own news departments for preparation of documentaries. CBS, the committee stated, objected to taking the stanza on grounds that the filmers wished to remain anonymous. WPIX was quoted as saying it wasn't in the position to offer time, and WOR-TV said it had a policy "to make its facilities available for the advertising of prospective sponsors' products and services only."

The committee to free Sobell, convicted in the Ethel Rosenberg spy case, said that only WOR examined the material. "There can be no question," said the committee, "that the case presented in the film is an issue of public interest and concern and falling in the category of controversial subjects in the realm of public debate. This is underscored not only by the many eminent Americans and people in other nations who have appealed for Morton Sobell and by the calibre of the persons in the film itself but by the coverage the public media have given to this case from its inception."

Straus Hits Back At Liberal Party

WMCA owner R. Peter Straus [illegible] the N.Y. Liberal Party [illegible] press conference [illegible] made to the FCC [illegible] not [illegible].

Straus [illegible] over the Liberal Party [illegible] press conference to charge that WMCA and two other N.Y. radio stations, WNBC and WQXR, had refused the political group time for a regular weekly sponsored discussion stanza. Liberal Party state director Ben Davidson asked the FCC to investigate the refusal of the stations to permit a political party airtime for all-station [illegible].

Straus said "We don't like to be pilloried for something when in fact all we have done is to refuse to sell something we have never sold."

WNBC [illegible] NBC network [illegible] that it [illegible]

[illegible]

'11th Hour' O'seas Sales

"The Eleventh Hour," MGM-TV series on NBC-TV, is hitting a solid pace on the foreign circuit. In the last four months the show has been sold into 13 foreign countries.

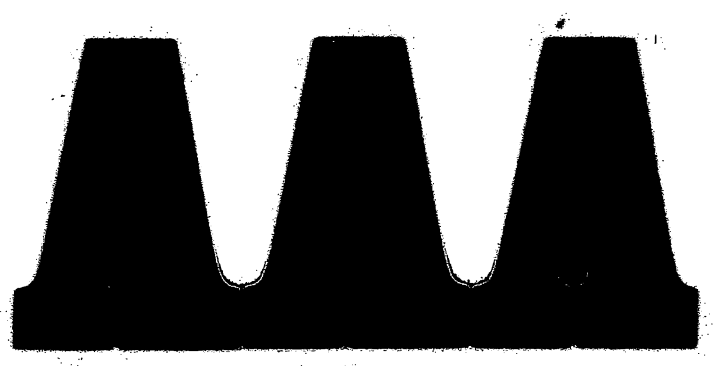
Thus far series has been licensed in Canada, Australia, Japan, Finland, Argentina, [illegible], Venezuela, Philippines, Peru, Mexico, Panama, Costa Rica and Nigeria.

WFAA-TV's Big D

[illegible]

[illegible] Hyde concurred in the decision but dissented to the letter.

JOHNNY'S MID-TERM REPORT

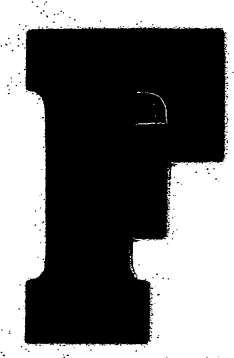


(THREE A'S)

Now, four months and some 100 performances after Johnny Carson enrolled as the host of NBC's "Tonight", he's approximately at the mid-point of his first season. Here is a report on his progress at mid-term.

Johnny gets an A for audience. Never has NBC's late-night viewing been higher—an average of 8,000,000 people per show. He gets an A from advertisers. The show is sold out now and heavily booked for the months ahead. He gets an A from the critics. Two typical reviews from a nosegay of nice ones: "... a strong plus in late evening showmanship" (Win Fanning, Pittsburgh Post-Gazette), and "Carson has an easy way with guests and is an excellent ad-libber, with a sharp and ready wit" (Bill Irvin, Chicago's American).

He gets an F for effort. Johnny makes everything look so easy he doesn't seem to be working hard. He just seems to be having fun. Actually, making this nightly series come off is one of the toughest tasks in television. But on Johnny it doesn't show. A good thing, too, because a comedian who's obviously breathing hard isn't very funny. So NBC is happy to report that Johnny knocked off three A's at mid-term. As for the F, under the circumstances, it's quite an accomplishment.



(AND AN F)

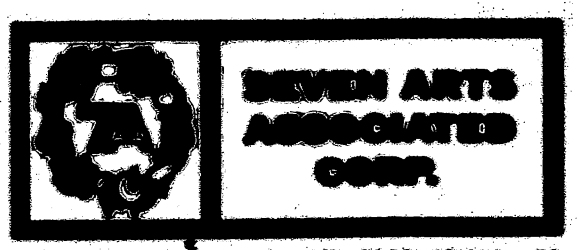
Says Ervin Lyke:

President and General Manager of WROC-TV, Rochester, New York.

"During the past five years, Veterans Broadcasting Company has had more than 4,500 different feature films under contract in Rochester — perhaps a record for features in one market. Consequently, I feel I can speak with some authority on the subject of 'comparative values' in films and packages. In my mind, there is no doubt concerning the rating value of the Seven Arts' 'Films of the 50's'.

"We feel each of the five Volumes purchased contains not only an extremely high percentage of 'block-busters', but equally important,

Agencies and clients know Seven Arts' features on WROC-TV will attract largest possible audiences within and between all conceivable measurement periods."



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 250 Park Avenue — Telem 6-1717
CHICAGO: 4050 Estes, Lincolnwood, Ill. — Orchard 4-5555
DALLAS: 3641 Charleston Drive — Albany 9-3555
LOS ANGELES: 2602 Royal Woods Drive, Sherman Oaks, Calif. — STate 5-8276
TORONTO, ONTARIO: 11 Adelaide St. West — Elgin 4-7555

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover 3/06 (Spot TV Rates and Data)

[illegible]
Burlington Hotel
Sat. March 30-Wed. April 3

Ill Canada Wind on TV Sales

Hollywood, Feb. 12.

Shifting political winds in this country are blowing ill for tv sales beyond our borders, in the opinion of Berle Adams, who is the global rep for MCA-Revue. While some anti-American feeling is building in France and Canada, because of differences in economic philosophies (the Common Market) and border defense (Canada), he writes off France as small deficit, the Gauls having only one tv station and that government-controlled and thereby non-commercial. Canada, however, is Hollywood television's third best customer behind South America and Australia.

Other countries are still showing a strong partiality for action-adventure shows and Adams could find no significant change because of conflict in national ideologies. American companies are doing no business with Cuba for the obvious reason. But Adams has still another.

"They are holding 13 prints of 'Wells Fargo' and won't return them. Those kind of people we don't do business with."

Sakowicz's Sponsor-Spawning 'Mothers Fan Club for Sig'

By LES BROWN

Chicago, Feb. 12.

What keeps Sig Sakowicz busy on local radio here is something that no one else in Chicago broadcasting (or perhaps anywhere) can offer—a guaranteed audience nucleus that is not only accurately measurable but also dedicated to buying his sponsor's products.

Wherever he may go on radio, at whatever hour and whatever station, he carries with him the devoted following of 2,392 housewives who comprise the present membership of the Mothers Fan Club For Sig. That's right, a mother's fan club. If it sounds corny it nevertheless pays off in seven heavily-sponsored hours per week on two stations (five on WTAQ and two on WGN), plus spot commercials, endorsements, assorted emcee gigs and—a new outgrowth—the Family Research Panel, a service being offered to ad agencies for testing products.

Unlike teenage fan clubs that are strictly for group hero-worship, the Mothers For Sig is an entree to a sophisticated social life outside the family sphere, putting the ladies in personal touch with the celebrity world and involving them in charity work. Sakowicz makes a point of having one or more show biz notables appear at their monthly meetings, and he arranges package nightclub outings, screenings of new motion pictures, tours and other divertissements for the group. For the hausfraus the club represents a refreshing change from the day-to-day grind and a new identity. In return, they're urged by the monthly club bulletin to "please patronize Sig's radio subscribers," and the advertisers are listed.

Sakowicz is sedulously engaged in building good will. In addition to keeping the Mothers For Sig active and happy, he works with 400 women's organizations and with various fraternal, civic, charity and veteran's groups, taking part in their functions and promoting their causes on his radio programs (in among the celebrity interviews, which are his specialty). He's a willing emcee for benefits and parades, donates his time to the civic work of community newspapers, goes out with USO units, arranges talent shows for VA hospitals and tapes special broadcasts each week for the troops overseas.

The effect of his ubiquitousness and good works has been to increase his following. An oversized cherub who not many years ago worked in a northwest side tavern owned by his parents, Sakowicz is now a full-fledged celebrity, known all over town and friend to just about every performer in the show biz orbit. Moreover, he's the top Polish name in broadcasting in a city whose estimated population of 600,000 Poles is second only to Warsaw. What that could mean in potential audience is slightly intoxicating to his advertisers.

Sakowicz has always shown a flair for civic work. During World War II he published a newspaper which went out gratis to all servicemen from his neighborhood with items about them gleaned from their letters home. This earned him a weekly column of gossip items in the Polish Daily News, which he wrote in English and which got him entree to the celebrity world. (He was dubbed in those days "The Winchell of

(Continued on page 40)

ABC INT'L'S 38 SHOWS FOR NIGERIAN TV

ABC International Television has bought 38 different shows within the past three weeks for Western Nigerian Radiovision, one of its affiliated stations. Deal involves some 2,000 half-hour shows.

Among the shows which will start on the Nigerian tv station April 1 are "The Defenders," "The Lucy Show," "Dennis The Menace," "Leave It To Beaver," "One Step Beyond," "The Eleventh Hour," "You Are There," "Twilight Zone," "Keyhole," "Robert Herridge Theatre," "High Road" and "Jazz Scene." ABC International acted as the purchasing agent for the Nigerian tv service in dealing with the eight program distributors controlling the 38 shows.

Half-Nelson Tops Chi Nielsens Flooring Kup, Carter Davidson Shows

Chicago, Feb. 12.

One of the more interesting clashes of local programming in this market the past few months has been that between WBBM-TV's "At Random" and WBKB's "Kup's Show" after midnight on Saturdays. Both are highly commendable conversation shows that follow a similar format. Situation came about when Irv Kupcinet, original "At Random" moderator, left WBBM for WBKB where he continued the same show in the same time period under a different title. Owning the title, WBBM continued the vacated "At Random" by installing Carter Davidson as host.

Both shows are the "original," and the local trade has kept an eye on the monthly ratings to see which would knock the other off. Davidson's had enjoyed an edge from the beginning, but Kupcinet's seemed to be gaining ground. Now comes the latest Nielsen report to add an ironic chapter to the Saturday night drama. Both talkfests have lost ground to a third entry—WNBQ's two-hour wrestling show.

In the 90 minute period in which all three shows are directly opposite each other, 12:30 to 2 a.m., wrestling gets a larger share of audience than the two egghead shows combined. WNBQ chalks up a 45% share, "At Random" a 21 share, and "Kup's Show" a 19.

Second Negro Newsman On Chi WBBM Payroll

Chicago, Feb. 12.

WBBM-TV has hired a second Negro newsman, Wendell Smith, to replace the first, Ben Holman, who recently graduated to CBS News in New York. Smith is a veteran reporter on Chicago's American and once had been city editor of the Pittsburgh Courier. He joins the station's news department next Monday (18) as a general assignment reporter with occasional on-the-air duty.

Holman, who had come to WBBM-TV from the Daily News, was snapped up by the network within six months after he had joined the station.

FREMANTLE'S DEAL ON CAN. 'ROMPER ROOM'

Toronto, Feb. 12.

Fremantle of Canada, Ltd., will have exclusive rights to the "Romper Room" program in Canada.

In a move, effective immediately, Fremantle of Canada will service the series, which is currently running in 18 Canadian markets, and will also handle all merchandising in that country. Eight Canadian manufacturers are currently making "Romper Room" toys.

Fremantle International (Australia) is currently producing a "Romper Room" series "live" in Australian cities and the company soon will expand the tv kindergarten to a number of other foreign markets. In each case, it will be a local "live" production on a five-day-a-week basis.

Vern Furber, director of "Romper Room" in Canada, will act as chief of the "Romper Room" division of Fremantle of Canada. Henri Tremblay, Fremantle's eastern sales manager, will head "Romper Room's" activities in French language markets. George Harper also has joined Fremantle as a "Romper Room" sales exec.

In a subsidiary agreement, Fremantle of Canada also acquires the exclusive license to "Pin Busters," "It's in the Name," "Shadow Stumpers," and "Strikes and Spares," from Claster Enterprises, Inc.

130 Tint 'Laramies' For Syndication Sport To NBC Films Subsid

Nearly 130 hourlong color films of "Laramie" will go into syndication soon via NBC Films. Western will not be back on the parent NBC-TV sked next season, so the entire backlog will join another NBC Films' off-network release, the 30 hours of "87th Precinct."

The combo will give NBC Films 160 new syndie hours to sell. Less than a month ago, the web syndie outfit released the hour "Michael Shayne" films for syndication, but was still in need of fresh syndie properties.

Into over 100 markets with "Hennesey" reruns, the syndie house has been interested in getting more comedic stuff but so far hasn't been able to make a similarly satisfactory deal with a comedy producer.

WPIX DOCUMENTARY COIN

"The Most Powerful Women of the Century," first in the monthly series of hour documentaries being produced by New York indie WPIX-TV, will be fully bankrolled.

Eva Peron story has been one-half bought by Phillie cigars, with Corn Products and Sheaffer pens in for the other half.

WOR and WINS Score a 1-2 Pulse Punch in N.Y. Radio Sweepstakes; Accents Special Formatting Need

By BILL GREELEY

Madison Ave. is once again picking up the sliderule to measure New York radio which a year ago was in an unpredictable turmoil after the invasion of the groups (take overs by Westinghouse (WINS), Storer (WHN, previously WMGM), Golden Circle (WJRZ, Newark) joining earlier chain buy-ins by Metropolitan (WNEW) and Capital Cities (WPAT, Paterson, N. J.)).

In Gotham's unique and economically powerful (the group invasion represents an outlay of well over $80,000,000) AM mix, the rating shakedown, after several months, indicates some fascinating developments.

Special programming is stronger than ever while the mid-road music formats have slipped.

Rock & roll (chart pops, if you will) is in strong resurgence after more than one abortive attempt to kick the habit.

In the December Pulse (Big Daddy to Madison Ave. computer set), the Monday-Friday, 6 a.m. to 12 midnight rating of the 11 Metro area stations, lucky enough to score in the numbers game, is as follows: WOR, WINS, WABC, WNEW, WMCA, WPAT, WCBS, WNBC, WQXR, WHN and WVNJ. Before the shouting begins, it should be pointed out that there are differences in the most important morning hours (WCBS and WNEW, for instance, move up the list, with WNEW all the way into second followed by r&r dominated WINS and WABC in a virtual tie for third). And there is hardly a station on the list that can't cop a special plea for some segment via adroit juggling or focus.

But the list, from first station to last, shows the significance in New York of special formating. WOR, continuing in a strong first position, emphasizes news (15-minutes on the hour and an extended twilight roundup of news and commentary) and a virtually all-talk format (notably excepting mild, morning deejay stint of "Rambling with Gambling"). WVNJ, number 11, is a Jersey outlet that pipes complete album plays into the Metro area. In between there is WQXR, the New York Times station, and WPAT, Cap Cities "good music" station that has picked up a couple of rating points over the year, possibly by the injection of 15-minute news segs in the early a. m. and more emphasis on weather and other service spots.

Also special, although its dominance in many markets around the country might get it labeled mass, is the r&r and or big-beat and twanging dinkings which overwhelm WABC, WINS and WMCA—not to mention ethnic outlets WWRL and WLIB. Ad agency buyers, in candid moments, will say they use the rocksockers to reach kids and the musically unsophisticated lower-economic-group adults (unskilled laborers, economically depressed minorities etc.).

Sometime, Storer's WHN, which as WMGM was on a pop kick and with the takeover moved to big-band melodies with an occasional segue, has dramatically plummeted to the last post in the Manhattan sweepstakes. "They abused the kids and haven't recovered" is the way one observer put it. Station will try to cash in on the big morning payoff, however, by moving afternoon comedy team Bob & Ray (who are as great as ever) into the 6 to 9 a. m. slot. They'll be taped.

WNEW, impeccable music-and-news station, also has, apparently lost some audience, with the dramatic emergence of ABC Radio flagship WABC as a rock & roll powerhouse. Middling web affils WNBC and WCBS remain relatively insignificant, with the latter's live-handed Jack Sterling morning show and morning network segs featuring Godfrey and Gary Moore still important. WNBC, which has been fishing a lot lately, is using a two-voice setup afternoons, but without the finesse of WHN's Bob & Ray.

But the loudest, if not the most interesting, scrap on New York's AM band is between the rock-

(Continued on page 48)

WNEW's Peak Billings

WNEW Radio wound up '62 with a 12% hike over its $6,472,400 in billings registered the previous year.

The 12% was enough to send WNEW into an alltime billings performance, exceeding the previous record's $7,025,567 (scored in '59) by $130,000.

Milwaukee WISN-TV News Strip—Happy In Bid to Unseat WTMJ

Milwaukee, Feb. 12.

WISN-TV, feeling a need for a stronger news image in its drive to unseat the Milwaukee Journal's WTMJ in this market, has saturated its strongest area—daytime—with five-minute newscasts to showcase its news personalities. The CBS affil has trimmed down four of its local shows on weekdays to accomodate a quartet of news strips at 9:55 and 11:25 a.m. and at 12:25 and 2:25 p.m.

Each of the shows contains two minutes of news headlines and two of an innovation called "Footnote," that being a discussion (and often a debate) of the top news story by news director Bob Herzog and women's editor Barbara Ortelz. In adding to the news strips, WISN-TV bumped Doug Edwards' network news in the afternoon. Station is doing nine newscasts per day, for a total of two and a quarter hours, with the accent on local happenings.

Chiefly, as WISN-TV figures it, it has to overcome WTMJ's long established news reputation in the community, growing out of that station's identification with the afternoon newspaper. The underdog station took its most momentous step in the area of news a few months ago, when the Journal bought the morning Sentinel and turned Milwaukee into a one-publisher town.

When the Sentinel resumed publishing under new ownership, WISN-TV launched a 60 minute news strip at 7 a.m., called "Wisconsin News Morning Edition," to serve as a video newspaper with world, national and local news, sports, financial news, human interest yarns, women's features, etc. It's still running and doing fairly well.

33 Broadcasters Up for 13 Posts On NAB Radio Bd. of Directors

Washington, Feb. 12.

Thirty-three candidates have been nominated for the 13 posts of National Assn. of Broadcasters Radio Board of Directors.

Election results will be announced March 1.

All board members eligible for another term and seeking re-election were nominated.

Members declining another term were John Hayes, Post Newsweek Stations, Washington, D.C.; R. Floyd Farr, KEEN, San Jose, Calif. and James Howe, WIRA, Ft. Pierce, Fla.

The 33 broadcasters nominated are:

District 1—(Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont):
Richard E. Adams, WBOX, Framingham, Mass.
Carleton D. Brown, WTVL, Waterville, Maine.

District 3—(Delaware, District of Columbia, Maryland, Pennsylvania and West Virginia):
Roy E. Morgan, WILK, Wilkes Barre, Pa.
Mrs. Joseph T. Pate, WASA, Havre de Grace, Md.
Cecil Woodland, WEJL, Scranton, Pa.

District 5—(Alabama, Florida, Georgia, Puerto Rico and the Virgin Islands):
Kenneth R. Giddens, WKRG, Mobile.
Hugh M. Smith, WCOV, Montgomery.

District 7—(Kentucky and Ohio):
Paul F. Braden, WPFB, Middletown, O.
Gene Trace, WBBW, Youngstown, O.

District 9—(Illinois and Wisconsin):
Edward Allen Jr., WDOR, Sturgeon Bay, Wis.
George T. Frechette, WFHR, Wisconsin Rapids, Wis.

District 11—(Minnesota and North and South Dakota):
N. L. Bentson, WLOL, Minneapolis.
Helen S. Duhamel, KOTA, Rapid City, So. Dak.
John M. Lemme, KLTF, Little Falls, Minn.

District 13—(Texas):
John J. Coyle, KVIL, Dallas, Tex.
Bill Dubinton, KAWA, Waco.
Wendell Mayes, KBWD, Brownwood.
David H. Morris, KNUZ, Houston.

District 15—(Hawaii, Nevada, Northern California and Guam):
Kenneth Peck, KWIP, Merced, Calif.
Ted Richardson, KPAY, Chico, Calif.
Hugh Turner, KTIM, San Rafael, Calif.

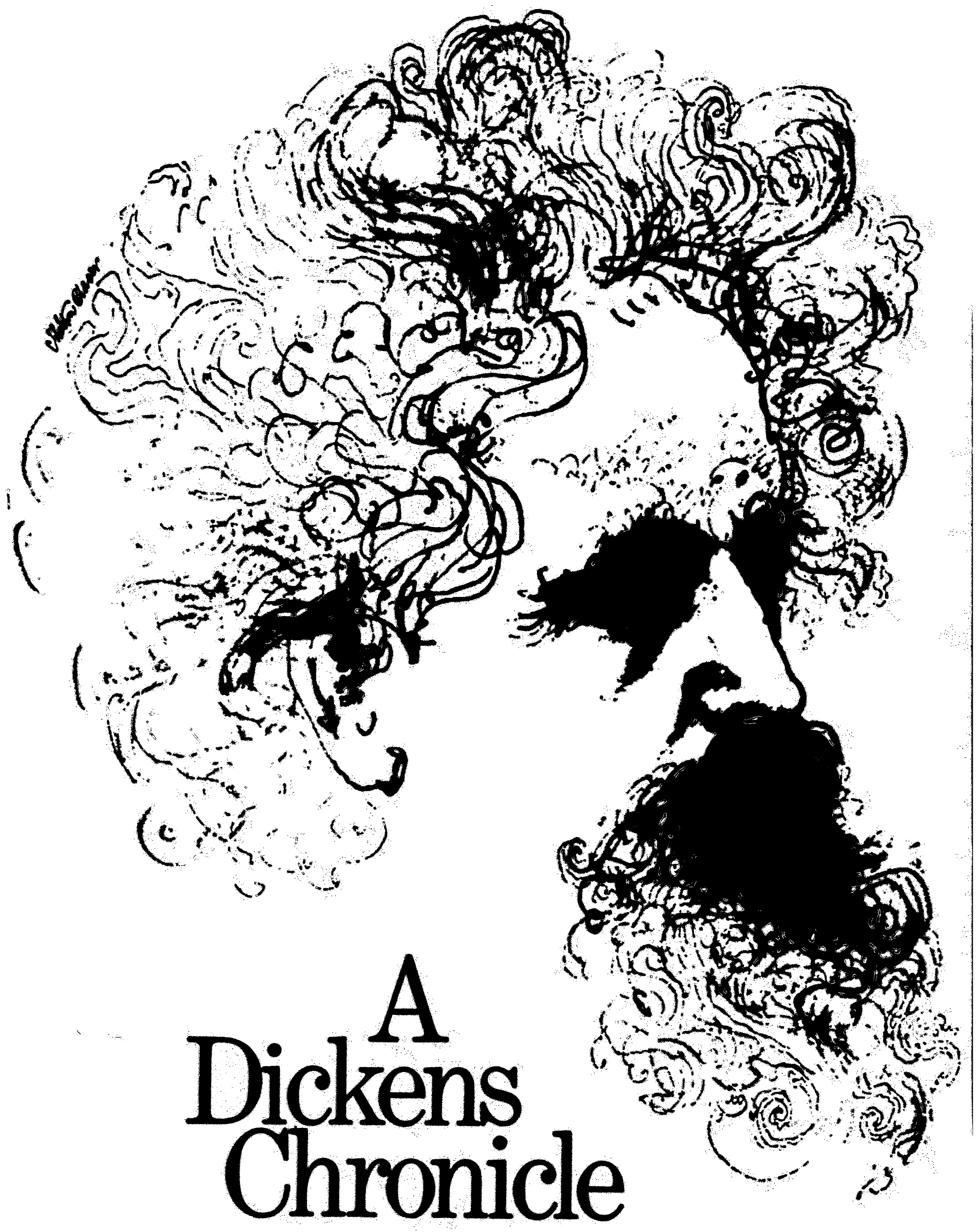
District 17—(Alaska, Oregon and Washington):
Lee Bishop, KORE, Eugene, Ore.
Hale Bondurant, KGIL, Seattle.
Ray Johnson, KMED, Medford, Ore.
Lester M. Smith, KXL, Portland.

Class "A" Market—
AM Stations:
Daniel W. Kops, WTRY, Troy.
Jack Lee, WPRO, Providence.

Class "B" Market—
AM Stations:
Merrill Lindsay, WSOY, Decatur.
Willard Schroeder, WOOD, Grand Rapids.

Class "C" Market—
AM Stations:
Ben B. Sanders, KICD, Spencer, Iowa.
George J. Volger, KWPC, Muscatine, Iowa.

FM Stations—
Nelson L. Goldberg, WYDD, New Kensington, Pa.
Ben Strouse, WWDC-FM, Washington, D.C.



A Dickens Chronicle

No single individual conjures up the world of 19th Century England as vividly as Charles Dickens—a world of cosy inns and roaring fires, of grinding poverty and social injustice.

Tonight at 7:30 EST, CBS News brings this world to life in a compelling broadcast in which episodes from the novelist's tormented personal life are presented in dramatic counterpoint to some of the celebrated creations of his soaring imagination.

Dominating the screen is the memorable figure of Mr. Pickwick's famous manservant—Sam Weller—who alternates between presenting fellow characters from the various novels and providing the biographical background to scenes from Dickens' family life. You are happily bewildered by the plump and garrulous Mrs. Nickleby expounding her fuzzy notions. You are shocked by the browbeating schoolmaster, Wackford Squeers. You are touched by the foolish optimism of Mr. Micawber: "until something turns up I have nothing to bestow but advice." You are delighted by the innocence and warmth of Mr. Pickwick himself as Sam Weller introduces him to Weller, Sr., "the old 'un" over a glass of brandy.

And in between this colorful parade of characters you enter the Dickens household at various stages—in his childhood as the son of a father imprisoned for debt; in the days of his courtship as a young, romantic writer; and in the crowning years of his success as one of the greatest literary figures the world has produced. As he himself wrote: "My whole nature was so penetrated by the grief and humiliation of such considerations (his father's imprisonment) that even now, famous and caressed and happy, I often forget in my dreams that I have a dear wife and children...even that I am a man...and wander desolately back to that time of my life."

Performed by a distinguished cast starring Clive Revill as Sam Weller; Robert Stephens as Dickens; Rosemary Harris as his wife, Kate; and Douglas Campbell as Mr. Micawber, tonight's broadcast offers a unique viewing experience for the entire family.

The influence of great men on their times is no less of a reality than the latest news report of a fire, an act of Congress, or a labor dispute. In tonight's broadcast CBS News reaches into the realities of a past century to illuminate its customs, manners and conditions, just as it reaches into today's international realities and tomorrow's technological realities to present an interview with Chancellor Adenauer, a military expedition in Southeast Asia, a space launching from Cape Canaveral. To a resourceful and enterprising news organization all reality is its province.

CBS NEWS

POST '48 MGM FEATURE FILMS RATE NUMBER 1

THESE ARE THE FEATURES THAT DID IT:

Above and Beyond
The Actress
All the Brothers Were Valiant
Ambush
The Bad and the Beautiful
Bhowani Junction
Border Incident
Carbine Williams
Conspirator
Crisis
The Doctor and the Girl
Don't Go Near the Water
Forbidden Planet
Lady Without A Passport
The Last Time I Saw Paris
Lone Star
Madame Bovary
Mogambo
Moonfleet
The People Against O'Hara
Please Believe Me
Right Cross
Rogue Cop
Scaramouche
To Please A Lady
Wild North
Yellow Cab Man

ON THESE STATIONS:

CHICAGO
WGN-TV Share 42
CINCINNATI
WKRC-TV Share 43
LITTLE ROCK
KTHV Share 49
SAN ANTONIO
KONO-TV Share 51
TULSA
KOTV. Share 38
SOUTH BEND
WSBT Share 67
BUFFALO*
WKBW-TV Share 40

NEW YORK • CHICAGO • CULVER CITY

*Average during ARB four week report Nov. Dec. 1962 *Special ARB Jan. 23, 1963*

Foreign TV Reviews

TONIGHT IN PERSON
With The Limeliters, Nana Mouskouri, Harry Rabinowitz Orch
Producers: Travers Thorneloe, Bryan Sears
25 Mins., Wed., 9:30 p.m.
BBC-TV, from London

This immensely satisfying musical package introduced to local viewers America's Limeliters, over here for a concert tour, and Greece's Nana Mouskouri, the bespectacled thrush who made the first waxing of "Never on Sunday." Crisply produced by Thorneloe and Sears, who gave both acts an intimate, sittery feeling, the vocal offerings were pleasantly diversified.

The Limeliters produced attacking versions of ballads like "John Henry" and "Travelin' On," and spiced their presentation with a haunting Brazilian fishing ditty and sprightly and sophisticated linking by the leader of the group. Somewhat less impactful was a made-up lyric, guying Western idioms, but their segment was slick, original, and inspiriting.

A fine contrast was provided by Nana Mouskouri, whose intriguing, smoky voice was well suited to a couple of torchy numbers, done in English. The gal's offbeat appearance—her glasses encouraged parody — was enhanced by a severe Greco-type outfit, and she rose to a fervent climax with the bolero—rhythm of "What Now, My Love?," to which she gave one French verse. Her demure personality was also pleasing, and, instead of the numbers taking hold of her and running away, Miss Mouskouri showed remarkable control of her throaty phrasing.

Band backing, under Harry Rabinowitz, was svelte, and BBC-TV indicate that the artists are booked for further dates, which will be kept. *Otta.*

IL MULINO DEL PO
(The Mill on the Po)
With Raf Vallone, Giulia Lazzarini, Tino Carraro, Gastone Moschin, F. Bertelli, M. Busoni, Ave Ninchi, S. Bori, Corrado Pani, A. Menichini, E. Montagnani, G. Costantin, S. Varriale, M. Lo Vecchio, J. Coe, E. Merlini, Camillo Pilotto others
Director: Sandro Bolchi
V' Story: Bolchi Riccardo Bacchelli,
Music: A. Zecchi
90 Mins.; Sun., 9:05 p.m.
RAI-TV, from Milan (film, tape)

Judging by the first two of its five segments, RAI's new serial, based on Riccardo Bacchelli's best-selling "Mill on the Po," should rate a good following, though to date, it's more likely to have delighted the purists and (slightly) bored the average viewer with its deliberately slow pace.

Nineteenth century tale is one of those rambling, catch-all items detailing the adventures of a veteran of the Russian campaign under Napoleon who is given a stolen treasure by a dying officer and eventually invests it in a mill on the Po river, where various adventures befall him.

As noted the author's assistance in the video adaptation has probably hurt pace while including as details and backdrop atmosphere, as well as trying to give whole series the scope and epic quality which the book had. First two stanzas were slow and generally undramatic but the action is expected to pick up in the remaining three.

Raf Vallone's lead is physically apt and conscientiously delineated, but there are times when he appears to be trying too hard. By contrast, Tino Carraro's cameo of an exotic moneylender is a walkaway steal, a very effective bit. Other good bits are contributed by Gastone Moschin, and many others in small roles, while the femme lead, Giulia Lazzarini, appears well chosen, but so far, has had almost nothing to do—her role practically begins in the third episode.

Technical credits are all good, though exteriors perforce lack the incisiveness of the taped interiors. Sets are very elaborate, and lighting work is in the best RAI-TV quality tradition. *Hawk.*

Foreign TV Followup

Play of The Week

Granada-TV, which has mounted series by Manchester playwrights and by Bernard Shaw in this drama skein, is now presenting a selection of four plays from J. B. Priestley's legit output. The first, "Time and the Conways," made an absorbing entry, and promised well for later segments. Although nearly a quarter-century old, the theme did not show its age, and it gained somewhat from tv presentation, for the entire camera flexibility allowed the action to move more freely between the years 1919 and 1938 in which the interlocking action took place.

Priestley demonstrated how time, and one's conception of it, affects character. The theoretical side of this has passed out of fashion, but the drama survives without it. Kay Conway (Jennifer Wilson), surrounded by her sisters and mother at her 21st birthday party, had a premonition of the family 20 years hence. The gaiety and youthful effervescence was gone, to be replaced by harsh quarrels and private frustrations. Derek Bennett's direction superbly contrasted the two moods, and the result was full of well-judged pathos and much emotional truth. Kay herself was determined to write the great novel, but turned out to be a hack journalist, nursing an impossible and broken love-affair. Madge (Judy Parfitt), full of Socialist fervor, had turned into a sour career spinster, whose budding affection for a lawyer had been ruthlessly destroyed by her mother (Helen Christie). Another sister was caught up in holy deadlock with the common businessman she had despised at the party. Robin (Richard Gale), the rakish son, had squandered his life and his mother's money without settling to a career, and the sensitive Alan (Peter Russell) was a diffident clerk, ignored by most of the rest.

Priestley's dramatic jigsaw was a triumph of craftsmanship, and each individual story, and decline, made its point. A first-rate team of thesps did it proud, with Jennifer Wilson scoring as Kay, through whose eyes and foresight the entire development was seen. Judy Parfitt, Richard Gale, John Collin, Helen Christie, and Pauline Devaney also clicked, and there was a superb contribution from Peter Russell as the one who was considered a worldly failure, but whose integrity remained intact.

Darrell Lass designed some effective sets for a production which flowed smoothly and cunningly throughout, taking the time-span in its stride. *Otta.*

Suspense

"Suspense" is a pretty loose-fitting label for this BBC-TV drama skein, and this probably accounts for its variable standard. "The Troubled Heart," by Canadian Arthur Hailey, whose earlier airborne cliffhangers had fine heart-in-mouth impact on the same web, was a curious choice, for its suspenseful ingredients were secondary to its medical interest.

Margot Forrester (Jane Barrett) had a faulty heart-valve, and the first question was whether a risky operation, which might save her should be performed, or whether she should play out a few years as an invalid. The issue was complicated by a running war between the heart specialist William Dexter) and the hospital's surgical chief (John Barrie). The former was against taking a chance, and the latter, with thoughts of building the hospital's reputation for this type of work, favored surgery.

Margot had a relapse, and an operation became imperative. A touch-and-go sequence with interior closeups of the surgeon's work was too closely akin to all those other medical skeins, although more clinical than most. Upshot was that Margot lived, but was right back where she started from. Promise of future developments in this

(Continued on page 40)

EISENHOWER ON LINCOLN AS COMMANDER-IN-CHIEF
With Bruce Catton
Exec Producer: Donald B. Hyatt
Producer: James Nelson
Director: Lywood King
30 Mins.; Mon. (11), 9:30 p.m.
UNION CENTRAL LIFE INSURANCE
NBC-TV (film)
(Meldrum & Fewsmith)

Former President Eisenhower, in an informal setting, talking about things close to his heart, about things which he is knowledgeable, comes off very fine on tv. He had done a series of such stints on "CBS Reports" and on Monday (11) he teamed up with historian Bruce Catton for a chat about the Civil War and other things.

Eisenhower ticked off his views of some Civil War generals and President Lincoln as commander in chief and as political leader of a torn nation. Led by historian Catton, he also spoke of some of his experiences as Allied Commander during World War II and the role of relaxation in the life of a President.

The half-hour proved quite interesting. *Horo.*

NEITHER SNOW NOR—

WVEC-TV Telethon Talent Lists Weather Snags; Fetches 60G

Norfolk, Feb. 12.

WVEC-TV, Norfolk, had a tough time launching its recent March of Dimes telethon, but once it got off, $60,000 in viewer contributions was racked up for a $15,000 increase over last year.

Slow start came when Jayne Mansfield, Rick Jason, Jim Backus and Johnny Crawford were grounded in Washington enroute to Norfolk, as was Virginia Gibson ("Discovery '63") due from New York.

Local talents put the show on the air at 11 p.m. and kept it going until Miss Gibson arrived via bus at 2:30 a.m. and the quartet of talents stranded in Washington arrived at 6 p.m. to go on the air after a short rest.

Tom Chisman, prexy and gm for WVEC, lauded both the local and visiting talents for their "tremendous job in living up to the 'show must go on' tradition."

HARTFORD WPOP SOLD

Indianapolis, Feb. 12.

Radio Station WIRE, Indianapolis, has bought WPOP, Hartford, Conn., a fulltime 5,000-watt station, subject to FCC approval.

There are no changes contemplated at WPOP and the purchase will not affect WIRE operations.

THE MONA LISA
With Joseph Cotten, Albert Dekker, others.
Producer: John Grogan
Director: Kenneth Buckridge
Writer: Milton Robertson
60 Mins., Feb. 7, 9:30 p.m.
PARTICIPATING
WOR-TV, New York

This instant pubaffairs hour apparently was whipped up by the Victor Borge-Selden Assoc.'s production shop to cash in on the Metropolitan Museum showing of the famed painting in New York.

Fortyfive minutes of the hour was filled with a flickering (feature) film documentary on the life and varied works of Mona's creator. Camera poured over stills of his paintings, inventions, balliwicks etc., spending a lot of time on his cryptography, which, to say the least, was inscrutable. Filmways produced by Picture Films Corp. Any interest derived was from the sheer genius inherent in the subject.

Opening 15-minutes was okay, thanks to suave interviewing and commentary by actor Joseph Cotten (who talked to a couple of the French officials traveling with the painting). *Bill.*

TELEPOLL
With Royce Frith; Russ Thompson, announcer; guests
Producer-Director: David Cook
30 Mins.; Sun., 5 p.m.
CANADIAN PACIFIC-CANADIAN NATIONAL TELECOMMUNICATIONS
CTV, from Toronto—Tape
(Kenyon-Eckhart, McConnell-Eastman)

Telepoll is the pulse-taking stanza of the CTV video web in Canada, collecting and airing public opinion on subjects ranging through nuclear arms, hockey, taxes, unemployment, femme beauty, crime, United States—Canada relations, and other topics.

Royce Frith, show's host, is a Toronto lawyer w.k. on tv via guest and panel work. He and announcer Russ Thompson are the only regulars. Telepoll uses live guests, others via film, most sending comment on the CP-CN Telex system. A trio of research groups alternate in compiling the results: Elliot Haynes, Gruneau and MacDonald Research, subcontractors to Byram Research which holds the contract for Telepoll. Usually, 1,000 people are quizzed by telephone plus the guest opinions. Examples: Elizabeth Taylor was voted the most beautiful woman in the world, and 57.8% favored nuclear arms for Canada.

With Frith making it interesting, aided by a good selection of subjects, Telepoll is garnering a solid following late Sunday afternoons. *Gorm.*

PYGMALION
(Hallmark Hall of Fame)
With Julie Harris, James Donald, Gladys Cooper, John Williams, George Rose, Dorothy Sands, John D. Irving, Mildred Trares, Valerie Cossart
Producer-Director: George Schaefer
Adaptation: Robert Hartung
90 Mins.; Wed., 7:30 p.m.
HALLMARK
NBC-TV, from N.Y. (color, tape)
(Foote, Cone & Belding)

G. B. Shaw's "Pygmalion," now most popularly known as the source play for the legit musical, "My Fair Lady" and the basis for a highly successful film some 20 years ago, was given a tight-fitting television adaptation on this Hallmark colorcast. In a competent, but far from inspired production the play was edited down to the essential story line that just managed to evoke the brilliance and charm of the original work.

This presentation of "Pygmalion" must rank, however, as a notable tv event when compared, not to the legit version, but to the surrounding shows. The Shaw dialog would sparkle in any setting, but in the television environment, it was positively dazzling. Nothing on contemporary tv is as daring and penetrating in its attack on middleclass morality as this 50-year-old play.

Though hampered by a lack of time for a fuller unfolding of character, Julie Harris handled the part of Liza Doolittle with remarkable effectiveness. Her portrayal of a guttersnipe flower vendor was carried off with colorful and consistent Cockney accents. The transitional episodes, in which she mastered the speech and manners, but not the substance, of gentility, were also performed in high comic style. And, before the tv play was brought abruptly to an end, Miss Harris brought great poignancy to her final emergence of a woman wanting both independence and love.

In the other central role, James Donald played the phonetics expert, Henry Higgins, with overbearing priggishness. This may have been the way that Shaw wrote the part, but Donald failed to temper the arrogance with intimations of an underlying humanity. As a result, the romantic quality of this play was refracted through his essentially misanthropic character.

The supporting players were firstrate. John Williams, as Col. Pickering, was tailormade for the role as was Gladys Cooper, as Higgins' upperclass mother. As Alfred Doolittle, one of the most illustrious comic characters in the whole Shaw repertory, George Rose met the challenge with a wholly flavorsome performance.

The settings for this live-on-tape production were firstrate, highlighted by the air of sumptuousness in the grand ball sequence. George Schaefer's direction was limited by the rigid time factor to the bare exposition of the story line.

The commercial for Hallmark cards were, as usual, a major production in themselves. *Herm.*

CHANGING FACE OF PRISONS
Narrator: Bill Jorgensen
Producer-Writer: Dick Tremboth
Director: Dan Hrvatin
30 Mins.; Thurs. 10 p.m.
KYW-TV, Cleveland (tape)

One of Ohio's pet disgraces is its dilapidated prison structure. So, when KYW took its cameras to show the old and the new, the documentary promised much to see. In the half-hour stanza, the station's outing lived up to its promise. In the contrast between the old Ohio pen in Columbus, and the new prison at Lebanon viewers could see the marked change in a new penal system that offers educational and physical advantages to the men scheduled to spend time behind the bars.

The script and production by Dick Tremboth did much to highlight [illegible] and narration by Bill Jorgensen was effective throughout the half-hour. Richard Pitschke's camera work was his usual [illegible] and some of the unusual shots had an arty effect that [illegible] the pace out of [illegible] as well as [illegible] penal [illegible] emphasis to the overall value of telecast.

This was public service programming deserving credit. *Mark.*

Tele Follow-Up Comment

Bell Telephone Hour

Range of talent on the last outing of the "Bell Telephone Hour" Monday night on NBC-TV spanned Pat Boone and Met op diva Joan Sutherland. This sort of musical (and dance) diversity doesn't build to an emotional unity, but rather offers diversion with some of the musical variety acts clicking better than others, depending on one's tastes.

It was Pat Boone's first "Telephone Hour" engagement, and on the whole he carried off his vocal and hosting chores with the all-American clean-cut pleasantness associated with his pop personality. He did better in a final medley with Mindy Carson than he did on his opening solo flight. Once Boone got past the opening number though, he seemed more in the melodic groove, as he delivered the romantic ballad "I Hear Music" and other solo numbers in good style.

Concert pianist John Browning rendered some electrifying moments in his rendition of Brahms' First Piano Concerto, backed by Donald Voorhees' Orch. Miss Sutherland sang a moving piece from Bellini's "La Sonnambula." Doing the graceful ballet from Tchaikovsky's "Swan Lake" were Erik Bruhn and Sonia Arova. *Horo.*

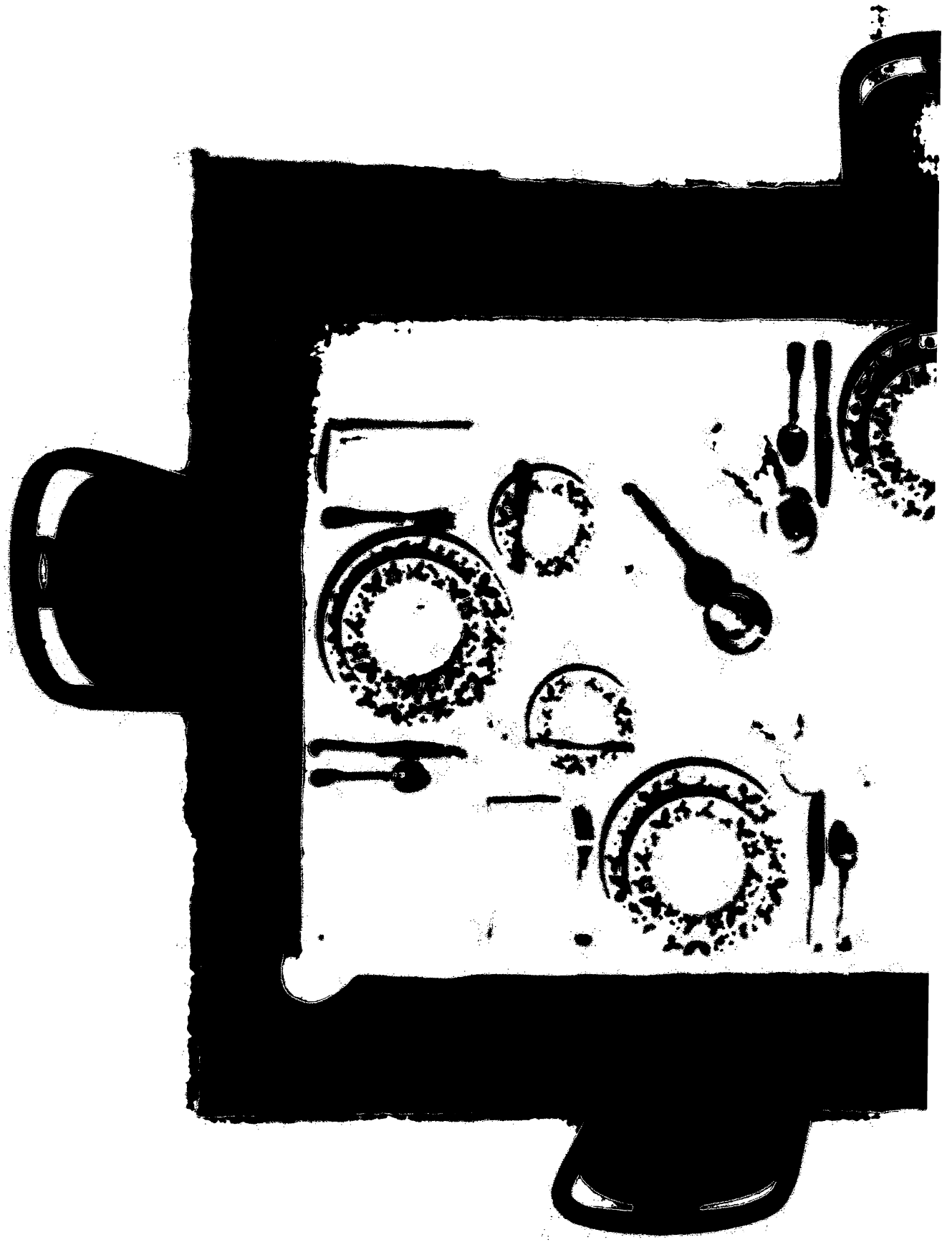
CBS Reports

In many ways "Germany Since Hitler: Adenauer Sums Up" was a fascinating edition of "CBS Reports." In other ways it left much to be desired.

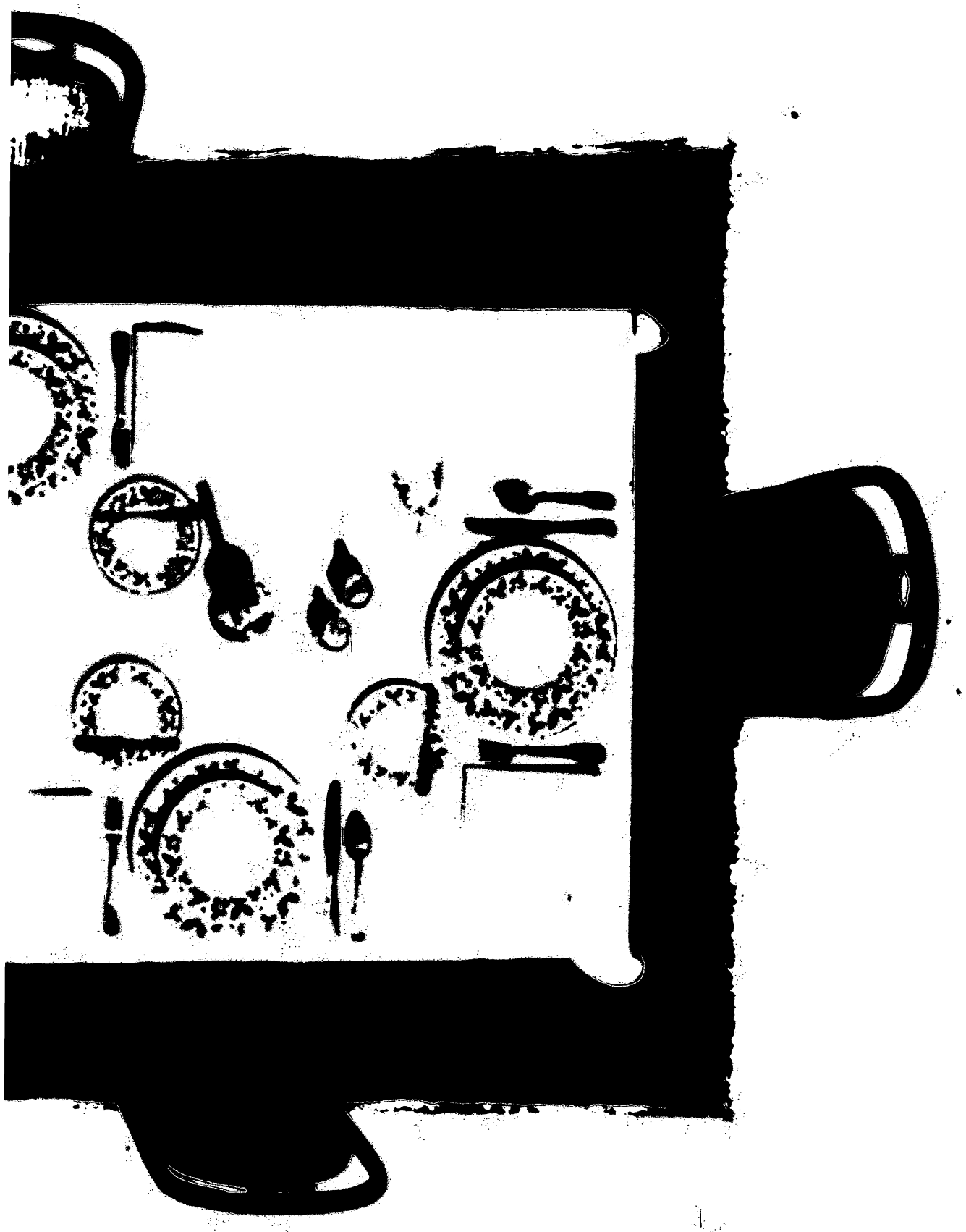
The mixed reaction, in part, stemmed from the technique employed for this documentary. The technique had Chancellor Adenauer and CBS News correspondent Daniel Schorr in a question and answer session, with the dialogue forming the commentary for the footage. The program spanned 87 years, two world wars, the Nazi era, the days of reconstruction and the present prosperity of West Germany.

Such personalized history has a fascination, yet it is history seen through the eyes of one man, in this case, Der Alte who, in some of his responses, showed that he's engaged in an image building program for Germany. There were times when Schorr alone did the commentary and it lent an added perspective. On the whole, though, the documentary unreeled as an autobiography of Adenauer and his Germany. It left unexplored such statements of Adenauer that Shirer's tome "The Rise and the Fall of the Third Reich" did not show the resistance of the German people to Hitler, that the Germans had little or no knowledge of the atrocities against the Jews.

Meeting the man Adenauer, listening to his reminisces, enjoying his sense of humor, his evidences of courage and seeing the many faces of Germany was instructive and of keen interest. *Horo.*



...a lot of New Yorkers are eating later.



From 6 to 7 PM every weekday a big slice of New York's public is satisfying another appetite. For news. WABC-TV's The Big News.

What sets The Big News apart from five, fifteen and thirty minute newscasts is not merely the fact that it is one solid hour of news.

It is the concept. The premise that a community-minded station is a station that is sensitive to the needs of the community.

And that a city like New York deserves the full treatment in news.

Not just the headlines. Not just the highlights. But all of it.

International, national, local, sports, weather. Not just what happened and where. But why. The stories behind the news. The people who make it. The features and personalities who give it life. The sights and sounds of a day the wide world over.

You can't produce this kind of a news show, you can't create this kind of excitement, and do it in less than an hour. And you can't do it unless, like WABC-TV, you have a full complement of newscasters, reporters and camera crews.

The New York Herald Tribune called it "the most exciting new contribution to the local TV scene we've seen in months."

The operative word in this review is "local." Each ABC Owned Television Station is showing equally vigorous leadership in local news coverage.

KABC-TV's similar hour newscast in Los Angeles...WBKB's Alex Dreier's unique personality in Chicago. KGO-TV's "American Newsstand" for young people in San Francisco...WXYZ-TV's award winning "Rural Newsreel" in Detroit...are all highly local reflections of the same enthusiastic will to contribute to the active life of the communities.

ABC OWNED TELEVISION STATIONS New York's WABC-TV Chicago's WBKB Detroit's WXYZ-TV San Francisco's KGO-TV Los Angeles' KABC-TV

PHYLLIS at the BROWN THEATRE in LOUISVILLE...

"... I'm convinced that Phyllis Diller is simply the funniest American alive today ...

"... In something like 10 seconds, the Brown Theatre became the warmest place in town, and also the liveliest. To say that the comedienne's success was sensational is probably the understatement of this still young year ...

"... May her return to Louisville be soon."

—WILLIAM MOOTZ,
Drama Critic,
The Courier-Journal

"... That delightful comedienne, that Phyllis Diller ... How satisfying it was to watch Miss Diller ... dispense laughter ... But that's only part of Miss Diller's appeal. It's the other part, the humanity and the warmth of the woman, that cannot be explained ..."

—SHERWOOD KOHN,
Drama Critic,
The Times

TV-Radio Production Centres

IN NEW YORK CITY . . .

To New York for videotape sessions of CBS-TV's "Stump the Stars" are Mike Stokey, Sebastian Cabot, Hans Conreid, Beverly Garland and Ross Martin. In six stanzas, starting Feb. 21, panelists will face N.Y. legit show stars and cast members from "Defenders" and "Nurses" . . . James Manahan, formerly with Paramount Television Productions as commercial sales manager, has moved to V I Productions as a veepee of sales and production . . . Bushley Koslow has just wrapped up a series of blurbs for Princess Dial soap . . . Brig. Gen. James D. Hittle, USMC (ret.), is joining Mutual web as a consultant on military affairs.

Maxine Keith recuping from cab accident at Medical Arts Center. Punchhitters set for her WNYC theatrical reviews . . . Sidney Piermont, talent coordinator at CBS-TV program department, recuperating at University Hospital, N.Y., after asthma attack . . . Jim Lowenstein, administrative manager, CBS-TV program department, represented web in setting up showings of network shows of past 13 years at Museum of Modern Art exhibition now through May 4 . . . Jack Wrather and wife Bonita Granville, associate producer of "Lassie," in town to promote upcoming four-part colorcast of series . . . Bob Fuller, CBS Films publicity director, to teach "What Makes News" course at Tappan Zee High School, Orangeburg, N.Y. . . . Art Linkletter Monday (18) addresses American Society of School Administrators in Atlantic City . . . William A. Morris returns to WCBS-TV as account exec . . . Producer-director Lee Goodman has joined Sarra, Inc. as v.p. in charge of production . . . Bill Vidas has joined Independent Television Corp. as an account exec.

Marilyn Gray, who mainly just sits there and smiles pretty for the camera, is taking to the road; her network is sending her on a 10-city tour to charm the patrons, beginning this week with Boston and ending Feb. 25 in Philadelphia . . . The Federation of Protestant Welfare Agencies figures the N.Y. paper blackout has to be helping radio in town. It had a banner month this January in which 102 calls answering radio appeals reached the institution, leading the federation's radio-tv boss Priscilla Campbell to believe "people must be listening to radio news more attentively" . . . Jacquelyn Hyde has finished a series of commercials for American Express and now goes to Palm Beach to do "The Matchmaker" with Faye Emerson . . . WINS' Art Ford this week inaugurated a new system—at the beginning of his nightly hour he'll interview a comedian, and his press agent says that he has lined up Phyllis Diller, Vaughn Meader, Kaye Ballard, Martin & Rossi and Nichols & May . . . Singer Connie Francis guesting Feb. 19 on the Jack Benny program . . . WNBC-TV station boss Pete Affe doing a two-weeker in Florida . . . B. Mitch Reed, lately of L.A.'s KFWB, moving east to do replace Jim Harriott as one of WMCA's regular gabbers; station says Harriott will explain his future plans himself . . . Steve Block, formerly of General Artists Corp. commercial dept., has joined the Frank Cooper agency.

Gil Cates, director of NBC-TV's "International Show Time," back in New York from Munich where he directed some of the show's upcoming segments . . . Dale Wasserman working on a tv adaptation of D. H. Lawrence's short novel, "The Princess" . . . Fred Robbins interviews Vincent Edwards, Natalie Woods, Billy Wilder, Christine Kaufman and Marcello Mastroianni on his syndicated "Assignment Hollywood" show this week . . . Joyce Kaplan, secretary to MGM-TV operations director Sol Schreiber, set for a May 23 wedding with Jay Kaplan, not in the business . . . Fumio Suzuki, exec v.p. of Video Promotions of Tokyo, headed back home over last weekend after dickering distribution deals for some Japanese films. He's also managing I. George, Japanese singer due to sing at Carnegie Hall, N.Y. next October.

Irene Ryan of "Beverly Hillbillies" booked for Alameda (Calif.) Fair for one week, starting July 8. Miss Ryan also signed for Los Angeles Shrine Auditorium, March 15-16 . . . Jack Haley named producer-director of Wolper Productions hourlong special, "Legend of Marilyn Monroe" . . . Henry A. Gillespie and Carter Ringlep named to newly-created posts of midwestern division manager and southwestern division manager respectively of CBS Films . . . Alan King tapped to do two emcee chores on "Candid Camera," subbing for Durward Kirby (k) late February and early March while Kirby is on Coast. King also will fill in for Garry Moore on latter's Tuesday's show on May 7 while Moore vacations.

IN HOLLYWOOD . . .

Martin Gosch back in Hollywood after eight years in Spain dabbling in feature film production. He's putting together a tv package titled "By Order of the President," a series of dramas highlighting historical decisions from George Washington to JFK. He'll have 3,000 subjects to choose from the capital's Hall of Archives . . . Stan Brady's "Teen Age Trails" on KNXT was the first tv'er to win a Pop Warner Foundation Award for furthering the interests of youth . . . Ozzie Nelson was so elated at son David's first directorial stint that he has him calling the shots on the current episode . . . Alan Young wound up the season's "Mr. Ed" and will front a series of comedy revues on London's ITC . . . Mark Sandrich Jr. won his spurs and will direct a Danny Thomas segment . . . KLAC will broadcast nine of next fall's Big 10 football games . . . Burt Avedon, manager of the Mexican UHF station, reports 35 sponsors billing $450,000 in the few months the station has been on the air. Retired matador El Pando is narrating the bullfights.

IN CHICAGO . . .

WBBM Radio shopping for an experienced male singer to replace Bob Vegas, who's leaving the staff to pursue a niterly career . . . Addendum to recent yarn on national sponsor interest in prime time pubaffairs here: 7-Up inked 13 weeks of "Your Right To Say It," the WGN-TV Sunday night entry produced by Northwestern U. . . . Buddy Bong exited WBBM-TV, where he was pubaffairs producer, to join Fred Niles sales staff . . . WNBQ newsman Lincoln Furber assigned to profile Police Supt. O. W. Wilson for an upcoming "Dateline: Chicago" chapter . . . Sheila Case, promotion writer with a teaching background, named to the new post of education director at WBBM Radio. She'll work with the pubaffairs dept. . . . Lewis Koch shifted from continuity director at WBBM-TV to producer of Carter Davidson's "At Random" . . . Polk Bros. ended a longtime sponsor relationship with WNBQ. Billings are still up in the air . . . WLS doing a new discussion program Monday nights, "Pinpoint," with a format somewhat like "Meet the Press." Stan Dale moderates . . . Fred Niles going into production with another 195 episodes of "Ed Allen Time," the health and exercise syndicationer . . . Lee Fondren, station manager of KLZ Radio, Denver, adressed the Chi Broadcast Advertising Club yesterday (Tues.).

IN LONDON . . .

Anglia TV chowing another drama network success, this time with "Danger Zone," which started Oscar Homolka on Jan. 22, according to TAM around 14,000,000 people saw it . . . BBC-TV featuring The Springfields in the new Dick Emery comedy skein starting in May . . . AR-TV has now picked up the TWW 30-minute documentary on Welsh born politico David Lloyd George . . . And TWW is moving "Ben Casey" into the peak time slot to be vacated by "The Roaring Twenties."

(Continued on page 40)

Garry Moore Hits Road, Chain Reaction Sets 3 Other Shows in Motion

When the "Garry Moore Show" moves to the Coast for a number of "roadshow" engagements in the latter part of February, three other shows will be affected as well. They are the Garry Moore-Durward Kirby CBS Radio outing, the Moore hosted "I've Got A Secret" and "Candid Camera," hosted by Kirby.

"Secret" and the CBS Radio show will emanate from the Coast, too, along with the CBS-TV variety showcase. "Camera" will have comic Alan King subbing for Kirby. Latter, though, will film some "Candid Camera" sequences while in Los Angeles.

Producer Joe Hamilton says he takes the Moore weekly stanza on the road each year, in an effort to boost the spirit of the company at midseason, when viewing it at its peak. Ninety members of the Moore company will be making the trip to Lake Tahoe, in Nevada, and then to Los Angeles. It's a three-week stint in latter February and early March which adds another estimated $30,000 to the Moore budget.

Lake Tahoe telecast will be from Harrah's Club, with Roy Castle, Alan King, Carol Burnett, Kirby, Moore and the regular singers and dancers in the broadcast. California telecasts will add such guestars as Rosemary Clooney, Dorothy Louden, Allen & Rossi, and Keely Smith.

"Getting people in the road means a lot of extra work for all the people involved, but it makes a tremendous difference in their output," Hamilton feels. Producer adds he must fight midseason fatigue among the company at a time when viewing is at its peak. Ergo, road show.

Dixon's Stand For Cease & Desist On Adv. Abuses

Washington, Feb. 12.

Federal Trade Commission chairman Paul Rand Dixon presented his case for temporary cease and desist order to the nation's advertisers.

In a generally conciliatory talk to the Advertising Federation of America and the Advertising Assn. of the West, Dixon called for cooperation not conflict between his agency and advertisers.

But he was firm in support of identical bills offered by Reps. Wright Patman (D-Tex.) and Tom Steed (D-Okla.) giving FTC power to issue immediate and temporary cease and desist orders.

Now, Dixon said, unprincipled advertisers can delay cease and desist orders through court maneuverings with only the cost of a "smart lawyer and an argument with St. Peter."

Dixon advocated the temporary orders to restrain advertisers during the time the final orders are being argued in court.

The temporary orders to be enforced would be subject to approval and or reversal by an Appellate Court and could only be issued if "the public interest would be irreparably harmed."

FTC, Dixon said, would have to prove that "irreparable harm" would result if the temporary order weren't issued.

Companies would have the opportunity of an open hearing, he added.

FTC already can obtain temporary injunctions in food, drug, cosmetic and therapeutic advertising cases, Dixon noted.

The nub of the debate over the extension of this power and Dixon offered his arguments indirectly to that point.

FTC needs a Court of Appeals ruling to enforce the order based on "prima facie" evidence of illegality and "irreparable public harm."

The power in itself, Dixon added, would discourage many fly-by-night operators."

Such fast action is needed to save small firms from being forced out of business by illegal discrimination, Dixon said.

FTC, Dixon said, wouldn't risk losing the temporary order weapon by using it foolishly or on cases of "questionable merit."

If Com'l Boys Aren't Disturbed By BBC-TV Climb in Popularity Chart Why Are They Bitin' Their Nails?

London, Feb. 12.

While the perennial commercial knockers hoot and howl and point at the viewing figures for BBC-TV programs as they once again race upwards in the charts, the indie boys refute the suggestion that they are worried. No more worried, that is, than they ever are when they see that somebody else has a good program which is also popular.

The sight of "Steptoe & Son" rocking its way into a cosy niche in the top three of the national Top 20 closely supported a couple of places or so down by "Z Cars," has not sent the commercial programmers into a panic seeking chart counters. But if it goes on, increases or ever begins to appear more permanent, it will send them chasing after something as good. It won't be easy because strangely they are far more tightly bound by "don'ts" than the corporate opposition.

It would not be possible, for example, for any commercial company to mount a satirical program such as "That Was The Week That Was" which has reaped such critical acclaim in its late Saturday night career on BBC-TV. It is brash and provocative and unhesitatingly snips and jibes at anyone, anything or any idea it finds pompous. Half the country finds it roundly offensive in the purest sense of the word. Most of that half also find it cruel, obscene and unfit for the fireside medium. Some even refuse to accept it's popularity.

"Find it in any of the charts, I challenge you," says ABC-TV program controller Brian Tesler. "That program is popular only with the critics who find good copy in its spite. It is true that we couldn't do this type of show if we wanted to, but honestly this company wouldn't want to do such a program. We are not out to please the critics, we are out to give the public the kind of entertainment it wants and the only way of judging that is by reading the results in the charts.

"We at ABC-TV in particular have no reason whatever to feel worried by any swing of popularity to the BBC. It isn't that strong in the national overall scene, and it is even less marked in the regions."

But while no tv programmer would permit himself the public admission that he was at all envious of the actual program, some frankly admit a little sneaking envy for the less restricted general atmosphere. The BBC Charter is a more positive document which is more concerned with laying down a general policy of what the BBC can offer its public rather than a confining list of things it can't do. Which is precisely what the ITV Act is.

"There is nothing in the BBC Charter like the Clause 3 of the TV act," quotes Denis Forman, program controller of Granada. "This specifically states that we must put nothing on the screen which in any way offends a living person or existing organization or institution. So that, obviously, rules out the type of satire of such shows as TWTWTW.

"Without saying that the TV act is restrictive—which I sincerely do not believe it is—any such kind of governing document must create dampening atmosphere. We in commercial tv perhaps could be even more experimental if it wasn't for the feeling that the result might be judged to be against the rules.

"When the BBC proves to be successful with a show it honestly doesn't make us scared or worried that they might be pinching some of our audiences. For years the BBC had some fine shows which were never popular at the same time. Of course we would like a show like "Steptoe" or "Z Cars" because they are not only good shows but they are popular. What this kind of swing in audience ratings should do for us in commercial tv is put us on our toes to find something even better . . . to knock out of us any complacency there might be hanging around."

Even the regionals—who have more to worry about at the smallest fluctuation of the TAM ratings than the majors—insist they are not worried by the swing. "In fact in the regions there isn't such a swing," says TWW programmer Bryan Michie "so what, after all is there to worry us?"

FC&B's '62 Biz At $135,000,000

Chicago, Feb. 12.

In an annual report released last week, Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding, announced that 1962 was the most successful year in the ad agency's history in at least three respects:

First, the aggregate billings of its five domestic and four overseas offices set a volume record at $135,000,000. Second, in a time when many agencies complain they cannot provide all the services expected and still show a profit, FC&B's profits were "reasonably well maintained", and third, Cone noted, more of the clients' products led in sales in their respective fields than in any previous year.

Cone's breakdown of ad expenditures through the agency showed television getting 52.8% in 1962 against 47.2% two years previous. All other media dropped in share from the comparative year 1960. Magazines went from 28.4 to 25.5%, newspapers from 18.5 to 15%, radio from 5.7 to 4.5%, and outdoor from 4.2 to 2.4.

With the Station Reps

New products in the three major soaperies have meant a pile of new billings for both spot and network in the last year, and indications are there's more loot on the way.

Currently in test by Procter & Gamble (including Michigan, Carolina and Arizona markets) is a new hair dressing called Radar. Stuff is alleged to stop the greasy-kid problem for real with an ingredient which actually draws the goo inside the hair strands, control of the mop from the inside out, so to speak.

Word is that the tests have been highly successful, and Radar will go national within the year. Saturation tv and radio spot were employed in all tests.

Also employed were three Miss Universe aspirants alleged to have brains to match the beauty: Miss Scotland, Miss Sweden and Miss Lebanon. Chicks were given thorough indoctrination into the hair-grooming game right from the Cincy factory up. They figured as both physical and mental draws in media appearances in the test markets.

Not so good news leaks from Ted Bates agency, where the word is that tests for French's new dietary salad dressing, the stuff the agency formerly pegged as phony in blind taste tests against genuine mayo, is flunking its test-market exams: the stacking of cost-per-thousand viewers and listener costs against volume sales.

Briefs: Take Ten, Chi producers of tv and radio blurbs, has named Tobias, O'Neil & Gallay to handle its advertising . . . Eve Mart, formerly in NBC-TV's sales planning division, has joined Petry company as assistant research director . . . Battle's on with American Newspaper Publishers' Assn. bringing out a tears report re rep in New York and Cleveland retail sales during newspaper blackouts and Radio Advertising Bureau retaliating with its first survey of consumer buying patterns in same cities in same period. Latter shows consumers to be spending as much as ever . . . Rudy B. Wissler Jr. to Los Angeles office of Blair Television as an account exec.

Medium on the Move

About 14 or 15 years ago, no one could have accused television of straying too far for its settings.

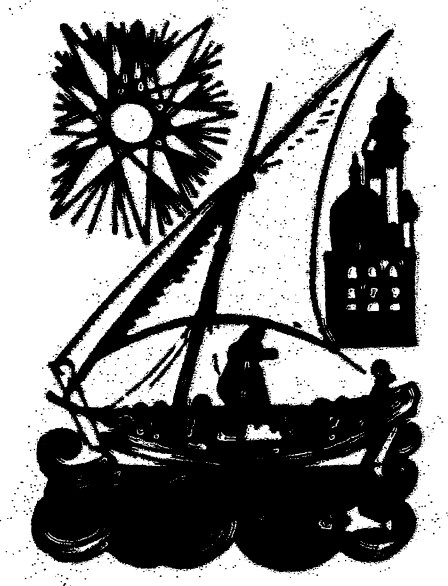
In fact, much of that era's viewing could have been described as "several people in a living room watching several other people in a studio designed to look like a living room." Remember?

The change has been tremendous—not merely in terms of camera mobility in news-and-actuality programs but in the versatility of settings for studio-based drama shows.

(In this last respect, it would be appropriate here to cite the late Dick Powell who did as much as any man to broaden the scope of television drama. For the past two seasons he had been producer of NBC-TV's "Dick Powell Show"—a dramatic series widely admired for the integrity of its productions and the range of its subjects. At 58, Dick Powell had achieved a great deal; it's a pity he was denied 59.)

Just how much more of the world is part of today's televiewing becomes globally clear as we recall a few others of this season's outstanding NBC-TV programs:

AFRICA—"The River Nile," a full-hour color special tracing the Nile from Central Africa to the Mediterranean, evoked about 4,000 miles of superlatives for the NBC News camera crew and Producer Lou Hazam's inspired script.



LONDON—A London hotel room was the setting for our-man-Huntley's interview with outspoken Russian poet Yevgeny Yevtushenko, Soviet version of an angry young man, on "Chet Huntley Reporting."

STRATFORD—Not only the Bard's own backgrounds in Stratford on Avon and London, but several of his plays' locales in England, Scotland, Wales and France were the colorful backdrops for "Shakespeare: Soul of an Age." A voice-only British cast, headed by Sir Michael Redgrave and Sir Ralph Richardson, helped make it as festive for the ear as it was for the eye. The viewer beheld "a stunning fusion of journalism and theater that, on the home screen at least, could be construed as very nearly a new dimension in dramatic expression." These were the words of the New York Times' Jack Gould.

OKINAWA—With the tangible assistance of Warren Clymer's sets, the twain (meaning Okinawan villagers and the U.S. Marines) did meet in our Brooklyn color studio for Hallmark Hall of Fame's "Teahouse of the August Moon." Critics hailed the production for its "charm, compassion and fanciful humor."

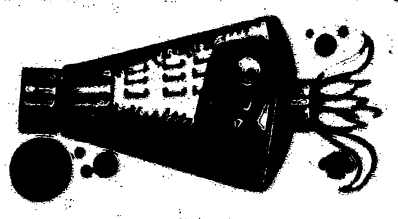
BERLIN—No surface-type documentary was "The Tunnel," NBC News' remarkable record of the building of the underground passage through which 50 men, women and children escaped from East Berlin. Representatives of the hat-tossing critical reception was the review that called it "a priceless visual record of mankind's ever-blazing pursuit of liberty.

NEW YORK CITY—Early this fall DuPont Show of the Week presented "Fire Rescue," a real-life film account of the operations of Rescue Company One, a trouble-shooting unit from the city's Fire Department. The extraordinary footage was recorded by the ultra-mobile cameras of Creative Projects, NBC News.

Later this season, the DuPont series (again working with the Creative Projects unit) screened "Emergency Ward," the chronicle of a 26-year-old intern at Bellevue Hospital. No viewer will soon forget the young man's physically and emotionally grueling assignments.

COAST-TO-COAST—True, our 1962 election-night coverage was centered in Manhattan's Studio 8-H. But we also set up remote camera locations at such places as the computer system center at Cherry Hill, N.J.; the Democrat and Republican National Committee headquarters in Washington, D. C.; and the respective gubernatorial campaign headquarters in Michigan, New York and California. This was just part of the technique that earned for NBC-TV an election night audience bigger than that of the other two networks combined.

THE UNIVERSE—Although our "Exploring" series (for children age 5-11) is produced in our Rockefeller Center studios, its subject matter ranges throughout the world, covers the heavens above, and spans the boundaries of time. The purpose of "Exploring," whose host is scientist-educator Dr. Albert R. Hibbs,



is to stimulate children's minds. It has already been cited as "the best children's program in television" by the Thomas Alva Edison Foundation. Show Magazine calls it "imaginative, stimulating, informative, consistently interesting and, above all, entertaining...."

Look to NBC for the best combination of news, entertainment and information

Nets Shed, Set Next Sked

ABC

CANCELLED	BACK IN SAME TIME	MOVED	FROM	TO	NEW	
Rifleman	Dakota	Wagon Train	Wed. 7:30-8:30	Mon. 8:30-10:00	Breaking Point	Mon. 10:00-11:00
Stoney Burke	Combat	Ben Casey	Mon. 10:00-11:00	Wed. 9:00-10:00	Butterball Brown	Tues. 8:30-9:00
Hawaiian Eye	Firestone	Flintstones	Fri. 8:30-9:00	Thur. 7:30-8:00	Ready For The People	Tues. 9:00-10:00
Untouchables	Donna Reed	McHale's Navy	Thur. 9:30-10:00	Fri. 8:30-9:00	Greatest Show On Earth	Wed. 8:00-9:00
Bell & Howell		Gillette Fights	Sat. 10:00-11:00	Fri. 10:00-11:00	Young & The Bold	Tues. 10:00-11:00
Going My Way		Lawrence Welk	Sat. 9:00-11:00	Sat. 8:30-9:30	Archie	Thurs. 8:30-9:00
Higgins					Patty Duke	Thurs. 9:00-9:30
Naked City					Fugitive	Thurs. 9:30-10:30
Ozzie & Harriet					Stand By	Fri. 7:30-8:30
Leave It To Beaver					Jimmy Dean	Fri. 9:00-10:00
My 3 Sons					Thunderhead	Sat. 7:30-8:30
Fred Astaire Presents					Jerry Lewis	Sat. 9:30-11:30
Valiant Years					Jamie McPheeter	Sun. 7:30-8:30
Father Knows Best					Arrest & Trial	Sun. 8:30-10:00
Dickens-Fenster					Roosevelt Years	Sun. 10:30-11:00
77 Sunset Strip						
Gallant Men						
Hootenanny						
Jetsons						
Sun. Night Movies						
Howard K. Smith						

CBS

CANCELLED	BACK IN SAME TIME	MOVED	FROM	TO	New	
Stump The Stars	To Tell The Truth	Red Skelton	Tues. 8:30-9:30	Tues. 8:00-9:00	Judy Garland	Sun. 9:00-10:00
Lloyd Bridges	I've Got A Secret	Defenders	Sat., 8:30-9:30	Sat. 9:00-10:00	East Side, West Side	Mon. 10:00-11:00
Dobie Gillis	Lucy Show	Real McCoys	Sun., 9:00-10:00	Tues. 8:30-9:00	Ozark Widow	Tues. 9:00-9:30
U. S. Steel	Danny Thomas	Password	Sun. 6:30-7:00	Thurs. 7:30-8:00	Danny Kaye	Wed. 10:00-11:00
Armstrong	Andy Griffith	Rawhide	Sat. 7:30-8:00	Thurs. 8:00-9:00	Free & Brave	Fri. 7:30-8:30
Fair Exchange	Beverly Hillbillies	Perry Mason	Thurs. 8:00-9:00	Thurs. 9:00-10:00	My Favorite Martian	Sun. 7:30-8:30
Have Gun	Jack Benny	Route 66	Fri. 8:30-9:30	Fri. 9:00-10:00	Phil Silvers	Sat. 8:30-9:00
Dennis The Menace	Garry Moore				Farmer's Daughter	Wed. 9:30-10:00
True	CBS Reports					
Twilight Zone	Dick Van Dyke					
	Nurses					
	Hitchcock					
	Gunsmoke					
	Ed Sullivan					
	Candid Camera					
	What's My Line					
	Jackie Gleason					

NBC

CANCELLED	BACK IN SAME TIME	MOVED	FROM	TO	NEW		IN DOUBT
Price Is Right	Virginian	Mitch Miller	Fri. 8:30-9:30	Mon. 10:00-11:00	Harry's Girls	Fri. 9:30-10:00	Perry Como
Laramie	11th Hour	David Brinkley	Mon. 10:00-10:30	Tues. 10:00-11:00 (every 4th wk)	Bill Dana	Sat. 8:30-9:00	Mon Nite Movies
Dick Powell Show	Dr. Kildare				Dick Boone Anthology	Tues. 9:00-10:00	
Wide Country	Int. Showtime	Chet Huntley	Tues 10:30-11:00	Tues. 10:00-11:00 (every other wk)	Robt. Taylor	Thurs. 7:30-8:30 (1 hour)	
Sam Benedict	Sat Night Movies	Bell Tel Hour	Various Times	Fri. 8:30-9:30	Mr. Novak	Tues. 7:30-8:30 (½ hour)	
Andy Williams	Walt Disney	Jack Paar	Tues. 8:30-9:30	Thurs 10:00-11:00	Match Game	Tues. 8:30 (1 hour)	
Empire	Bonanza	Joey Bishop	Fri. 10:00-11:00	Fri. 10:00-11:00	The Lieutenant	Sat. 7:30-8:30 (½ hour)	
Car 54	DuPont Show of Week		Sat. 8:30-9:00		Grindl	Sun. 8:30-9:00 (1 hour)	
	Hazel				Adamsburg	(not slotted)	
					Bob Hope-Chrysler Anthology	Fri. 8:30-9:30	

Letdown & Tuneup

Continued from page 34

on Train" and "Flintstones."

Those looking for a clue to ABC's point of view recall Tom Moore's oft-expressed philosophy, most recently published in the Feb. '63 Reader's Digest, that "the maximum number of viewers in any time period is no longer our objective." Next season's ABC schedule backs Moore to the hilt.

CBS Switch

Key CBS moves include:

Judy Garland at 9 to 10 Sundays vs. NBC's "Bonanza."

"East Side West Side," starring George C. Scott to occupy Monday 10 to 11, now particularly sponsor-coveted since ABC is moving "Casey" out of the period.

Dropping back Red Skelton to Tues. at 8, thus creating a new half-hour "Hillbillies" spinoff P & G was given the nod.

"The Free and the Brave," working title for the American History saga at 7:30 to 8:30 Fridays, under

CBS Changes Mind

In a last minute change of plans yesterday (Tues.), CBS-TV decided to slot Phil Silvers Sat. 8:30 to follow Gleason, "Real McCoys" to go Tuesday 8:30 and "Beverly Hillbillies" to stay put Wed. at night, smack opposite ABC's "Ben Casey."

personal supervision of Hubbell Robinson and which is expected to pack as much action, emotional content, fine writing and production as any of the web's entertainment shows. Phil Silvers follows at 8:30.

With "Rawhide" pencilled in Thursday nights at 8 and "Perry Mason" at 9, it's interesting to note that all of Thursday night will be "pure CBS" in its production.

With Gleason back, he'll be followed by Phil Silvers Sat. at 8:30.

ABC Schedule

The ABC schedule, blueprinted to comprise an anti-CBS missile, contains these key experimental changes:

Expansion of "Wagon Train" to 90 minutes and going Mondays 8:30 to 10 astride General Foods' Top 15 three-comedy CBS bloc of "Lucy"-Danny Thomas-Andy Griffith. There's no question but what NBC will be the beneficiary of ABC's effort to "cut CBS down to size," for "The Virginians," which has been shading "Wagon Train's" national Nielsens Wed. at 7:30 now looms as a candidate for Top 15 honors next season, particularly since CBS will continue with its public service "CBS Reports" at that hour.

The moving of "Ben Casey" from its cushy 10 to 11 Monday slot, to 9 to 10 Wednesday, directly opposite the Phil Silvers-Dick Van Dyke combo.

"Ready For the People" 9 to 10 Tuesdays. ABC's high on this Warner Bros. series about the work and loves of district attorneys (the flip side of "Perry Mason"), produced with the cooperation of the National Assn. of District Attorneys and spearheaded by Brooklyn D.A. E. Silver. Tuesday 10 to 11 will be "The Young and the Bold" (ex-"The Best Years") out of Revue.

Moving of "Flintstones" from 8:30 Friday to 7:30 Thursday will shore up ABC's Thursday night weakness which will be aggravated by the loss of "My Three Sons," ABC's third highest rated program. Fred MacMurray, who had contracted for only three years, is calling it quits to take a capital gains on the program which Chevrolet has solely sponsored from the beginning.

The shift of "McHale's Navy" from 9:30 Thurs. to 8:30 Fri. to supply a lead-in for the live Jimmy Dean Show, which William Morris has already sold to ABC.

Jerry Lewis in a two-hour Sat. night madcap 9:30 to 11:30. This entry has caused some excitement, but the Lewis understanding that the network is giving him a completely free hand could conceivably cause some continuity acceptance problems, particularly since children stay up late on Saturday nights.

"Arrest and Trial," a novel pairing of two 45-minute programs back-to-back in a "Crime and Punishment" continuity which will connect the two series related in a crime motif. On Sunday night ABC is shifting its aim from the high-flying CBS and is heading in on "Bonanza," which ABC will try to blast off its No. 3 Nielsen perch.

NBC Strategy

Key NBC moves revealed thus far include:

Moving Mitch Miller back to a 10 to 11 slot, where last year he regularly placed in the Top 15, this time in the late Monday hour from which ABC has vacated "Ben Casey." It's felt that NBC—after all the smoke has cleared—may well program Monday at 7:30 with feature films, as it started last week with bangup rating results. The fact that NBC will continue with Saturday Night At the Movies lends further credence to this theory since, only by scheduling two nights of feature film, NBC can exchange repeats between Monday and Saturday and thus expose a completely different movie each night 32 weeks of the year, thus adding to the audience and sales appeal of each two-hour package.

Scheduling hourlong Huntleys and Brinkleys together with various NBC White Papers interspersed between alternate-week Bell Telephone Hours Tuesdays 10 to 11.

Slotting of the new Robert Taylor Show, out of Four Star, Thursday, as lead-in for "Kildare." NBC's Thursday night sked will end with Jack Paar, shifted from Fridays.

"Mr. Novak" (MGM) goes Tuesdays 7:30 to 8:30, followed by half-hour "Match Game," then into the 9 to 10 Clifford Odets-Richard Boone series.

Joey Bishop won't go 7:30 to 8:30 Saturdays after all, now that Gleason'll be back on CBS. Instead he moves Friday nights 10 to 11 with the new MGM hour series "The Lieutenant" going into the Sat. 7:30 period.

The "big one" happened this week with a weekly Bob Hope 60-minute series going Fridays 8:30-9:30, sponsored by Chrysler.

Murrow Doubles As B'caster & Bureaucrat

Washington, Feb. 12.

The voice from Greenville, N.C. WAS Edward R. Murrow's and it echoed both the broadcaster and the bureaucrat.

U. S. Information Agency Director Murrow was dedicating the new Voice of America powerful Relay station which will carry into central Africa and South America.

The bureaucrat Murrow observed, "The Voice of America is the radio arm of the U. S. Information Agency. This Agency is in the delicate but difficult art of telling America's story to the world."

The Greenville station, Murrow added, will double the Voice's shortwave power. It is also "the greatest single unit of our new expansion, but it is only the first of a new series of transmitters being built around the world," Murrow said.

Despite the new relay, Murrow warned, the U. S. is still third in propaganda output behind Radio Peking and Radio Moscow.

"Communications systems are neutral," Murrow, the broadcaster noted.

"They have neither conscience nor morality, only a history. They will broadcast truth or falsehood with equal facility. Man communicating with man poses not the problem of how to say it, but more fundamentally, what is he to say?" Murrow added.

"Truth," Murrow reflected, "will go wherever the air of curiosity beckons it. And so, in fact, will radio. Practitioners of the broadcast art at least share this in common with truth: national borders are no barrier."

Murrow noted that transistor radios have impact in small villages with neither a road nor a cable.

Radio, said Murrow "can mold the unity of a people. It can create confidence. It can stir to violence."

"Some perceptive future historian," Murrow predicted, "may one day observe that the advent of the transistor radio was one of the most significant steps in the chronology of communications."

Jim Fleming

Continued from page [illegible]

stations if sponsors can be lined up. Fleming said that over 30 tv station managers in the east have asked to carry "Festival of Performing Arts" with most of them promising to clear in prime time.

Fleming's association with Standard in the "Festival" series looks set for an indefinite run. Plans are in the works for another set of programs next year although that will depend on whether Jersey Standard picks up the tab.

Fleming indicated that several artists are tentatively lined up for next year's series. Among them are Margot Fonteyn and Robert Helpmann, John and Hayley Mills, Lotte Lenya and Walter Slezak and George Balanchine and the N. Y. City Ballet, the latter making his first tv appearance. For this year's series, Fleming has bowed out of his role as announcer, preferring to act as producer. Norman Ross, of Chicago, is this year's "Festival" host.

Cincinnati — Harold Perry, formerly with WCKY and WSAI here, moves over to WZIP as veepee in charge of sales. A native of Cincy, Perry is a veepee of the local Ad Club and held the top sales post at the other stations he was with here.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 267 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Top Competition	Sta.	Total Homes
1.	Red Skelton	KOIN	132,000	36	1.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	107,300	21	Detectives	KGW	48,000
2.	Lucy Show	KOIN	130,300	36	2.	Pioneers (Mon. 7:00)	KOIN	Roebeck	80,000	14	Lawman	KPTV	42,700
3.	Candid Camera	KOIN	147,300	35	3.	Ripcord (Mon. 6:30)	KOIN	UA-TV	81,000	15	Quick Draw McGraw	KGW	30,300
4.	Danny Thomas	KOIN	130,800	35	4.	Highway Patrol (Fri. 6:30)	KOIN	Economee	77,800	17	True Adventure	KGW	30,200
5.	Jack Benny	KOIN	127,300	30	5.	You Asked For It (Sun. 6:00)	KPTV	Crosby-Brown	72,000	17	20th Century	KOIN	87,000
6.	Andy Griffith	KOIN	136,400	30	6.	Hong Kong (Tues. 6:30)	KOIN	20th Cent. TV	71,900	13	Yogi Bear	KGW	70,300
											Wyatt Earp	KGW	67,400
7.	Ed Sullivan	KOIN	134,000	30	7.	Yogi Bear (Tues. 6:30)	KGW	Screen Gems	70,300	18	Hong Kong	KOIN	72,700
8.	Beverly Hillbillies	KOIN	128,800	32	8.	Across The 7 Seas (Wed. 7:00)	KGW	Crosby Prod.	68,700	17	Five Fingers	KOIN	77,300
9.	Gunsmoke	KOIN	136,300	36	9.	Wyatt Earp (Tues. 7:00)	KGW	ABC Films	67,400	18	Hong Kong	KOIN	70,300
10.	Lawrence Welk	KPTV	118,300	30	10.	Sea Hunt (Thurs. 6:30)	KOIN	Economee	67,100	13	Huckleberry Hound	KGW	30,000

PITTSBURGH

STATIONS: KDKA, KTAE, WIIC. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Top Competition	Sta.	Total Homes
1.	Candid Camera	KDKA	438,100	44	1.	Tightrope (Fri. 10:30)	WTAE	Screen Gems	201,300	18	Jack Paar; Jacqueline	WIIC	201,000
2.	Ben Casey	WTAE	432,700	44	2.	Peter Gunn (Tues. 10:30)	WTAE	Official	168,300	17	Garry Moore	KDKA	300,000
3.	Beverly Hillbillies	KDKA	435,300	36	3.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	Economee	147,300	13	Early Show, Santa Claus	KDKA	126,700
4.	What's My Line	KDKA	380,400	30	4.	Rin Tin Tin (Sat. 11:00)	KDKA	Screen Gems	137,300	14	Fury	WIIC	74,300
5.	Gunsmoke	KDKA	376,300	38	5.	Roy Rogers (Sat. 11:30)	KDKA	Rogers Prod.	136,000	14	Top Cat	WTAE	112,300
6.	Dick Van Dyke	KDKA	368,300	34	6.	Wyatt Earp (Sat. 6:00)	KDKA	ABC Films	132,400	12	Wrestling	WIIC	146,700
7.	Lucy Show	KDKA	365,300	36	7.	Bugs Bunny (Sat.-Sun. 12:00)	WTAE	UAA	110,300	12	News, Trio	KDKA	30,000
8.	Danny Thomas	KDKA	348,000	34	8.	Death Valley Days (Tues. 7:30)	KDKA	U.S. Borax	106,300	9	Combat	WTAE	200,000
						Teenage (Sat. 3:30)					Bowling; World Sports	WTAE	128,000
9.	Andy Griffith	KDKA	342,400	38	9.	Tombstone Territory (Sat. 6:30)	KDKA	Economee	102,300	10	Wrestling	WIIC	100,100
10.	Red Skelton	KDKA	336,300	30	10.	Lone Ranger; FB (Thurs. 5:00)	KDKA	Telesynd	90,300	30	Adventure Time, FB	WTAE	140,300

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WTOP	307,300	30	1.	Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	147,000	18	News, W. S. Hunt-Brink	WRC	110,100
2.	Danny Kaye; Bonanza	WRC	302,300	35	2.	Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	143,300	17	News, W. S. Hunt-Brink	WRC	108,300
3.	Ben Casey	WMAL	305,000	36	3.	Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	137,300	16	News, W. S. Hunt-Brink	WRC	104,100
4.	Red Skelton	WTOP	300,000	30	4.	Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	136,400	13	Love That Bob; Boone	WRC	54,000
5.	Gunsmoke	WTOP	298,300	30	5.	Deputy Dawg (Tues. 6:30)	WTTG	CBS Films	136,300	15	News, W. S. Hunt-Brink	WRC	96,300
6.	77 Sunset Strip	WMAL	291,300	38	6.	Mr. Magoo (Fri. 6:30)	WTTG	TV Personal.	134,700	16	Wea. Spts; Hunt-Brink	WRC	100,300
7.	Disney's World	WRC	190,000	34	7.	Rebel (Wed. 7:00)	WRC	ABC Films	119,000	14	Wyatt Earp	WTTG	90,700
8.	Candid Camera	WTOP	188,400	30	8.	Wyatt Earp (Mon., Wed., Fri. 7:00)	WTTG	ABC Films	113,900	14	Valley Days; Rebel	WRC	107,100
											Newsnight	WTOP	73,100
9.	Dr. Kildare; Bob Hope	WRC	188,000	34	9.	Hennesey (Thurs. 7:00)	WRC	NBC Films	108,900	14	Assignment Underwater	WTTG	90,900
10.	Andy Griffith	WTOP	187,300	38	10.	Bat Masterson (Tues. 7:00)	WTTG	Economee	104,000	12	Wanted Dead or Alive	WRC	76,300

TAMPA-ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Top Competition	Sta.	Total Homes
1.	Dr. Kildare; Bob Hope	WFLA	130,300	30	1.	Death Valley Days (Wed. 7:00)	WFLA	U.S. Borax	118,800	22	Touche Turtle	WTVT	42,000
2.	Danny Kaye; Bonanza	WFLA	138,300	30	2.	Maverick (Thurs. 7:00)	WTVT	Warner Bros.	86,800	31	Mister Ed	WFLA	90,100
											Wide Country, Tel Me.	WFLA	100,300
3.	Hazel	WFLA	131,300	35	3.	Adv. in Paradise (Mon. 7:30)	WFLA	20th-Fox TV	88,000	30	Family Theatre	WTVT	86,300
4.	Andy Griffith	WTVT	136,000	36	4.	Hennesey (Fri. 9:30)	WFLA	NBC Films	76,400	18	Detectives	WTVT	68,800
5.	Perry Mason	WTVT	130,900	36	5.	Biography (Sun. 6:30)	WTVT	Official	73,700	22	McKeever & Colonel	WFLA	88,300
6.	Red Skelton	WTVT	136,400	35	6.	Detectives (Fri. 9:30)	WTVT	Four Star	67,300	10	Hennesey	WFLA	76,400
											Jack Paar, Jacqueline	WFLA	100,000
7.	Virginian	WFLA	127,800	27	7.	Story Of (Fri. 7:00)	WTVT	UA-TV	68,000	14	Friday Box Office	WFLA	88,100
8.	Beverly Hillbillies	WTVT	134,800	30	8.	Sea Hunt; Boone (Mon.-Fri. 5:30; Tues. 7:00)	WFLA	Economee	30,500	14	Lippy; McGraw; Huck	WTVT	38,300
											Surfside 6; News; Wea	WTVT	61,300
9.	Candid Camera	WTVT	116,300	32	9.	Surfside 6; Tightrope (Tues. 7:00)	WTVT	Warner; Screen Gems	37,300	30	Sea Hunt	WFLA	81,700
											Laramie	WTVT	80,000
10.	Sing Along Mitch	WFLA	110,300	30	10.	Mickey Mouse; Boone (Mon.-Fri. 5)	WFLA	Buena Vista	35,000	12	Mary Ellen Show	WTVT	26,000

MEMPHIS, TENN.

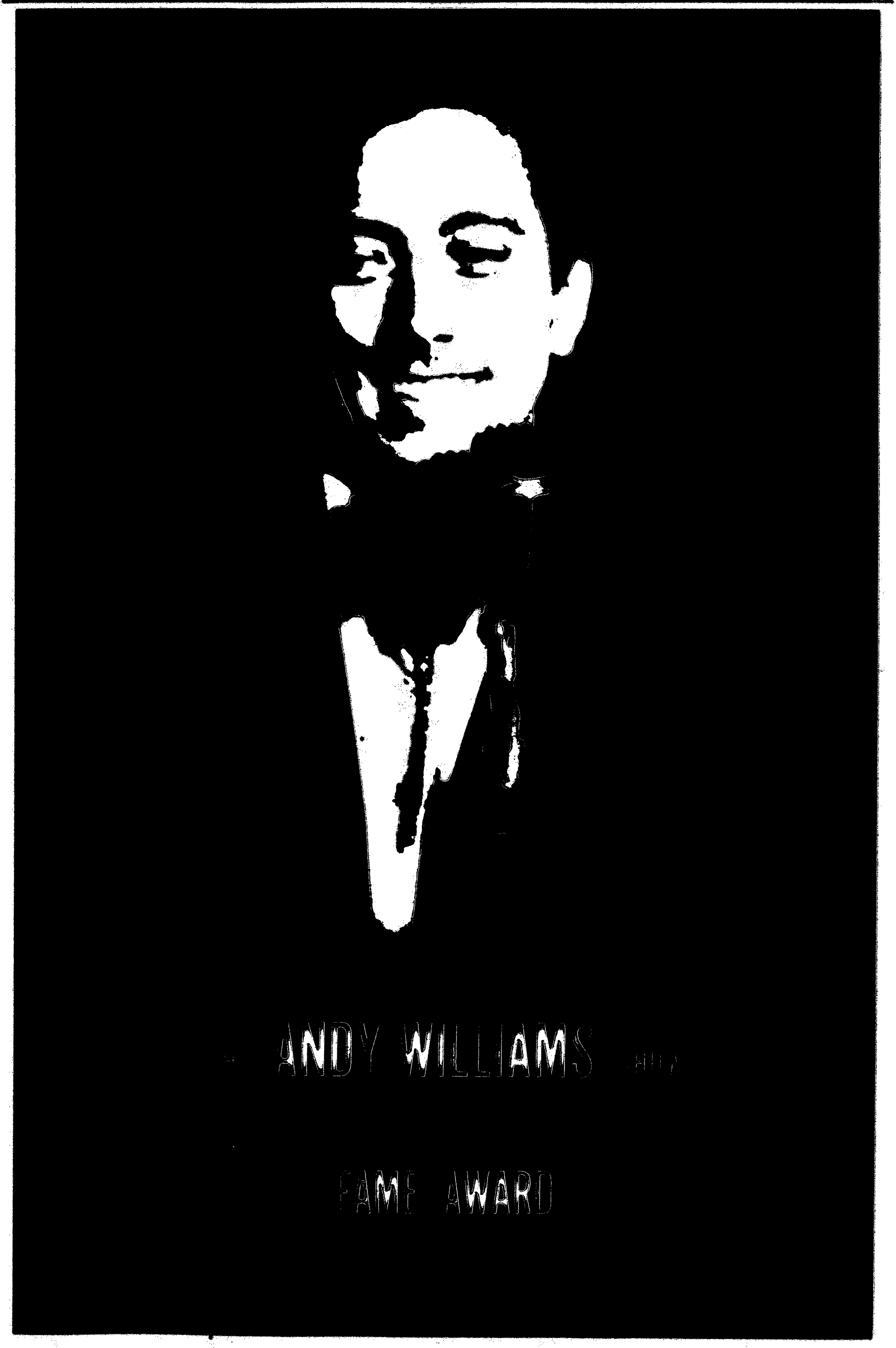
STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WREC	166,300	30	1.	Highway Patrol (Sat. 6:00)	WREC	Economee	87,300	17	Sea Hunt; Feature	WHBQ	71,000
2.	Ben Casey	WHBQ	146,300	40	2.	Superman; Movie (Sat. 5:00)	WREC	Flamingo	72,000	23	Porter Wagoner	WMCT	61,400
3.	Danny Kaye; Bonanza	WMCT	138,300	32	3.	Rebel (Fri. 9:00)	WHBQ	ABC Films	68,300	17	Jack Paar; Jacqueline	WMCT	60,000
4.	Candid Camera	WREC	137,000	30	4.	Sea Hunt (Mon.-Fri. 6:00)	WHBQ	Economee	62,300	30	Highway Patrol	WREC	84,300
5.	What's My Line	WREC	130,300	36	5.	Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	30,400	17	News, Wea; CBS News	WREC	80,000
6.	Dick Van Dyke	WREC	126,400	38	6.	Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	38,300	17	News, Wea; CBS News	WREC	80,000
7.	Lucy Show	WREC	128,300	30	7.	Tombstone Territory (Sat. 5:30)	WREC	Economee	37,300	21	Grand Ole Opry	WMCT	71,300
8.	Gunsmoke	WREC	120,300	36	8.	Bugs Bunny (Sat. 12:00)	WHBQ	UAA	36,000	10	Kirkoff, Mystery Theatre	WREC	20,400
9.	Red Skelton	WREC	118,000	32	9.	Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	30,000	14	News; Wea; CBS News	WREC	82,300
10.	Cheyenne	WHBQ	117,400	31	10.	Roy Rogers (Sat. 10:30)	WREC	Rogers Prod.	48,300	13	Three Stooges	WHBQ	32,100

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met Area Rtg	Top Competition	Sta.	Total Homes
1.	Red Skelton	WCCO	346,300	30	1.	Death Valley Days (Fri. 9:30)	KMSP	U.S. Borax	99,300	17	Jack Paar; Jacqueline	KSTP	177,100
2.	What's My Line	WCCO	340,300	30	2.	Hopalong Cassidy; FB (Sat. 12:30)	WCCO	NBC Films	91,000	16	Lunch With Casey	WTCN	40,300
3.	Candid Camera	WCCO	308,300	27	3.	Superman (Mon.-Fri. 5:30)	WTCN	Flamingo	80,500	15	Rocky, McGraw, Yogi	WCCO	36,100
4.	Garry Moore	WCCO	292,000	44	4.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	80,100	13	Laramie	KSTP	90,000
5.	Jack Benny	WCCO	281,300	41	5.	Mickey Mouse Club (Mon.-Fri. 5:00)	WTCN	Buena Vista	78,000	14	Axel And Bombo	WCCO	60,300
6.	Beverly Hillbillies	WCCO	282,100	38	5.	Rebel (Tues. 9:30)	KMSP	ABC Films	75,000	13	Garry Moore	WCCO	207,300
7.	Lucy Show	WCCO	208,700	34	6.	Roy Rogers (Sat. 10:30)	WCCO	Rogers Prod.	71,300	8	Sheena	KMSP	17,100
8.	Danny Thomas	WCCO	190,400	34	7.	Yogi Bear (Thurs. 5:30)	WCCO	Screen Gems	65,700	8	Superman	WTCN	74,300
9.	Andy Griffith	WCCO	196,300	31	8.	Whirlybirds (Mon.-Fri. 6:00)	WTCN	CBS Films	62,400	11	News Pic, Wea, Spts	KSTP	162,700
10.	Hazel	KSTP	186,200	30	9.	Hennesey (Mon. 9:30)	KSTP	NBC Films	65,000	9	Ben Casey	KMSP	106,100


ANDY WILLIAMS
FAME AWARD

Schoenbrun Return Official

Continued from page 35

new assignment with a salute from CBS News prexy Dick Salant who praised his Washington one-year stint and said that "unfortunately, there are not two of him. His extraordinary experience and expertence in connection with the European story have led me reluctantly to reassign him to cover those major new European developments."

(In Schoenbrun's part, he was reluctant to give up his Washington assignment, having moved his family to the capital from Paris and having many friends and catching a bit of the Potomac fever. From other sources, it was gathered that the Salant bid was an "either, or" one and Schoenbrun, after ironing out many details acceded to the new assignment.

In the wake of Schoenbrun leaving Washington, Bob Allison was named bureau manager and Bill Small director of news of CBS News' Washington bureau. Both are administrative posts, with the post of chief Washington correspondent being left vacant.

Allison had been news director and exec producer in the capital and Small, assistant news director.

In other moves involving the CBS News operation, Harry Reasoner replaces Eric Sevareid on the 11 p.m. Sunday Night News on CBS-TV. Sevareid has been tapped for other assignments including a series of four more "Great Challenge" broadcasts which will originate "live" from N.Y. Sunday afternoons from 4 to 5 p.m. throughout February and first week of March.

Doug Edwards, who had been overtured to move to KTLA, Los Angeles, will remain with CBS News. He has a longterm contract.

Bill Leonard, who was credited with outstanding work in the last Congressional elections coverage as exec production of CBS News' election unit, has renewed his longterm contract with CBS News as a correspondent and producer.

A look back over Schoenbrun's first Washington year is impressive for a newsman who had never before operated in the national capital.

Since his first broadcast last Feb. 3, he has had two exclusive interviews with President Kennedy, one with Vice President Johnson, one with the Shah of Iran and various others with the Secretaries of State, Defense and Labor, Walter Lippmann, steel magnate Roger Blough's only tv q-a and former President Eisenhower.

His most fabulous experience, however, involves the time he stopped a meeting of the "ExComm" of the National Security Council in President Kennedy's office so he could be heard.

This story, as told by Secretary of State Dean Rusk later, happened on Oct. 28 at the height of the Cuban crisis. It was a Sunday, and Schoenbrun was going live on the air at noon with his program, "Washington Reports," on which President Kennedy himself had appeared a few weeks before.

Schoenbrun awakened Pierre Salinger, the Kennedy news secretary, that morning with a Reuter's dispatch from Moscow that Nikita Khrushchev had sent President Kennedy a new letter announcing the missiles would be dismantled in Cuba and returned to USSR. Salinger then woke up the President. Neither had heard of such a letter.

The President called a meeting of the famous Executive Committee ("ExComm") of his Security Council.

Schoenbrun had, in the meantime, been able to get a direct line to CBS' Moscow correspondent, Marvin Kalb. The President had knowledge of this.

When Schoenbrun went on the air live to have his conversation with Kalb, President Kennedy recessed the "ExComm" meeting so that all members could hear.

On the program, Kalb said the "feeling" in Moscow was that the new Khrushchev letter meant "abject surrender" by the Soviet Union in the Cuban showdown. This gravely worried the "ExComm" membership because they feared Khrushchev would be provoked into some other drastic action to save himself if his own people, including his military, felt he had surrendered abjectly. Subsequent events are now history.

His Sunday "Washington Reports" has been consistently exclusive, newsy and interesting.

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Museum

Continued from page 35

you find the 30 chorus girls in the Ford 50th Anniversary show? You can't even find out who many of them were."

The Museum has until the day of Feb. 17 to find them all and get them to sign releases or else "Television U.S.A." will have to use something else in its place that night.

The programmers working with Griffith could always extract the part of the special that they most particularly want and thus leave out the chorines, but there are also rules against such compiling.

"They insisted we couldn't excerpt to begin with," said Griffith. The "they" was the unions.

On opening night Monday (4) the black tie crowd, in addition to seeing the re-arousing and uncut "See It Now" in which Edward R. Murrow and Joseph McCarthy put the screws to the same Joseph McCarthy, saw the excerpts from the early Dave Garroway shows and from the Sid Caesar-Imogene Coca "Show of Shows" and the early Jackie Gleason stanzas. So, clearly, "they" changed their minds, a little.

Griffith explained it: "It took a great deal of persuasion to convince them it wouldn't hurt anyone." The curator left a reporter with the impression that not all of them are yet convinced.

Griffith said that the networks and other television outlets have a rule of thumb: junk old programs unless they have a great replay potential on television. On opening night, Joe Venus, who arranged part of "Television USA" echoed this theme: tapes and kinies take up space and ultimately had to be destroyed.

Many of them were given away or acquired by private sources. The original performers, the producers often have to be the source of supply and, naturally, these single copies of great shows must be returned, so their public library value is limited.

Griffith paid tribute to Jim Lavenstein of CBS-TV and Frank Konigsberg of NBC who "killed themselves to get us clearances."

The curator said he hoped that the retrospectacular or, as the Museum calls it, retrospective, would lead the unions and the program participants to make contractual allowances in the future for limited showings.

'Today'

Continued from page 35

skeba dived in the Virgin Isles, oiled up Texas, "traveled the Chevrolet assembly line in Detroit and plans to cover the New Orleans Mardis Gras.

It has done two hour tributes to the late Robert Benchley, with Marc Connelly and Benchley's two sons in attendance; to Rodgers and Hart with Richard Rodgers, Josh Logan, Billy Rose and Vera Zorina; to Jerome Kern, using P. G. Wodehouse, Guy Bolton, Dorothy Fields as part of the "roundtable."

For the musical tributes, "Today" hitchhikes, in a sense, to the "Tonight" show arch. Batoner-arranger-composer Skitch Henderson works at scale, and so on.

According to Morgan, who recently completed his sixth novel, the show has had the problem of giving a fresh look to a well-established institution.

After Dave Garroway left the cross-the-border at the end of the '60-'61 season, soon after the program reached a sales and audience peak, NBC News took over and put former correspondent John Chancellor into the emcee-ship.

The program then went heavily for news, with Chancellor doing the kind of talking he knew best —informational. But the Nielsen average audience in the first quarter of the newsman's takeover dropped from Garroway's 4.2 down to 3.6. Simultaneously, sponsors began losing interest.

Chancellor himself wanted out and NBC wanted to make a change at the end of '61-'62, so Hugh came "Today" host.

Downs' morning audience is back up in his first quarter to the "Today" levels established in Garroway-Downs, taken from "Tonight," before's final season. According to NBC-TV, Garroway's best first quarter (Jan.-March) was sale of 168 of the strip's 380 network participations over 13 weeks. (Other 200 are sold by stations locally.) In this current first quarter, for which most of the sales are in, Downs is running at the rate of 134 of the 380 sold.

"Today" has never been a sellout; but Garroway ever did, in the fourth quarter of '60, was 80% of 380. Downs is still far from that, but NBC says that it's finally getting the eye again of the major ad agencies. His audience is up at least 16% over the "Today" of yesterday.

Minow

Continued from page 35

public, half-private outfit which will operate space communications. But congress last year wrote new conflict of interest limitations affecting FCC commissioners which disqualified Minow from consideration. The Communications Satellite Corp., will have to do business with the FCC, and no commissioner can be connected with the corporation for the first two years after leaving the Commission.

There will be some political power plays involved in the selection of the FCC chairmanship once Minow steps out. Minow's own protege, E. William Henry, who was named to FCC last fall by President Kennedy, is believed also to have the support of Attorney General Robert F. Kennedy for the chairmanship.

But Sen. Warren Magnuson (D-Wash.) will be plugging for Kenneth Cox, who was appointed a commissioner this year. Cox is Magnuson's protege. Magnuson wears two hats and they are both vital to FCC. He is Chairman of the Senate Commerce Committee which rides herd on all FCC legislation. He is also chairman of the Senate Appropriations Sub-committee which handles FCC funds.

President Kennedy will be able to pick another Democrat for Minow's unexpired term on the Commission and could, of course, make the new appointee chairman if a political deadlock develops. There is in addition, another Democrat now on the commission, Robert T. Bartley, who has seniority and qualifications for the chairmanship.

As for a magazine's report this week that he will resign in May, Minow said the mag "frequently speculates about my future—and often engages in wishful thinking."

Minow flatly refused to discuss the report beyond that typewritten statement. And it did not actually deny the report.

Minow's personal attitude is that he has done about all he can do as FCC chairman and there would be no reason to continue in Government unless he wanted a political career. He worked in several Adlai Stevenson campaigns in Illinois and nationally and does not like politicking. His ambition is to bring home a larger paycheck for a growing family.

Houston — Ralph Edwards, national chairman of the 1963 Cancer Crusade, presented a plaque to Jack Harris and the staff of KPRC and KPRC-TV "for giving so freely of its time and talent to further the life saving message of the American Cancer Society." Edwards was here to make the presentation and to attend a planned meeting of the April Crusade against cancer.

NBC 'Today' Accused Of 'Jazzed Ridiculing Of The Lord's Prayer'

Washington, Feb. 12.

Sen. James Eastland (D-Miss.) called on the FCC to probe complaints of "blasphemous content" on the Feb. 8 "Today" show.

Eastland wired chairman Newton Minow the complaint from the Women for Constitutional Government charging the show "contained an insult to Gov. Ross Barnett (Miss.)." The show reportedly had a caricature of a man named "Faubus, Barking and Barnett" trying to get into heaven with the Lord's Prayer being played in the background.

Mrs. James Plaster of Jackson, Miss., and prexy of the protesting group also charged the NBC show had a "blasphemous betrayal of God and a jazzed ridiculing of the Lord's Prayer."

BUDDY HACKETT'S WNEW HR. SERIES

Comic Buddy Hackett will bow on his own radio show on WNEW, N. Y., Sunday (17) in an hour-long gab format. Hackett will range over a wide variety of subjects in conversations with guest personalities.

Titled "The Other Side of Buddy Hackett," show will be taped in whatever city the comic happens to be playing each week.

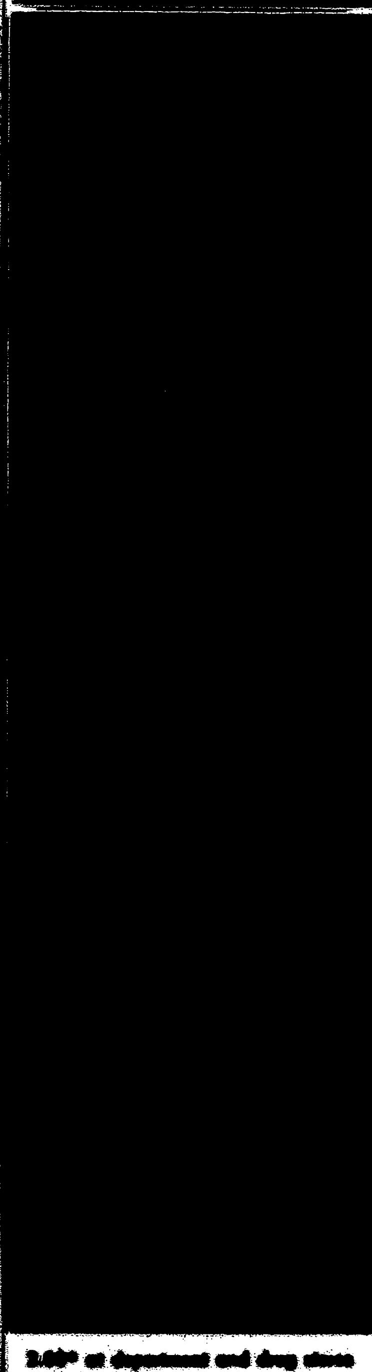
Atlanta Shifts

Atlanta, Feb. 12.

Mel Plebens has left WQXI, Esquire's outlet here, and moved to WPLO, where he replaces Pat Brown, who took off for Houston.

Newscaster Jerry Dobbs resigned from WGST, Georgia Institute of Technology station, to take a job with a New York City ad agency. Don Ahens has moved into his spot and Ben Williams is returning to station to handle mobile news.

Ned Lubens, formerly a spieler with WTJH and WAOK here, has found a spot with WSB.



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Herbert B. Leonard Organization

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ABC-TV **TONIGHT AT 10:00 P.M.**

From The Production Centres

Continued from page 30

ties" . . . BBC-TV has a new weather man, Graham Fisher, who will help relieve the present three and from this week (12) the same channel is repeating Sir Brian Horrocks' "British Castles" skein . . . The "best reportage" award at the International Catholic Festival of Radio and TV has again gone to the BBC for a "Viewpoint" program on Simone Weil . . . Antal Dorati, last October appointed chief guest conductor of the BBC Symphony Orchestra, went on BBC-TV for the first time this week (12) with the Bartok Concerto for Orchestra the main work . . . ATV celebrates the seventh anni of its Midlands operations on Sunday (17).

IN PHILADELPHIA . . .

Allen Jay Shalleck, former associate director at CBS Television, in New York ("To Tell the Truth," "I've Got a Secret," "United States Steel Hour"), joins WCAU-TV as director . . . ABC's Howard K. Smith to be guest speaker at the Allied Jewish Appeal campaign dinner (March 4) . . . Wilbur Evans to host show his music and gab session on WFLN for Kirk & Nice, funeral directors . . . Mary J. Devlin, Former Deputy Secretary of Pennsylvania, has joined the staff of WPEN . . . Les Keiter, sports director for the WFIL stations, appointed to the Phila. Advisory Council on Sports . . . Rex Morgan, WFIL personality, named director of news and special events for radio and tv. He replaces Lou Crystal, who left for Chicago to script documentaries for NBC . . . "Festival of Performing Arts" becomes a WFIL feature on Sunday afternoon (17). Station is one of seven outlets in country airing series . . . John Lazalo, former Temple Univ. athlete and minor league ballplayer hosting sports program for WPCA-TV, newly reopened UHF Channel 17 . . . Sylvie St. Clair, a French cafe and international radio-tv entertainer, to conduct a 9 p.m.—1 a.m. music and interview stanza on WCAU radio.

IN DETROIT . . .

"Queen for Day," ABC-TV net show starring Jack Bailey, will originate from Detroit week of April 1 with co-sponsor being a local grocery chain. Show will probably take over downtown movie house . . . WXYZ radio newsman Porter Bourne taped Lt. Col. John A. (Shorty) Powers, the space voice, for his "Space Age '63" program while Powers was in town for Boy Scout dinner speech . . . WWJ has 36 different "Tri-Vision" billboard displays at strategic intersections to promote its staff and programs. The "Tri-Vision" display features three separate messages which rotate every four seconds . . . "Your Government" series returns to WJR, with Michigan Senator Hart as the first guest . . . More than 15 hours of programming on WWJ radio and WWJ-TV during the next two months will be devoted to an in-depth examination of Michigan's proposed new state constitution.

IN MINNEAPOLIS . . .

Time-Life's WTCN-TV to carry first half-hour of annual Zuhrah Shrine Circus live from Minneapolis Auditorium Feb. 28. WCCO-TV declined preempting CBS' "Twilight Zone" to beam hourlong Circus telecast . . . Ex-tv producer-director Dave Brown taking fling at performing. He and wife Joan will preem nitery act tonight (Wed.) at White House, long suburban Minneapolis club . . . 20th-Fox's KMSP-TV carried timely documentary on state mental institution at St. Peter, Minn. Sunday (10). Show, titled "The Forgotten," was written, directed and narrated by news director Jon McGovern. It followed by five days President Kennedy's message to Congress on mental health . . . Storz Broadcasting's WDGY has made extensive personnel changes since first of year. New program director "Red" Jones brought in Lee Vogel, ex-NBC staffer in Chicago, to handle station's late evening "Nightbeat" show. Other WDGY additions include news director Don Buehler and deejay Hal Raymond, both formerly with KBOX, Dallas.

IN CLEVELAND . . .

J. Michael Prelee leaves WJW news directorship for similar post with sister Storer outlet in New York, WHN . . . Joyce Blumbaugh, WHK promotion director, placed description of WHK Valentine Girl in Cleveland Trust Co. vault while station searches for beauty closest to measurements . . . WCLV scheduling weekly broadcast of Mormon Tabernacle Choir on its fine arts program . . . Odetta and Leon Bibb did interviews on KYW-TV and WEWS while in for John Carroll U. folk song appearance . . . Terry Considine preparing extensive documentary for WERE on newspaper strike . . . Jim Stone, Michel Bauge of KYW and Carl Reese, WHK, among judges picking Mr. and Miss Junior Achievement of Greater Cleveland . . . WJW-TV's Dale Young hosting Alan Sherman's one man concert at Music Hall . . . WJW radio doing back stage hourlong with Sherman with Hollie Rees, picking up the show tab with Ed Fisher. Station also did hourlong live Benny Goodman stanza.

IN CINCINNATI . . .

Harold Parry has joined daytime WZIP as vice president in charge of sales. He held the same post with WSAI and was formerly WCKY sales manager and a WCPO-TV account exec and is a Ciney Ad Club v.p. . . . WKRC-FM power doubled to 30 kw and beams from 971-ft. tower of Taft's WKRC-TV . . . Retired vet Crosley Broadcasting employees Arthur Gamble, Margaret Walker, Ross Hughes, Ralph Wilson and Ed Burke saluted on the Ruth Lyons "50-50" Club" show by execs John T. Murphy and James D. Shouse . . . WLW Radio revamped Monday through Friday 8:15-11 p.m. programming with live and taped interviews and discussions in varied fields and musical interludes. Jack Gwyn is host.

IN ST. LOUIS . . .

Bruce Hayward, director of news and pubaffairs for KTVI-TV, will be commentator for the Globe-Democrat's annual Spring Fashion Show at Kiel Aud on Wednesday (20). Met Opera star Mimi Benzell will headline the show . . . KSD-TV will televise a limited schedule of Cardinal baseball games this season. Opener on April 20 with Philadelphia . . . Same outlet has cleared its 5 to 6 p.m. Saturday time slot to make way for a wrestling program filmed in Chicago . . . KMOX radio announced plans to broadcast the Class L Highschool Basketball Tourney from March 4-9. Skip Carey will handle the play-by-play . . . Balaban's WIL radio is playing anniversary salutes from stations all over the country. The promotion includes taped musical jingles and call letters of contributing stations . . . Teevee freelancer Jack Murdock will co-star with Christopher Knight in a Crystal Palace (Gas Light Square) presentation of "The Zoo Story," opening on Tuesday (19) . . . Deejay Spider Burkes has landed a new record show with KATZ radio. Spider will be on in the wee hours—12 midnight to 3 a.m.

IN SAN FRANCISCO . . .

From nostalgia to nowadays is the range of KFRC's "Sunday Special" show, which brings top personalities along with showcasing their top hits. Recent subjects: Frank Sinatra, Cole Porter, Judy Garland; upcoming (17) Sammy Davis Jr., Benny Goodman, Perry Como, Al Jolson (a requested repeat) . . . Ben Lindquist, tv commercial producer for Guild, Bascom & Bonfigli agency, is new broadcast production manager of its Hollywood office . . . Virginia Graham, whose "Girl Talk" is carried by KPIX, Channel 7, bounced in and out of town promoting new flick, "A Girl Named Tamiko" . . . Frank Carbo, salesman for radio KDIA, filed for Berkeley City Council. Election is in April . . . KRON-TV (Channel 4) explored "The World of Pets" on its documentary "Portrait" show, starred the Duke and Duchess of Manchester's Maltese terrier. Manchesters live at St. Francis Hotel.

IN PORTLAND, MAINE . . .

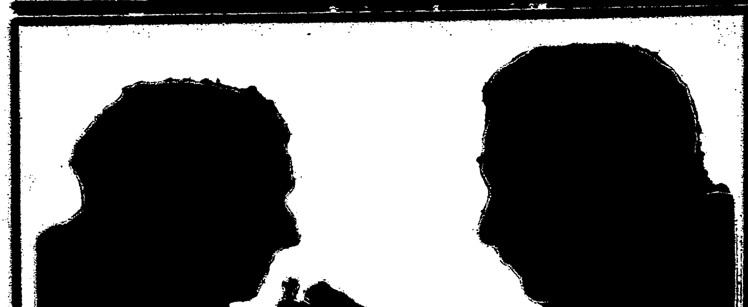
Edward Guernsey of WLBZ, Bangor, is the new president of the Maine Assn. of Broadcasters . . . Rudy Marcoux, WLBZ station manager, has been elected to the Bangor City Council . . . Walter L. Dickson, general manager of the Hildreth radio and tv network has been named president of Community Television Service, which operate WABI-TV, Bangor. He will continue as general manager of the network as well . . . Harland Blanchard has been elected treasurer of the network . . . Guy Gannett Broadcasting Services has filed for a 100 kilowatt FM license to operate on 102.9 megacycles . . . Announcers, news writers, photographers, and film department personnel have voted for the IBEW in a NLRB supervised election. The IBEW represents the technical and engineering departments . . . Leon Gorman formerly with several Maine radio and tv stations, and a former executive of the Gotham Broadcasting Co., N. Y., named general manager of WLOB replacing Mel Stone who becomes national sales manager for the Lobster Network. John Mullins formerly of WPOR, Portland, named Gorman's assistant . . . Jim Ryan, UPI manager in Portland, weds Geraldine Upton.

IN PITTSBURGH . . .

David J. Kelly, news director of KDKA since March, 1962, has been upped to the same post with KDKA-TV. The post has been vacant since Jack Fern left months ago to go with NBC . . . Sander Vanocur, NBC newscaster, opened Pittsburgh Variety Week at club headquarters in the Penn Sheraton on Monday (11). Other showbiz figures slated for the week are Gypsy Rose Lee, Jimmy Dodd and Allen Funt. Peter Thornton, KDKA-TV p.r. is chairman of the week's activities . . . KQV is searching for K-Q-Valentines as part of its Heart Fund promotion. Listeners are asked to write in on why someone should be given a K-Q-Valentine and the winning male gets 14 shirts and the femme gets 14 pairs of nylons. Every pitch is tuned direct to the Heart Fund campaign. KDKA d.j.'s are selling the fund with the recorded heart beat of their own heart.

IN MEMPHIS . . .

Ed Greaney, one of town's high powered tv execs, now chief p.d. at WMCT (Channel 5), NBC outlet here. Several other moves at the Scripps-Howard a. and a. tv outlet finds Phil Slavick and Jim Price handling production chores and Dean Osman, p.d. on the AM side . . . Dorothy Moore new receptionist at WMPS . . . Jim Ferguson erstwhile WMCT and Huntington, W. Va., tv'er, had moved to Atlanta to head up operations for WAGA-TV.



INTERVIEW WITH AN ADDICT: Only the shadow of a narcotics addict is visible as WNC-TV reporter Stan Simon talks to him about his addiction to easily obtainable cough preparations on "Warning: May Be Habit-Forming," a documentary presented by the Hartford station on Feb. 5. The WNC-TV program revealed for the first time that hundreds of Connecticut youngsters are becoming addicted to a narcotic that can be obtained at the corner drug store for $1.25. A videotape of the program has been requested by Hartford's Educational TV station for in-school showing. (Advt.)

N.Y. Radio

Continued from page 31

rockin' trolls, WABC, WINS and WMCA. Last echo of Ted Steele's Frank Sinatra disk marathon of last year spelled by the former WINS gm shortly before the Westinghouse takeover) has been long drowned out. Likewise, the WMCA whirl at more-or-less middle-of-the-road music gave way in the last tumultuous year to what probably is the rockin'est format in town. Reportedly, the "light board" is a national fad with the pops operators, and WMCA which once was stronger in the ratings is on the kick but good locally. Jabberwalk—"the seven good guys"—are in-and-over and over-and-out on every disk, promo jingle and, more often than not, blurb without a single second of loose air anywhere. Between the boomchucking, there are "Pennsetter" news drops, discordant promos featuring the "seven good guys" in chorus and contests, such as giveaways of "seven good guys" sweatshirts. One deejay was heard to insert a "Goldy," Ray Charles' oldie hit of last year, "I Can't Stop Loving You."

WABC, another "light board" operation, is however forcibly hemmed by numerous triple spots, many with a promo bridge between the blurbs. "Instant weather," "Silver Dollar Survey," contests and news odds just about shade equal time with blurb trios for cigs, pop, chewing gum, acne cures and hair-a-vat playroom construction. Occasionally, among the man yecho effects, the jabberwalk shouts something about New York's "Number One" station, although, if he is talking about WABC, the basis for the statement is not clear.

WINS has some relatively sotto jocks, but makes up for it with the mighty rock-happy Murray the K outing. Promos declare WINS the "Station with Class," which could mean some people are mighty easy to please and there's no accounting for taste.

Sabowicz

Continued from page 31

Polonia.") Eventually it led to an interview show on one of the smaller stations.

All the while he involved himself in the activities of church groups and fraternal organizations. Grateful to Sabowicz for getting a number of local tv and radio performers to appear at their parish functions, a group of housewives asked him what they might do to repay. Sabowicz said, "Buy my sponsor's products." They did better than that. They organized the Mothers' Fan Club For Sig.

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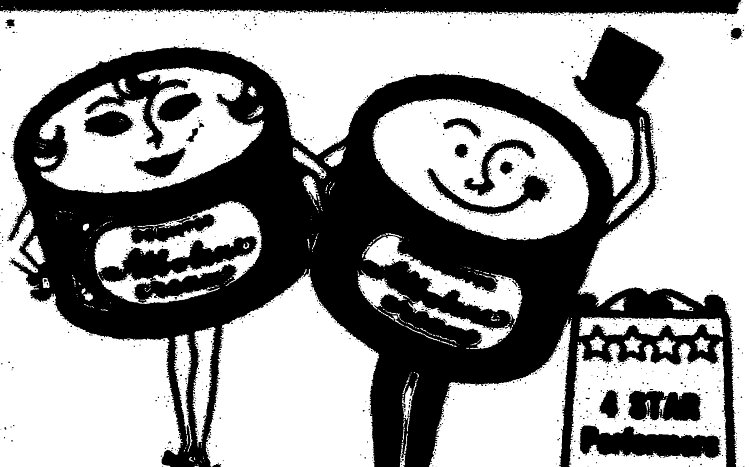
Foreign TV Followup

Continued from page 36

sort of treatment might mean that she stood a better chance in a few years—if she lasted that long.

Although Halley's script was clear and cogent—despite a few banal touches involving Margot's husband and kids—the segment never shook off its invidious comparisons with "Kildare," "Casey," and "Emergency Ward 10." The hospital conflict, in fact, added little to the tension, and wasn't argued well enough to arouse passionate involvement.

William Dexter, John Barrie, and Jane Barrett were incisive and convincing in the central parts, and minor thesps were okay, maintaining a crisp Canadian atmosphere. Producer Rex Tucker gave a clean and compelling account of a script which was self-centered and, on the whole, didn't fully weld the fictional trimmings and the medical fact. Otta.



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Final Tabulation $534,385!

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Ivan Reiner
Producer for WOR
Norman H. Kimball
Producer for UCP

Gerald Allen Chorale
Michael Allinson
American Broadcasting Co.
A.F.M. Local 802
Americana Hotel
Johnny Andrews
Michael Anthony & The Chants
Paul Anka
Freddy Baez
Carden Bailey
Elinor Basescu
Count Basie & Orch.
Orson Bean
Sandy Becker
Ed Begley
Ralph Berger
Janet Blair
Barney Boyle
Lillian Briggs
Maxine Brown
Abe Burrows
Jerry Butler
Tony Cabot & Orch.
Bob Carroll
Joan Carroll
Chase Manhattan Bank
Chavez Brothers
Chubby Checker
Mike Clifford
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Joan Collins
Columbia Broadcasting System, Inc.
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Staats Cotsworth
Kent Coughlin
Skip Cunningham
Alan Dale
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Johnny D'Arc
Jimmy Dean
Connie Defiave
Dietrich & Dianne
Dion
Lenny Dixon
Jim Dooley
Nina Dorna
The Drinkard Singers
Peter Duchin & Orch.
Robert Eberle
Jo Ann Engel
Frank Ervin
Stan Epstein
Dave Eschelbacher
The Exciters
Jim Falkenburg
Fernanda
Ted Fetter
Billy Fields
Sam Fletcher
Paul Ford
The Four Seasons
Joe Franklin
Betty Furness
Dick Gabbe
Zsa Zsa Gabor
Moe Gale
Rita Gam
General Artists Corp.
Claude Gersene
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Anita Gillette
Tyree Glenn
Leonard H. Goldenson
Marlyn Green
Ken Greengrass
Joel Grey
George Grizzard
Marty Gunty
Diaz Gutierrez
Juanita Hall
Joe Harriet
Stephen Harris
Jack Haskell
Peter Lind Hayes
Pat Henry
Jack Herzberg
The Highwaymen
Arthur Hill
Chink Hines
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I.B.E.W.
IBM Corp.
Chubby Jackson
Hal Jackson
Helen Jepson
Johnny The Clown
Candy Jones
Ray Katz
Murray Kaufman
Attny. Gen. Robert F. Kennedy
Nick Kenny
Richard Kiley
George Kirby
Robert Leder
Fernando Leiva
Tito Rosa & Co.
Jack Lenny
Tommy Leonetti
Harry Levine
Los Chavales de Espana
Frankie Lymon
Machito & Orch.
Eddie Manson
E. G. Marshall
Trade Martin
Al Martino
Maggi McNellis
Simon McQueen
Mabel Mercer
Metropolitan Broadcasting Corp.
Ray Milan & The Quarter Notes
Gerald Miller
Chester Morris
Bruce Morrow
Scott Muni
National Broadcasting Co., Inc.
Anthony Newley
Russell Nype
Tony Orlando
Maureen O'Sullivan
Jack Parker
Claudius C. Philippe
Police Dept., NYC
Nick Polowchak
Q-TV, Inc.
Bobby Quintero
Johnnie Ray
Robert Reed
Gene Renza
Horacio Rambau
George Riley
RKO General, Inc.
Tina Robin
Dick Roman
Leonard Romm
Herb Rosenthal
Lanny Ross
Rosalyn Ross
Robert Rounseville
Sabicas
Diana Sands
Estalita Santalos
Saverio Saridis
Fred Schumann
Dee Dee Sharp
Herb Sheldon
Robert Smith
Bobby Sox and the Blue Jeans
Aaron Steiner
Enzo Stuarti
John Cameron Swayze
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Radio Reviews

THE HOUSING THAT HAUNTS NEW YORK
With Barry Gray, others
Producer-Director: Martin Plisner
Writer: Plisner
25 Mins., Mon., 11:05 p.m.
WMCA, New York

New York's miserable housing situation is hardly a new topic for any of the local media—it's been done by the newspapers, television and even previously by at least two radio stations. But it remains so compelling a problem, and one involving so much official hanky-panky, hedging and downright graft, that it can hardly be done to death.

Besides, this WMCA series of six Monday night shows which began this week had indications in the initialer that could lead one to believe it has the potential of a fresh, dramatic impact. No. 1 indicator is the shaping of a sharp point of view (that missing ingredient in so much of broadcasting's pubaffairs). And said point of view is a highly critical one based by an "oh nuts" theme as regards efforts of current and past city governments in their touted slum clearance efforts.

With Woody Klein, N.Y. World-Telegram & Sun housing expert as both consultant and participant, the opener crisply reviewed the problems that will be dealt with in greater detail through the series—rent control, inspection, urban renewal, racial prejudice etc. Barry Gray, WMCA's veteran late-night gabber and a man who has a built-in sound of good oldfashioned moral indignation in his voice, effectively tied together the elements—the remotes, including a four-year-old describing a rat bite to a newsman; and official proclamations passed and present, sincere and insincere. Included were Mayor Wagner, FDR, Robert Moses and the late Mayor LaGuardia.

Summup was that, despite all the hearts, flowers, hoopla, lipservice, clearing and building, the situation is just about exactly where it was 25 years ago—rotten, that is.

During the series, station will announce a special info service on housing problems. *Bill.*

TO FRANCE—WITH MUSIC
With Mario Braggiotti
30 Mins., Tues. & Fri., 7:30 p.m.
WQXR, New York

Jacques Fray lives! He does, at least, for those who believe that a continuation of a man's work is a continuation of the man, himself. Happily for all concerned (and that includes Fray fans and Parisian partisans), the assignment to continue his twice-weekly platter spinning chores dedicated to the music of France has been put into the hands of Mario Braggiotti, Fray's piano-partner of the late 1920s.

There is perhaps no one around who knew Fray's style and sentiment better than Braggiotti. The Fray & Braggiotti tag in the '30s were as closely linked in the public's mind as Abercrombie & Fitch or Horn & Hardart, so it was only natural for WQXR to call on Braggiotti to replace Fray after latter's death Jan. 30.

Braggiotti took over the turntable last Tuesday (5) and from the sampling of the show caught Friday (8), the Fray image continues unblemished. As a disk commentator, Braggiotti, like Fray, has an amiable manner that warms up listener interest for the platter that follows. And, as a disk selector, like Fray, his repertoire is consistently tasty and flavorsome.

In time, Braggiotti will probably become as individually identified with "To France—With Music" as was Fray, but his work will help keep the memory of his partner very much alive. *Gros.*

PROJECT '63
(City Without Newspapers)
Producer: John David Hamilton
60 Mins.; Sun., 7 p.m.
CBC, Toronto (tape)

There was nothing new in this show on the New York newspaper strike, but the Canadian Broadcasting Corp. belatedly taped their version of the New York story to 78 radio stations across Canada, as part of the "Project '63" pubaffairs series.

Producer John David Hamilton, who apparently looked around his office and selected a corps of off-duty interviewers, including a bevy of radio girls, and managed to get articulate staffers of the stricken New York newspapers talking. Hamilton, of course, stressed the loss to Canada's pulp and paper economy which has already cost some $7,000,000, predicted that the strike may well go into April without settlement between the publishers and printers.

In halting interviews by the CBC questioners, answered from the segmented viewpoints of publishers, reporters and printers, the show also revealed what New York tv and radio stations are doing in the matter of increased coverage.

Although the CBC one-hour report on "City Without Newspapers" portrayed sullen subway riders—and the lack of conversation pieces among the suburban commuters—David Merrick made news as an interviewee. He claimed that New York newspapers were "better off without critics" and took a slap at adverse local criticisms of incoming Broadway plays. *McStay.*

Radio Followup Comment

Monitor '63

Jimmy Durante, who is now celebrating his 70th birthday, was handed a rich bouquet of kudos from his fellow showmen on NBC Radio's "Monitor '63" last Saturday night (9). In the 55-minute salute, about two dozen top names from all branches of show biz delivered their "happy birthdays" to a great performer who has earned not only the respect of his peers, but their profound affection as well.

Durante himself helped tie this show together by sketching in his biography for host Jim Lowe. In his trademarked patois, Durante traced his career from his birth in a New York slum area through his early ragtime piano banging to the opening and padlocking of the Club Durante and his subsequent emergence as a star of vaude, legit, films, radio and, finally, tv. If any new entertainment media are invented during the 20th Century, it's likely that the Schnoz will be a star in that one too.

The radio show was highlighted by some recorded performances of Durante in tandem with various other performers. There was an outstanding rendition by Clayton, Jackson & Durante of "Bill Bailey, Won't You Please Come Home," and a socko ragtime number with the late Al Jolson. Durante's classic fracturing of the Russian version of "Dark Eyes" with Helen Traubel was also reprised along with other nifty bits extracted from Durante's old radio shows in which he worked with Tallulah Bankhead, Don Ameche, Victor Moore, Garry Moore, Bob Hope, etc.

Salutes to Durante on his birthday were heard from Jack Benny, Sammy Davis Jr., Dinah Shore, Joey Bishop, Ethel Merman and George Jessel. For his part, Durante used the occasion to pay tribute to one of his oldest friends, Eddie Cantor. Durante used an old line from a "Ziegfeld Follies" show to sum up his philosophy of life: "Always be nice to people on your way up because you'll meet the same ones coming down." *Herm.*

WLIB Music Festival

WLIB's 10th annual festival—the second to emanate from Carnegie Hall, was titled "Special Salute to the Artistic Achievements of Negro Performers," a rather lengthy handle. But it may have been appropriate, because the fest, aired from 3 to 6 p.m. Saturday (9) was a dazzling and lengthy run off of Negro talent in all categories—religious, jazz, concert etc.

Apparently the Negro community considers this a show to catch live. Hall's 2,900 seats went well in advance, a station spokesman reports, with 5,000 requests from listeners for free tickets. It was the greatest return to date in the show's decade, and air announcements about ticket requests were dropped two weeks before the event.

Emcee chores as usual were handled, in turn, by WLIB's air talents and the long list of performers included Ella Fitzgerald, Camela Williams and comedienne Jackie Moms Mabley, who received achievement awards; Tyrone Phillips, Irma Franklin, Shockley Sisters, Excelors, Cookies, Olatunji and a host of others.

WLIB owner Harry Novik may have to hire Madison Square Garden next year. *Bill.*

JOE FIFE'S CITATION

Houston, Feb. 12.

Joe Fife, v.p. and general manager of KYOK here, was named "Man of the Year" by the local Negro community represented by the Knights of the Purple Shield.

KYOK is a so-called "ethnic" station programming for the Houston area's 300,000 Negroes.

Columbus — Shirley Dunham, who has had 10 years' experience in broadcasting, has been named promotion-publicity director of WRFD radio.

CBS '63-'64 Sked

Continued from page 31

Sullivan Show" at 8 p.m. At 9 p.m. Judy Garland with "Candid Camera" and "What's My Line" filling out the evening.

Monday's "East Side, West Side" 10 to 11 p.m. Rest of Monday night's schedule remains as is.

Tuesday's evening opens up with "Marshall Dillon," reruns of the half-hour version of "Gunsmoke," which the network is syndicating electronically, followed by the "Red Skelton Hour," "Ozark Widow" at 9 p.m., followed by Jack Benny and "The Garry Moore Show."

Wednesday: Opens with pubaffairs from 7:30 to 8:30, with the "Beverly Hillbillies" slotted at 8:30. At 9 p.m., there's the returning Dick Van Dyke, with an iffy Screen Gems half-hour "The Farmer's Daughter," based on the pic of the same title, prior to Danny Kaye.

Saturday: Jack Gleason back at 7:30 followed by "Real McCoys" at 8:30 p.m. "Defenders" and "Gunsmoke" will fill out the evening.

Tenn. Educ'l TV

Continued from page 27

officials have their sights set for a possible $1,000,000 grant from the Federal Government for the state network c.p.

At the moment there are two educational tv stations in Tennessee. WKNO, the first to be put in operation here in Memphis in 1956 and WDCN which hit the air in Nashville last year. Clement's five additional stations are proposed for Chattanooga, Knoxville, Cookeville, Lexington and Sneedville.

Clement's goal is to put educational tv within the range of 600,000-plus school children in Tennessee.

Kansas City, Mo.—Albert (Al) Christy has quit the Potts-Woodbury agency where he was radio-tv boss to return, after nine years, to WHB here. He becomes general sales manager of the radio outlet.

KELLOGG'S COIN TO 'FAVORITE MARTIAN'

Chicago, Feb. 12.

Kellogg's, through Leo Burnett agency here, has settled on "My Favorite Martian" as the replacement for "Dennis the Menace" on CBS-TV next season. It's down for the 7:30 p.m. period on Sundays.

Still undetermined is whether Corn Products Co., which co-sponsors "Dennis" with Kellogg's, will hop aboard the Jack Chertok entry.

Rountree

Continued from page 31

Society. As Bergmann describes it, this show will depict future technical and scientific developments on the basis on what's on the drawing boards today. One of the scripts is pegged to the landing of earthmen on the moon on Aug. 15, 1968, a date which corresponds to the timetable of the U.S. space agencies. Another stanza, titled "Medical Update," with a 1968 dateline, involves the new field of bio-electronics. Treatments of 13 shows have already been prepared as a prelim to lining up network pilot coin.

Charter-Rountree is also planning a spinoff on "Leave It To The Girls" of a panel show tagged "Leave It To The Kids." Bill Adler will emcee. Another project involves a half-hour situation comedy, "Beausah," which has been scripted by Alex Rose, author of "Who's Got The Action."

"Leave It To The Girls," meantime, is now swinging in 38 markets. On WNBC-TV, N.Y. it is the highest rated show in its time period and is 90% sold out.

DRIVER'S CRUDE OIL COIN

Pennsylvania Grade Crude Oil Assn., which up to now has advertised exclusively in magazines, makes its bow on network radio as co-sponsor of ABC Radio's "News and Comments by Alex Dreier," a 10-minute strip news show.

Other sponsor is Miller Brewing.

Milwaukee—Tallies from March of Dimes headquarters here indicate that the WISN-TV telethon on Jan. 27 raised $96,000 for the charity. Talent which took part in the 18 hour and 40 minute telethon included Jayne Meadows, Pat Carroll and Bruce Yarnell.

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DISKERS' LIFE AFTER DEATH

UA Mopping Up With Local Disks Riding on International Program

United Artists Records is getting a lot of mileage out of its local product in foreign territories. Right now, all of UA's overseas affiliates have four U.S.-made singles in release and are backing 'em up with full-scale promotional efforts.

Included are "Tell Him" by The Exciters, "Half Heaven-Half Heartache" by Gene Pitney and the Ferrante & Teicher diskings of "Theme From Taras Bulba — The Wishing Star" and "Theme From Lawrence Of Arabia." Going into release shortly in most overseas areas are "What To Do With Laurie" by Mike Clifford, "Pretoria" by The Highwaymen, "How Much Is That Doggie In The Window" by Baby Jane & The Rockabyes.

In addition, a special version of "Close To Cathy" cut by Clifford in German under supervision of Leiber & Stoller will be released by Deutsche Grammophone, and an Italian version of "Only Love Can Break A Heart" by Pitney has been put into release in Italy by CGD.

Global acceptance of UA product is also spotlighted by "Only Love Can Break A Heart," which is on the bestseller lists in South Africa; "Half Heaven-Half Heartache," a click in Israel, and "That's How Much I Miss You" by Kenny Dino which is scoring in Hong Kong.

In the soundtrack field, two albums from current UA film releases now being shown in many parts of the world are chalking up strong sales in the international market. They are the music from "Taras Bulba" written and conducted by Franz Waxman and the track from "Phaedra," starring Melina Mercouri and Tony Perkins.

UA's jazz series is also making some global headway. In release and showing strong worldwide pickup are "Lady Love" by Billie Holiday, "Brazil, Bossa Nova and Blues" by Herbie Mann, "Coltrane Time" starring John Coltrane, "Wonderland" with Charlie Mingus, "Three Blind Mice" by Art Blakey & The Jazz Messengers and Bill Evans and Jim Hall featured in "Undercurrent." Other jazz albums set for international release in the near future include sets by Duke Ellington, Charlie Mingus and Max Roach, Kenny Durham, Billy Strayhorn and Ken McIntyre.

In the pop album area UA is currently represented with releases by such diskers as Ferrante & Teicher, Al Caiola, Gene Pitney, Tito Rodriguez, LeRoy Holmes, The Highwaymen, George Jones and Gus Vali, among others.

The international program at UA is under the direction of Sidney Shemel, director of foreign operations, and Steve Metz, associate director. Both work directly with Art Talmadge, UA president.

Bandleader Who Stumped On Ending Travel Impost Wins as Ky. Local Prexy

Running on a platform that called for elimination of the American Federation of Musicians' 10% traveling surcharge, Jack Staulcup was re-elected president of Local 200 (Paducah, Ky.) last week.

The members also voted to make his new term a two-year stint. Previously the term was for one year. This marks Staulcup's third term as Local's prexy.

Staulcup was one of the bandleader-plaintiffs who brought suit against the AFM over the 10% tax. The trial took place in N.Y. Federal Court recently. Judgment against the tax was granted in this (the Ben Cutler) case and the union is presently appealing the decision. Staulcup is also secretary of the Orchestra Leaders of Southern Illinois. Most of this Local's members are active in the one-nighter field.

Ava Nabs 'David & Lisa' Score After Caging 'Bird'

Ava Records is on a film score binge. Following its recent wrapup of the score to "To Kill a Mockingbird," the diskery has now put the score to "David and Lisa" into its hopper.

"Mockingbird," which was written and conducted by Elmer Bernstein, was recorded this week for immediate release. "David and Lisa," with music composed by Mark Lawrence and conducted by Norman Paris, will be released in early March.

Ava, the diskery owned by Fred Astaire, was launched a couple of years ago with the Choreo tag.

Col's Townsend Shifts His A&R Chores to Aides

Hollywood, Feb. 12.

Irving Townsend, newly-appointed v.p. of Coast operations for Columbia Records, is de-emphasizing his artists & repertoire activities to concentrate on the four new administration areas falling under his jurisdiction as v.p.

Townsend has headed the Coast a&r department for the past three years and has three producers in the department, Jim Harbert, Ed Kleban and Terry Melcher. Townsend will now delegate more responsibility to them so that he can devote more time to sales, custom pressing, studio operation and any diversification the company may move into. In his new post, Townsend, who's been with Col for 14 years, represents Columbia president Goddard Lieberson in the 12 western states.

Because of his new duties, Townsend plans to ease himself out of a&r work and have his associates handle some of the artists he has been working with. Melcher is concentrating on teenage singles working with Eddie Hodges, The Rip Chords, and Emil O'Connor. He has also begun working with Hannah Dean, the rhythm & blues vocalist, and is seeking material for Frankie Laine and Doris Day. (Miss Day is Melcher's mother.)

Harbert's area is in pop albums handling such artists as Randy Sparks & The New Christy Minstrels, the Les Brown band and Johnny Williams. Kleban, who has a classical music background, is working in the longhair field in addition to handling film soundtracks.

In mapping out his new responsibilities, Townsend said that he now has an interest in the sales and custom pressing operations, while as head of the a&r department, he wasn't involved with these other operations per se. He explained that he would get involved in these areas whenever an officer of the company was required, as in union negotiations.

Col's previous Coast veepee, Andy Schrade, retired at the end of 1962 but remains as special consultant while the company's new Santa Maria, Cal., factory is under construction. Townsend stated that he would not be involved with the factory just as Schrade had not been involved with the a&r operation.

One of Townsend's main efforts will be to develop commercial clients for the Hollywood recording studio. Col has a custom pressing service in Hollywood but has not pursued renting its studio to outside companies.

The Coast operation is now responsible for 40% of Col's total album output.

ALBUM SALES KEEP 'EM ALIVE

By MIKE GROSS

Immortality comes easy in the record business. If there are enough masters in the morgue or tapes in the vault, the "death rattle" goes on perpetuating the performer, and, very often, filling the record company coffers.

The necrophiles-on-parade pass through the disk scene touching all areas — pop, country & western, jazz, longhair—for a posthumous payoff. Sometimes it doesn't work, as with 20th Fox Records' album compilation of song tracks made by Marilyn Monroe shortly after the screen star's death last summer, but that was the exception to the rule. For some reason disk "tributes" and "salutes" continue to be hot properties.

This disk-after-death activity came into the spotlight again this week with release of a "new" LP by Buddy Holly, called "Reminiscing," on the Coral label. Holly, who died in an airplane crash in February, 1959, at age 22, has been a consistent seller since his death. Five LPs have been put into the market since '59, including two volumes of "The Buddy Holly Story," and according to rough figures given out by Decca-Coral sales execs, the albums have sold more than 1,000,000 copies.

The current package, which was mastered for stereo from previously unreleased tapes by Holly's manager Norman Petty, has been blueprinted for a prime merchandising push. In the works now are special disk jockey shows to commemorate the fourth anniversary of the singer's death. The new package, as well as Holly's other LP and single releases, will be getting hefty programming time on a nationwide scale as part of the deejay "salutes."

Holly, who had about three hot disking years before his death with such single clicks as "Peggy Sue," "Every Day" and "That'll Be The Day," continues to build new teenage fans. Some wonder if he would be as popular today if he hadn't died, while others say that the Holly image has remained constant and will continue to attract the juvenile disk buyer because his "young sound" stays the same.

At any rate, the Coral boys are pegging their merchandising and promotion techniques on Holly as though he were a "living act." Lenny Salidor, Decca-Coral publicity-promotion chief, reports that material on Holly is kept in the active file to handle the flood of requests for photos and bio information that continually pour in.

Another effort by Coral to perpetuate the Holly name was its

(Continued on page 54)

Todd-Bollender Helming London

D. H. Todd-Bollender has taken over the helm at London Records. He moved in on the spot vacated last week by Lee Hartstone, who had been firm's exec veepee-general manager for the past several years.

Todd-Bollender, who shared exec veepee status with Hartstone, will now handle latter's general managership chores.

Walt Maguire will continue as manager of the London American Group labels and Joe Bott will hold as manager of London and London International labels. Leo Hofberg has been transferred from the London/Richmond division to assist Bott.

Herb Goldfarb, diskery's distribution manager, will now take over all sales of the London/Richmond division. Sales administration and production comes under the managership of Marty Wargo.

RCA's Marek Defends Col Disk Club As FTC Ends First N.Y. Hearings

George R. Marek, veepee general manager of RCA Victor, as next-to-closing act on the legal program of the Federal Trade Commission's investigation into the Columbia Record Club in New York voiced sentiments favoring Col's activities in the club and longplay record fields. The FTC investigation hit the road last week with stops scheduled in Philadelphia, Chicago and L.A. before it begins another run in N.Y. in March.

Marek, whose appearance came near the windup of three weeks investigation in Gotham during which a host of record company manufacturers, record distributors and music publishers were called for testimony, stated under questioning, "I think record clubs not only have not injured dealers but have helped them including Columbia."

On the matter of record speeds, Marek stated, "There's a very great difference, speaking broadly, between the music that is available on what we call singles—or 45s. I think the speed is unimportant—and music which is available on LPs. In the first place, classical music, serious music, long works, only make sense on LP. I want to to say here that I think Columbia benefited the music industry by a great extent by its aggressive development of the LP. I may get fired for that, but that's the way I feel about it.

Not Beethoven's Fifth

"Now, about Beethoven's Fifth Symphony—that could hardly be put on 45. We tried to do it once and it was not a success and rightly not because the consumer wants to hear it in as an uninterrupted way as possible. 'Oliver' or 'My Fair Lady' makes sense if it's put on LP. So both in classical and popular music there are 'Harry Belafonte at Carnegie Hall' is a program, an integrated program, which again doesn't make sense on 45.

"On the other hand, there is a demand for many types of artists, of people, and I think mostly kids or teenagers, who want the latest hit, be it by Johnny Mathis or Elvis Presley or Frank Sinatra or whomever you care to mention. Now, sometimes there is an overlapping of the frontier between LP and 45, but essentially, by and large, they are just two different markets."

Victor, which has its own record club handled through Readers' Digest, is as Columbia and Capitol involved in the disk-by-mail

(Continued on page 55)

JFK's Caroline Getting On Wax Via Decca 'Pony'

It's now Caroline's turn. The daughter of President Kennedy is coming up for her disk licks via an instrumental by Bill Snyder. It's called "My Pony, Macaroni," per her pet equine.

First up is the composer-pianist's own etching on the Decca label. Additional groovings of the tune, which is dedicated to Caroline, on other labels are now being promoted by the B. F. Wood Co., a Mills Music subsid, which is publishing the Snyder song.

"My Pony Macaroni," was premiered in Washington recently by the U.S. Navy Band. There's been no comment from the White House as yet.

ASCAP, BMI In 'Blockbooking' License Test

The legality of the licensing methods of the performing rights societies will be tested shortly when a motion to enjoin the networks from the "blockbooking" of songs comes up before Judge Archie Dawson in N.Y. Federal Court. The motion is on the calendar for Feb. 19.

The motion stems from the seven-year-old suit filed by music publisher Barney Young and songwriter Gloria Parker asking for an overhaul of licensing techniques, a breakup of the corporate ties between NBC and RCA Victor, and CBS and Columbia Records, and an unloading of stock held in Broadcast Music Inc. by broadcasters.

The motion asks that a separate price be put on each song instead of the overall performance payment now in effect. Under the payment system now, a radio or tv station pays a percentage of its gross to the societies (ASCAP, BMI, Sesac—all defendants in the case) for the use of their catalog and that payment is made irrespective of the number of songs used.

Young is asking that all music be licensed on a per use basis. He claims that the existing blanket agreements make it virtually impossible for a non-affiliated publisher to get his tunes played on the air. (Young once attempted to set up his own licensing organization for his catalog but had to give it up because the stations claimed they already were oversubscribed.)

Young further contends that since all disks have an ASCAP, BMI, or a lesser extent, a Sesac identification, it is virtually impossible to get a performance on the air without such a marking.

In the suit filed in '56, Young claimed that his deficit from the present system of licensing caused him a $250,000 loss annually and he calculated his total setback at $2,500,000. Hence, he's seeking triple damages of $7,500,000.

Huntley Spins Into Disk Act With D.C. Humor LP

Politico patter is becoming a potent platter commodity. Now NBC newscaster Chet Huntley is getting into the disk act with a package to be released this week by the Cameo-Parkway label.

The LP, titled "Chet Huntley Presents The Best of Washington Humor," was packaged by Huntley and Tait Trussell. The record which features humorous comments by JFK, Adlai Stevenson, Barry Goldwater, etc., features Huntley as narrator.

Bud & Travis Back In Liberty Fold Via New Deal With 150G Advance

Hollywood, Feb. 12.

Following their recent reteaming after nearly two years apart as singles, folk duo of Bud (Dashiell) & Travis (Edmonson) have also signed a new contract with Liberty Records, resuming with diskery under which they were exclusively pacted in earlier career.

Pact follows considerable litigation, in which Bud & Travis brought suit against Liberty for declaratory relief claiming the company's initial contract was no longer in force because Liberty had not picked up its option on their services and also had not placed them on suspension.

Pact had three years to go when they split, one year left when they reteamed. New deal which guarantees them advances amounting to more than $150,000 over five year period, is considerably better contract than initial agreement, calling for pair to record 36 sides a year.

While on their own, each of the boys had made separate record pacts with other companies. With his own group, Bud Dashiell & the Kinsmen, Bud recorded for Warner Bros., while Travis as a single had deal with Horizon and Reprise.

Brenda's 'Alone,' Conniff's 'Beat,' Holly's 'Reminiscing' Top New LPs

BRENDA LEE: "ALL ALONE AM I" (Decca). That Brenda Lee is more than just a potent purveyor of the country styled beat is ably certified here as she tackles a flock of tunes that have recently made their mark on the pop scene. With special arrangements supplied by Bill McElhiney and Cam Collins and with topflight support from a chorus and orch conducted by Owen Bradley, the young singer brings to each a memorable vocal zest that will give this set plenty of power on the turntables as well as over the retail counters. With her own pop hit, "All Alone Am I," as a starting point, Miss Lee takes on such current clicks as "I Left My Heart In San Francisco," "My Coloring Book," "What Kind Of Fool Am I" and "Fly Me To The Moon" and they all benefit by her distinctive vocal markings. For good measure, there are some oldies like "Come Rain Or Come Shine," "Lover," "By Myself" and "I Hadn't Anyone Till You" and they, too, become sharp and alive.

RAY CONNIFF ORCH: "THE HAPPY BEAT" (Columbia). The Conniff sound has proven to be a money-making sound and his latest LP, "The Happy Beat," can't help but emerge as a happy financial entry. That Conniff has the orch and chorus sounds down pat has already been attested to but if more proof is necessary, this package will serve as a solid sample. Such familiar items as "Volare," "Yellow Rose of Texas," "Mack The Knife" and "Never On Sunday" take on a different sort of glow when Conniff and his crew take over and they become irresistible showmanly pieces. On the liner note Conniff cites clarinetist John Rombridge, pianist Bobby Hammack, and trumpeter Conrad Gozzo for their special solo contributions. They deserve the credit but the big cheer still belongs to the boss himself.

BUDDY HOLLY: "REMINISCING" (Coral). This is a posthumous package but its appeal is more than necromantic. The tapes left by the late singer have been ably put together by musical director Norman Petty and the set emerges as something very much alive and vibrant. It's an excellent memorial to the singer who starred many teenagers and they're sure to react favorably to the excitement that typified his attack. The title song, "Bo Diddley," "Brown Eyed Handsome Man" and "Rock-A-Bye Rock" are just a few of the songs that give this package a special vocal verve.

LAMBERT, HENDRICKS & BAVAN: "AT BASIN STREET" (RCA Victor). With the replacement of Annie Ross by a Ceylonese songstress, Yolande Bavan, this trio still registers as an ultra-hip group specializing in intricate lyric adaptations of modern jazz instrumental motifs. It's an arresting exercise in offbeat vocalizing spiced with some way-out double speed effects. Standout are tunes like "Shiny Stockings," "Doodlin'," "Melba's Blues" and "Swingin' Till The World Comes Home." The group is neatly backed by the Gildo Mahones Trio plus Pony Poindexter on soprano sax.

PEGGY LEE: "I'M A WOMAN" (Capitol). Peggy Lee is an unfailing performer on disks. In this set, she continues her track record for turning out successive topflight platters seemingly with the greatest of ease. Once again, she has the benefit of a highly attractive group of songs and some swinging support by combos headed by Benny Carter and Dick Hazard. Miss Lee hits potently on such diverse material as "The Alley Cat Song," "Come Rain or Come Shine," "There Ain't No Man That's Worth The Salt of My Tears," "Mack The Knife," "I Left My Heart in San Francisco" and "One Note Samba."

"STEVE ALLEN'S FUNNY FONE-CALLS" (Dot). One of the funniest and most popular features of Steve Allen's nightly tv show is his ad lib phoning of random people answering ads and audience requests requiring telephonic communication. A quick-witted performer, Allen rarely fails to come up with humorous ideas and remarks during these conversations, and some of the best such moments are captured on this disk. Eight calls are presented here, featuring Allen and guests Carl Reiner, Mel Brooks, Dayton Allen and Louis Nye on some of them. It's an often-hilarious session with lotsa appeal, especially for his tv audience and should draw considerable attention.

THE EXCITERS: "TELL HIM" (United Artists). Taking its title from the Exciters' disclick "Tell Him," this session neatly showcases this fine rhythm 'n' blues quartet's stylings. The tempo is mixed but always in a swinging rock pattern. The group gets off lotsa nice work sure to please the teens and other r 'n' b fans. With plenty of feeling and drive, the unit scores with fresh and bright sounds while the backing provides an ample supply of terpable rhythms. It should grab a share of programming and turntable action. *Jef.*

LALO SCHIFRIN: "PIANO, STRINGS AND BOSSA NOVA" (MGM). This is a highly attractive set of bossa nova instrumentals spotlighting Lalo Schifrin, an Argentine-born pianist with an international background. There are pretty sides like "Lalo's Bossa Nova" and "Insensatez" and driving ones like "The Wave" and "Maria," the Leonard Bernstein tune from "West Side Story." Schifrin flanks each number with a sweeping keyboard attack reinforced by a solid rhythm section and a string battalion.

"IN A VIENNESE WINE GARDEN" (Request). The Wiener Konzert Schrammeln (two violins, one accordion and a guitar) pour out a lot of lilting schmaltz in this charming roundup of Viennese wine garden music. The singers and musicians brought together for this package have the authenticity and flavor that put the special musical style into proper perspective. Its appeal may be limited but for those who go for anything out of Alt Wein, it'll be a spinning delight.

"LAWRENCE WELK'S SING-A-LONG PARTY" (Dot). The sing-along cycle is proving to be one of the permanent fixtures of the disk biz. In the latest one, Lawrence Welk's organization dishes up a program of old familiars sung by a large chorus with a simple instrumental background. The lyrics, of course, are included on the dozen songs, including such entries as "Happy Days Are Here Again," "My Heart Cries For You," "When It's Springtime In The Rockies," "Memories" and "Five Foot Two, Eyes of Blue."

GEORGE SHEARING TRIO: "JAZZ MOMENTS" (Capitol). Way Cap returning to the jazz field via a new "Dimensions in Jazz" series, this disk launches its project in fine shape. George Shearing, backed by drummer Vernel Fournier and the late bassist, Israel Crosby, works out on a group of tastefully swinging sides. The tunes comprise uptempo and ballad numbers, all played with a lucid pianistic approach. This disk, incidentally, includes the last recorded performances of Crosby shortly before he died in Chicago last August.

"THE GREATEST OF STAN GETZ" (Roost). This is a collection of performances by tenor sax man Stan Getz, gathered over the past several years since he formed his own group. Having recently clicked in the pop market via his bossa nova single "Desafinado" and LP in the same genre "Jazz Samba," Getz could also grab some attention via this LP from his new buffs.

LAWRENCE WELK
Presents His Newest Dot
Hit Record
"ZERO ZERO"
B/W "NIGHT THEME"

Longplay Shorts

Riverside Records is launching a new album series that will feature jazz interpretations of the works of top composers. The first six sets will cover compositions of George Gershwin, Harold Arlen, Irving Berlin, Richard Rodgers, Cole Porter and Jerome Kern performed by such jazz dealers as Cannonball Adderley, Thelonious Monk, Bill Evans, Wes Montgomery, George Shearing, Junior Mance, Billy Taylor, Sonny Rollins, Milt Jackson and Charlie Byrd . . . Charlie Barnet will feature tunes from his Ava Records LP on two ABC-TV specials with Edie Adams. He's currently appearing with her at the Riviera Hotel, Las Vegas . . . Lorin Hollander, RCA Victor disker, returns to Perry Como's NBC-TV show tonight (Wed.).

Musictapes of Chicago will have a repertoire of 12 jazz, popular and classical music on the new Revere stereo tape cartridge recorder-playback system. Musictapes, which has exclusive manufacturing and marketing rights for music recorded by United Artists, will put its prerecorded Revere tape cartridges on the market by March 15 . . . Jazz clarinetist Jimmy Giuffre plays his first classical concert in New York at Town Hall Sunday (17) . . . RCA Victor's four-track reel tape release for February spotlights the soundtrack from "Sodom and Gomorrah," Frankie Carle's "30 Hits of the Tuneful 20s" and an all star package called "Diamonds by the Dozen." In Victor's cartridge tape release are "The Music of Rodgers & Hammerstein" by The Melachrino Strings, Chet Atkins' "Caribbean Guitar" and Arthur Fiedler's "Fiddle-Faddle."

Command and Grand Award have launched a subscription service to radio stations on a national basis. In one plan, subscribers may order 25 monaural or stereo records from the catalogs for $28.75 and additional records at $1.25 each. The other plan offers 38 new issues at a yearly subscription of $42. This includes pop, classical, spoken word, musical and special productions. Stations can also subscribe to separate categories at yearly rates of $27 for pop albums, $11 for classics, and $6.75 for special productions . . . Scope Records, new longhair diskery, has set up the following distributors: Acme Sales in San Francisco, Ideal Record in Newark; Music Distributors in Chicago, Florida Music Sales in Miami, S&L Distributing in Detroit, D. G. Distributing in Minneapolis, Disc Distributing in Boston, and Portem in New York.

Capitol Records Distributing Corp. is offering dealers one free set of Angel Records' new production of "The Merry Widow" for every two purchased as a special February promotion.

New album product is being released by Atlantic and Atco this week and distributors are being offered the merchandise in deals which include one free album with every seven purchased (12½%), a special distributor-salesmen incentive, and a 30-60-90 days delayed billing arrangement. Albums set for release on Atlantic are Mose Allison's "Swingin' Machine," Charles Bell's & The Contemporary Jazz Quartet's "Another Dimension" and LaVern Baker's "See See Rider." Atco will release Betty Carter's "Round Midnight" and John Lee Hooker's "Don't Turn Me From Your Door" . . . That's Big Tiny Little in Decca's "Marquee '63" February push and not "Tony" Little as gremlined in last week's VARIETY. Also, a new package by Lenny Dee was inadvertently omitted from the overall listings.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES . . . DON'T SET ME FREE
(ABC-Paramount) . . . The Brightest Smile In Town
Ray Charles' "Don't Set Me Free" (Tee Pee) is a free-swinging item that blends blues-ballad techniques with a gospel touch that will reach all markets for top bracket position. "The Brightest Smile In Town" (Sherman-De Vorzon†) is fashioned out of a lowdown blues groove and the delivery makes it stack up in a way that will draw lots of play, too.*

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THE EXCITERS . . . HE'S GOT THE POWER
(United Artists) . . . Drama Of Love
The Exciters' "He's Got The Power" (Trio†) is punched up with a group vocal attack that drives across the grooves with an excitement the teeners will find find hard to resist. "Drama Of Love" (Splash†) sets a ballad stage with some overblown production techniques but it does have some spinning possibilities for the juves.

• • •

ANDY WILLIAMS . . . CAN'T GET USED TO LOSING YOU
(Columbia) . . . Days Of Wine And Roses
Andy Williams' "Can't Get Used To Losing You" (Brenner†) has a winning ballad way and a charming vocal delivery that has payoff potential for all programmers. "Days Of Wine And Roses" (Witmark) gets another vocal refill here which will do much for tune's overall exposure.*

• • •

DICK & DEEDEE . . . YOUNG AND IN LOVE
(Warner Bros.) . . . Say To Me
Dick & Deedee's "Young And In Love" (Odin) is on payoff ground as it pours out a youthful sentiment that's backed by a beat that fits neatly into current running patterns. "Say To Me" (Odin*) qualifies as an okay juke entry because of its persistent beat and ingratiating duo harmonizing.*

• • •

KEELY SMITH . . . GOING THROUGH THE MOTIONS
(Reprise) . . . When You Cry
Keely Smith's "Going Through The Motions" (We Three†) moves along persuasive ballad lines and the vocal attack keeps it on a payoff course. "When You Cry" (Kee-Wee/Rancomit†) packs a lot of ballad emotion but the dramatics tend to get in the way.

• • •

THE HALIFAX THREE
MAN WHO WOULDN'T SING ALONG WITH MITCH
(Epic) . . . Come Down The Mountain Valley
The Halifax Three's "The Man Who Wouldn't Sing Along With Mitch" (Brookhaven†) is a tell-styled musical joke that will pick up lots of laugh-along play to put it into the payoff column. "Come Down The Mountain Valley Katy Daly" (Leeds) is built along more classic folk lines and treated with the kind of humor that could make it a permanent part of the drinking repertoire.*

• • •

THE TOKENS . . . TONIGHT I MET AN ANGEL
(RCA Victor) . . . Hindi Lullabye
The Tokens' "Tonight I Met An Angel" (Bright Tunes†) gets payoff results from familiar rocking ballad techniques due to the special harmony touch that builds the work into a winning product. "Hindi Lullabye" (Lowe) stir up some spinners through its offbeat lullabying style in the vocal and instrumental departments.*

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NAT KING COLE . . . NOTHING GOES UP
(Capitol) . . . All Over The World
Nat King Cole's "Nothing Goes Up (Without Coming Down)" (Eden†) brings up a country blues note that's certain to make headway in the pop market because of its slick styling. "All Over The World" (Comet) is a full-blown ballad entry out of his "Dear Lonely Hearts" album that rates single programming time.*

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EARL GRANT . . . STEVE'S THEME
(Decca) . . . Yes Sirree!!
Earl Grant's "Steve's Theme" (Northern) spotlights the melodic line that's featured in UI's "40 Pounds of Trouble" pic with a vivid organ display that makes it a top instrumental bet. "Yes Sirree!!" (Champion*) travels at a frisky instrumental pace that could stir up the juke crowd with its honkytonk effects.*

• • •

DEE DEE SHARP . . . DO THE BIRD
(Cameo) . . . Lover Boy
Dee Dee Sharp's "Do The Bird" (Kalmann) soars with a lively beat in a driving terp tempo that will make the kids move. "Lover Boy" (Woodcraft†) packs a vocal punch that can make noise in teen-pegged jock and juke circles.*

• • •

BEN COLDER . . . HELLO WALLS NO. 2
(MGM) . . . Shutters and Screams
Ben Colder's "Hello Walls No. 2" (Pamper†) is a [illegible] with a novelty touch that will have a catch-on attraction in the juke areas, especially "Shutters and Screams" (Camp & Canyon†) is a noisy novelty that will probably draw some laughs along the tavern circuit.

• • •

THE RIP CHORDS . . . HERE I STAND
(Columbia) . . . Karen
The Rip Chords' "Here I Stand" (Conrad†) stands out as a strong entry in the disk competition for teen approval because of the sounds (vocal and instrumental) that are pointed directly at the juve audience. "Karen" (Daywin†) rocks in familiar fashion and has a chance to pull some coin into the juke market.

• • •

JAY & THE AMERICANS . . . STRANGERS TOMORROW
(United Artists) . . . What's The Use
Jay & The Americans' "Strangers Tomorrow" (Trio†) will make lots of spinning friends because of the way the strong vocal lead takes hold of the ballad line and makes it mean something to the crowd that makes singles click today. "What's The Use" (Trio†) uses a good rhythmic backdrop to set up some attractive harmony styling. *Gros.*

*ASCAP. †BMI.

London Longhair's Sweet 'n' Sour

London, Feb. 12.

The music critics of the London papers hand out their personal "awards" each year. Here is the list of Sydney Edwards, Evening Standard:

Orchestra of the year: The BBC Symphony "which under the the importation of new players and the coaching of Antal Dorati now its new musical director—sparkles wonderfully."

Choir of the year: The Philharmonica Chorus which under the direction of Wilhelm Pitz (famous for his coaching of the choir for the Bayreuth Festival) has been "fashioned into a formidable instrument."

Soloist of the year: Jacqueline du Pre, a 17-year-old London cellist "who has exceptional qualities and is perhaps a world class winner."

Conductor of the year: Antal Dorati.

Composer of the year: Benjamin Britten for his "War Requiem."

Flop of the year: The Royal Concert "for being really stodgy and not having been the world's No. 1 music gala as it should have."

Enterprise of the year: Croydon's Civic Committee "for building the new Fairfield Concert Hall."

Mismanagement of the year: Covent Garden's lavish staging of "The Golden Cockerel" (Rimsky Korsakov) and then "taking it off three weeks before Christmas, because no one realised it would be such a hit. It would have been the finest Christmas show in town."

PP&M Pull SRO $10,330 In Vancouver 1-Nighter; Get $6,198 as Own Take

Vancouver, B.C., Feb. 12.

Folksingers Peter, Paul & Mary drew a sellout 2,801 to Vancouver's Queen Elizabeth Theatre last Friday (1) for a healthy $10,330 gross, with aud scaled to a $4.50 top. For promoter Howie Bateman, who normally operates folknik Inquisition coffee house, this success his first time up as impresario presages similar presentations in the next few months, but only if he can obtain the performers he wants and at mutually beneficial terms.

This one-nighter was marked by effective advance promotion via advertising, posters and sound cooperation with local distribs of trio's Warner Bros. label. Working on their 60% of gross option, PP&M pulled down $6,198 for their end and came up with a slick performance that reprised click repertoire from their two topselling albums, with added comedy material.

In terms of their visual appearance and given names, Peter Yarrow, Paul Stookey and Mary Travers can literally be described as the new disciples of the folk field. Their act, while dressed up to incorporate entertainment values for onstage presentation, still retains deep respect for their basic material.

That their message got through to this audience was quite obvious by the response but these patrons appeared as solid PP&M fans who were digging their faves in the flesh for the first time. Real test for the group must come soon when they expand repertoire and technique for more exacting consumers the second time around. *Shaw.*

Local 802 to Hold Status Quo Line On Nitery-Hotel Pay Pact Until Oct. 1

In a vote of the membership of New York Local 802, American Federation of Musicians last week, it was decided to hold the status quo with niteries and hotel managements until Oct. 1 of this year.

Negotiations for a new pact began late in December but all talks ended in a stalemate. The extension of the current pact, which was to have expired Dec. 31, is considered a break for the nitery element. The night club-hotel boys were hoping for a status quo pact because of fears that the new tax regulations regarding expense accounts for 1963 would put more of a dent into their already sagging business.

The union had been asking for a wage boost and later shifted its attack by putting in a demand for a five-day week. The union had claimed that the five-day week proposal fitted in with nitery owners' fears that the clubs couldn't really sustain a full week's work schedule due to business conditions.

At any rate, everything will hold now until Oct. 1 when a clearer picture of how the expense account regulations have affected nightclub business will be available.

Current weekly "class A" scales, where no show is involved, range from $75.05 to $178 for sidemen (depending on length of time hired for).

Austrian Disk Best Sellers

Vienna, Feb. 12.

Wenn du Gehst (MGM)	Francis
Die Letzte Rose (Polydor)	Lauer
Monsieur (Vogue)	Clark
Baby Twist (Polydor)	Brandes
Adios Amigo (Polydor)	Distel
Madison 62 (RCA)	Les Chakachas
Ginny, Oh Ginny (Philips)	Hyland
Junge Komm Bald (Polydor)	Freddy
Return to Sender (RCA)	Presley
St. Tropez Twist (Ariola-Italia)	di Capri

MGM & Its Pub, Disk Affils Join In Big Push on 'West'

Metro-Goldwyn-Mayer and its music publishing and record company affiliates, the Big 3 and MGM Records, respectively, are joining forces for a push on "How The West Was Won."

Publishing rights to the score have been put into the Big 3's Robbins firm and a deluxe double-fold album package has been readied by the diskery. The pic has already opened in Cinerama theatres abroad and is set for U.S. release in key cities this month.

Original music for the score and principal themes were composed by Alfred Newman, Ken Darby and Robert Emmett Dolan were associated with Newman in the preparation of the music. The lyrics were provided by Sammy Cahn, Johnny Mercer and Ken Darby.

Debbie Reynolds is featured in the MGM deluxer along with the Ken Darby Singers. The score was recorded by the MGM Symphony Orchestra conducted by Newman.

In addition to promoting the disks, the music publishing house is planning an extensive list of printed music compositions inspired by the pic. These arrangements will be complemented by a special multi-page folio of musical highlights from the score. The Big 3's foreign affiliates are also engaged in the exploitation of "West" tunes in coordination with overseas release of the pic.

Backing the entire campaign will be a series of local level tie-ins developed with music and record shops throughout the country. Theatre screenings for dealers, distributors, their sales and promotion people and disk jockeys are being arranged in each city where the picture will open.

Kingston Trio Rolls Up $1,734,000 Bonanza As '62 'Entertainment Gross'

Hollywood, Feb. 12.

Kingston Trio, one of the top-grossing acts in show biz, racked up an "entertainment gross" of $1,734,000 in 1962. Figure has just been compiled by trio's auditor.

The Kingstons also, of course, have a corporation which handles their outside investments, profit from which is not included in "entertainment gross."

Bulk of last year's take came from one-nighters (act for months now has been standing pat on concert guarantees of $2,000 against 60% of gross), and "just a shade under $300,000 came from Capitol Records," which markets trio's fallow. Only $75,000 came from tv (including two-hour show for Hartford toll station, for which Kingstons got $5,000 and 75% of distrib rights to other toll stations, with no such deals yet). Nitery takes round out the total.

The three Kingstons, Bob Shayne, Nick Reynolds, John Stewart, are partners in the corporation with manager Frank Werber. Each gets a salary and profit percentage.

The 1962 gross came after Nick Guard quit the turn and Stewart moved in. The other original Kingstons and Werber paid Guard $300,000 when he exited the outfit. Guard still owns interests in some of the Kingstons' commercial ventures, such as an eatery in Sausalito, Cal., but no piece of the "entertainment gross."

More One-Nighters

The Kingston Trio starts a series of one-nighters tonight (Wed.) at Rutgers U., New Brunswick, N.J., and follows with a pair at Fordham U., Bronx, N.Y. on Friday and Saturday. They proceed to Montclair, N.J., Sunday for a benefit for the Tom Dooley Foundation, and wind up in Scranton next Wednesday (2).

A one-nighter in Cleveland for Thursday (21) was cancelled because of the newspaper strike there. United Talent Management lined up their dates.

Cap Gets Gateways; Keller to Coral; ABC-Par Tags June Valli; Other Deals

Capitol Records has signed The Gateway Trio, successor to the folk group, The Gateway Singers. Their first album was cut at Capitol's Coast base with a live audience. The LP will be released within the next few months. The vocal-instrumental group consists of Jerry Walter, Betty Mann and Milt Chapman. Walter was one of the original members and organizers of The Gateway Singers in 1955. (Others were Lou Gottlieb, now of The Limeliters recording for RCA Victor, and Barbara Dane, now a solo artist for Capitol.) Miss Mann worked as Betty Montana with a country & western band before forming a duo with Walter in 1961. Chapman had worked with the jazz vocal group, The Axidentals.

Coral: Jerry Keller

Jerry Keller, who recently returned from a two-year hitch in the army, signed up for a disking hitch with the Coral label. He also signed on as an exclusive writer with Northern Music. Northern is Decca Records' music publishing affiliate and Coral is Decca's subsid label.

ABC-Paramount: June Valli

Songstress June Valli is now set to record under the ABC-Paramount banner. Miss Valli, who grooved at one time for RCA Victor and Mercury, will record under the supervision of indie producer Don Costa.

New Jazz: Pony Poindexter

Pony Poindexter, who does the musical backing for Lambert, Hendricks & Bavan, Victor diskers, has signed with the New Jazz label. New Jazz is affiliated with Prestige Records. Poindexter's first date, featuring his quartet, was recorded under the supervision of Eliot Mazer.

Okeh: Sherry Sisters

The Sherry Sisters, young vocal group from Brooklyn, have been tapped by the Okeh label, a subsid of Columbia-Epic. The girls are out this week with "Stay Away From Bobby."

British Disk Best Sellers

London, Feb. 12.

Diamonds (Decca)	Harris-Meehan
The Next Time (Columbia)	Richard
Dance On (Columbia)	Shadows
Globe-Trotter (Decca)	Tornados
Like I Do (Oriole)	Evans
Think It's Time (HMV)	Berry
Little Town Flirt (London)	Shannon
Return to Sender (RCA)	Presley
Wayward Wind (Columbia)	Ifield
Up on the Roof (HMV)	Lynch

ASCAPers Voting For 2 New Reps On Review Board

Ballots for the election of an additional writer member and an additional publisher member to the American Society of Composers, Authors & Publishers' board of review were sent out last week. The election is in accordance with the recent amendment to ASCAP's articles of association increasing the board of review to eight members, four writers and four publishers.

On the writers' ballot are Harold Adamson, Albert Hague and Stephen Sondheim. On the publishers' ballot are Ernest R. Farmer (Shawnee Press) and Milton Kramer (Frank Music).

The present writer members of the board of review were elected in 1962 and will serve until the '64 election. They are Leroy Anderson, Jule Styne and Virgil Thomson. The publisher members are Richard Ahlert, Arthur Israel and Donald Gray.

The ballots will be tabulated under supervision of the committee on elections which consists of members of the publishers nominating committee and the writers nominating committee jointly. Ballots must be in not later than midnight Feb. 28.

EMI Topper's Illness Cancels Cap's Fetes

The L.A.-N.Y. cocktailleries planned by Capitol Records for Sir Joseph Lockwood, chairman of Electric & Musical Industries (EMI), the diskery's parent company, have been called off. The cancellations were caused by a sudden illness which forced Sir Joseph to change his travel plans and head back to London from Tokyo instead of visiting the U.S. as originally planned.

Lockwood arrived in London last Wednesday (6) from Tokyo, where he had been taken ill. EMI sources said the exec had developed a chill and temperature in Tokyo but now was much improved.

The EMI chairman was to have been guest of honor at receptions hosted by Alan W. Livingston, Cap president, in L.A. on Feb. 8 and in N.Y. on Feb. 14.

Al Hazan to Ava

Al Hazan has moved into the Ava Records setup as pop artists & repertoire man. His first assignment will be to handle the single record sessions for Charlotte O'Hara and Richie March.

Ava is the Coast-based diskery owned by Fred Astaire. Jackie Mills is exec veepee.

Inside Stuff—Music

Al Martino is hitting the comback trail via Capitol Records and nitery bookings. The singer, who disclicked about 10 years ago on an indie Philadelphia label, was recently signed by Cap and his first LP, "The Exciting Voice of Al Martino," has already passed the 50,000 sales mark. On the nitery end, Martino recently wound up an engagement at Blinstrub's, Boston, and was signed for return dates on March 26 and June 24. On Feb. 27 he begins a tour of Army bases in Europe which concludes March 12.

Connie Francis is hitting the road on a double-pronged promotional pitch. The singer is scheduled to make a series of personal appearances in conjunction with the opening of her Metro film, "Follow the Boys," and the release of her similarly titled MGM album. Cities lined up so far are Boston (Feb. 20), New York (Feb. 22-March 2), Detroit (March 5) and Philadelphia (March 6-8).

The American Symphony Orchestra under direction of Leopold Stokowski pays tribute to the late French composer Francis Poulenc at its next concert at New York's Carnegie Hall on Feb. 25. Sylvia Marlowe, harpsichordist, will be featured soloist in Poulenc's "Concert Champetre." Poulenc died last month.

The 1963 International Festival of Music, held in Lucerne, Switzerland, Aug. 14-Sept. 14, will present the world premiere of Paul Mueller's "Piano Concerto," which the Swiss Festival Orch has commissioned for the 27th anni program. The fest was founded in 1938 by Arturo Toscanini.

Toshiko, Japanese Jazz Pianist, Leaving U.S. Hip Scene for Native Tokyo

Hollywood, Feb. 12.

Toshiko, Japanese jazz pianist, is giving up the U.S. scene in the U.S. for a permanent base in her native Tokyo.

She and her husband, saxophonist Charlie Mariano, and their Toshiko-Mariano Quartet were in San Francisco to record for the Fantasy Label. Yesterday (Monday) (11) they started a week's engagement at L.A.'s Manne-Hole.

The quartet will then tour Japan and Korea for two months, after which the other two members of the group, Gene Cherico (bass) and Al Heath (drums), will return to the U.S. while Toshiko and Mariano pick up replacements in Japan to continue [illegible] in Tokyo nightclub [illegible]. [illegible] they have arranged [illegible] a tv series and [illegible].

Ex-Israeli Opera Batoner Denies Pro-Nazi Charge

Jerusalem, Feb. 12.

Hirsch Barenblatt, a former assistant conductor of the Israeli National Opera, entered a plea of not guilty of collaborating with the Nazis during World War II. Trial has been set for March 11.

Twelve counts were filed against the conductor growing out of his appointment in 1942 as chief of the Nazi-appointed Jewish police in the town of Bedzin, Poland. He is alleged to have rounded up his coreligionists at the behest of the Gestapo.

Solon Would Ax Nitery Tax to Aid Teeter Work

Washington, Feb. 12.

Rep. Glenn Cunningham (R-Neb.) called for repeal of the 10% cabaret tax saying it has put musicians out of work.

Noting the present emphasis on culture here, Cunningham said, [illegible] "plight of professional musicians."

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	4	5	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
2	6	67	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	1	16	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1473)
4	8	42	ANDY WILLIAMS (Columbia) Moon River (CL 1890)
5	5	26	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1890)
6	3	11	VAUGHN MEADER (Cadence) First Family (CLP 3000)
7	2	19	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8452)
8	7	5	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
9	9	26	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1440)
10	10	11	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2921)
11	11	17	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
12	12	17	BENT FABRIC (Alco) Alley Cat (33-146)
13	13	24	MUSIC MAN (Warner Bros.) Soundtrack (W 1450)
14	18	5	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
15	20	2	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
16	15	6	KINGSTON TRIO (Capitol) New Frontier (T 1800)
17	17	24	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
18	22	12	OLIVER (Victor) Original Cast (LOCD 2004)
19	14	22	NAT KING COLE (Capitol) Ramblin' Rose (T 1795)
20	19	14	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-420)
21	32	2	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4008)
22	30	4	GYPSY (Warner Bros.) Soundtrack (B 1400)
23	23	4	VENTURES (Dolton) Twister and Others (BLP 2019)
24	21	5	CHUBBY CHECKER (Parkway) Limbo Party (P 7030)
25	16	12	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5000)
26	36	16	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
27	45	3	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
28	44	14	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
29	40	5	ANDY WILLIAMS (Cadence) Million Seller Songs (LP 3061)
30	37	107	CAMELOT (Columbia) Original Cast (KOL 5850)
31	—	1	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
32	48	37	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
33	36	29	HENRY MANCINI (Victor) Hatari (LPM 2530)
34	31	20	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
35	—	2	VINCE GUARALDI TRIO (Fantasy) Jazz Impressions of Black Orpheus (3237)
36		1	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
37	38	41	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
38	—	1	SHIRELLES (Scepter) Shirelles Greatest Hits (507)
39	43	13	FOUR SEASONS (Vee Jay) Sherry (LP 1062)
40	—	4	SERGIO FRANCHI (Victor) Sergio Franchi (LM 2640)
41	25	2	LIMELITERS (Victor) Our Man in San Francisco (LPM 2600)
42	27	5	LOU MONTE (Reprise) Pepino, The Italian Mouse (R 6068)
43	50	1	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
44	41	4	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1836)
45	24	13	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
46		2	JUMBO (Columbia) Soundtrack (OL 5800)
47	46	3	LAURINDO ALMEIDA (Capitol) Viva Bossa Nova (T 1730)
48	33	22	KINGSTON TRIO (Capitol) Something Special (T 1747)
49	39	4	CHUBBY CHECKER (Parkway) All the Hits (P 7014)
50	—	1	RUSTY WARREN (Kapp) Knockers Up (JLP 2023)

Closing Hotel Peabody, Memphis, Feb. 18. Returning Hotel Peabody, July 8-27. Opening Melody Mill, Chicago, March 6-April 14. Returning Roseland, New York City, April 20-May 26th. Current Album: Some Speed An Evening With Lois

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MGM KICKS OFF NEW OPERETTA LP SERIES

MGM Records is launching a new operetta series this month with four albums containing highlights from eight operettas. The four LPs, originally recorded in Germany by Deutsche Grammophon Polydor series in Europe, are Franz Lehar's "The Merry Widow," "The Count of Luxembourg," "The Land of Smiles" and "Paganini," Oscar Straus' "Waltz Dream," Robert Stolz and Ralph Benatzky's "White Horse Inn," Fred Raymond's "Mask in Blue" and Eduard Kunneke's "The Cousin From Somewhere."

Franz Marszalek, music director of the Cologne radio station, conducted the choir and operetta orchestra, using such singers as Herta Talmar, Rita Bartos, Franz Fehringer, Sascor Kenya.

Life After Death

(Continued from page 56)

recent purchase of a master made in Australia by young singer Mike Berry. The disk, titled "Tribute To Buddy Holly," has been starting up some noise for Coral in the singles field. Meantime, royalties on Holly's disks continue to amass. The beneficiaries are his widow, his parents and his manager.

MGM Records has been having similar success with a steady flow of new album releases by the late Hank Williams. The country & western singer-composer died on New Year's Day, 1953, but has remained one of MGM's top sellers. This week MGM has come out with still another LP, "On Stage Volume II," and there's no telling when the Williams' vaults will be tapped dry.

In a similar vein is RCA Victor's work on Mario Lanza Album product by Lanza is in steady demand and one of Victor's latest releases by the singer, "I'll Walk With God," is rolling at a strong sales pace. One of Victor's most successful attempts in the posthumous platter field was its multi-disk package by Glenn Miller. The success of the Miller "tribute" started a vogue for multi-disk sets, disk "tributes" (Tommy Dorsey came up for one later) and the dance music of the 1930s and '40s.

The jazzsters, too, are having their post-mortem licks. In a reissue program launched by John Hammond at Columbia, sets by Billie Holiday and Mildred Bailey have been doing well. Upcoming are packages by Huddie (Leadbelly) Leadbetter for Col and by Big Bill Broonzy for the Okeh label, a Columbia subsidiary.

Meanwhile, back at Decca, the late Al Jolson continues to star very much alive as an album seller. Decca's latest Jolson release, "The Best of Jolson," is currently one of its top-selling items and more Jolson packages are in the works.

It's a long way between Jolson and Holly in show biz circles, but both disks-after-death are, so to speak, bridging the gap.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	5	HEY PAULA — Paul & Paula	Phillips
2	1	5	WALK RIGHT IN — Rooftop Singers	Vanguard
3	4	6	RUBY BABY — Dion	Columbia
4	10	3	WALK LIKE A MAN — Four Seasons	VeeJay
5	8	4	RHYTHM OF THE RAIN — Cascades	Valiant
6	9	6	FROM A JACK TO A KING — Ned Miller	Faber
7	20	4	YOUR THE REASON I'M LIVING — Bobby Darin	Capitol
8	5	5	LOOP DE LOOP — Johnny Thunder	Diamond
9	6	7	IT'S UP TO YOU — Rick Nelson	Imperial
10	3	6	NIGHT HAS A THOUSAND EYES — Bobby Vee	Liberty
11	7	11	GO AWAY LITTLE GIRL — Steve Lawrence	Columbia
12	23	5	HE'S SURE THE BOY I LOVE — Crystals	Philles
13	15	6	UP ON THE ROOF — Drifters	Atlantic
14	16	6	HALF HEAVEN; HALF HEARTACHES — Gene Pitney	Musicor
15	27	5	LITTLE TOWN FLIRT — Del Shannon	Big Top
16	28	4	MAMA DON'T LIE — Jan Bradley	Chess
17	24	4	WALK RIGHT IN — Memeets	Fra
18	17	5	YOU'VE REALLY GOT A HOLD ON ME — Miracles	Tamla
19	11	8	I SAW LINDA YESTERDAY — Dickie Lee	Smash
20	14	10	MY DAD — Paul Peterson	Colpix
21	24	2	BLAME IT ON THE BOSSA NOVA — Eydie Gorme	Columbia
22	35	3	SEND ME SOME LOVING — Sam Cooke	Victor
23	19	7	MY COLORING BOOK — Kitty Kallen	Victor
24	29	5	WILD WEEKEND — Rebels	Swan
25	13	9	TELL HIM — Exciters	UA
26	18	5	MY COLORING BOOK — Sandy Stewart	Colpix
27	12	8	TWO LOVERS — Mary Wells	Motown
28	—	1	END OF THE WORLD — Skeeter Davis	Victor
29	42	2	PUDDIN' 'N TAIN — Alley Cats	Phillips
30	25	7	DON'T MAKE ME OVER — Dionne Warwick	Scepter
31	21	5	CINNAMON CINDER — Pastel Six	Zen
32	26	13	TELSTAR — Tornadoes	London
33	47	2	YOU'R USED TO BE — Brenda Lee	Decca
34	—	1	YAKETY SAX — Boots Randolph	Monument
35	22	5	I'M GONNA BE WARM THIS WINTER — Connie Francis	MGM
36	43	2	WHAT WILL MARY SAY — Johnny Mathis	Columbia
37	45	2	I WANNA BE AROUND — Tony Bennett	Columbia
38	—	4	BIG WIDE WORLD — Teddy Bunkum	Colpix
39	32	20	LIMBO ROCK — Chubby Checker	Parkway
40	31	5	SEE SEE RIDER — LaVern Baker	Atlantic
41	30	2	GREENBACK DOLLAR — Kingston Trio	Capitol
42	46	2	FLY ME TO THE MOON — Joe Harnell	Kapp
43	—	1	THAT'S THE WAY LOVE IS — Bobby Bland	Duke
44	37	6	REMEMBER THEY — Earls	Old Town
45	41	3	GYPSY CREED — Lou Christie	Roulette
46	—	1	I WILL LIVE MY LIFE FOR YOU — Tony Bennett	Columbia
47	44	5	PROUD — Johnny Crawford	Delphi
48	—	1	ALICE IN WONDERLAND — Nell Sedaka	Victor
49	—	1	SHE'LL NEVER KNOW — Brenda Lee	Decca
50	—	1	WHO STOLE THE KEESHKA — Mates Brothers	Select

Marek Defends Club

Continued from page 53

business. Marek stated his belief in the club business this way: "People who like to shop from the armchair and join a club are people, in my opinion, who would like to get the latest record by a famous artist. And they buy, say, 10 records a year, sometimes as few as four, and they buy these records because literature comes to their home which describes the record in attractive terms. Buying commitments happen to be a feature of the club, but I think philosophically, as far as what people want, I think whether they commit or not is not so important. What is important is that they would like to be informed of the latest records or of good records in general and that they buy records one at a time."

These Culture Aspects

Asked whether the deals Col's club had with other labels had any effect on the cultural or commercial aspects of the industry, Marek replied, "On the cultural aspects, meaning has it brought more music, a richer variety and a greater storehouse, a greater repertoire to the public, the answer must be a yes.

"I think Columbia's inclusion of other labels into its club has benefited the public and so would any action along that line because—when you go to a book store and you want to select books, the more books the store has, the more fun to shop and browse around."

He then added that there were some deleterious effects: "I think no record club can use up all of the repertoire of a Verve, a United Artists and other labels, and that it may well be, if one has an exclusive contract with another label that part of the repertoire remains unused; it lies fallow; it stays on the shelf. And if that is true, then the cultural effect would be deleterious."

On the commercial aspects, Marek stated that exclusive deals are likely to have certain bad effects. "These bad effects," he said, "would come back — always do come back when one agency in distribution or in entertainment, becomes so all-powerful that the smaller manufacturer listens all too carefully to what this agency dictates or tells them."

The Victor club handles only Victor product but Marek admitted that the licensing of outside labels would help.

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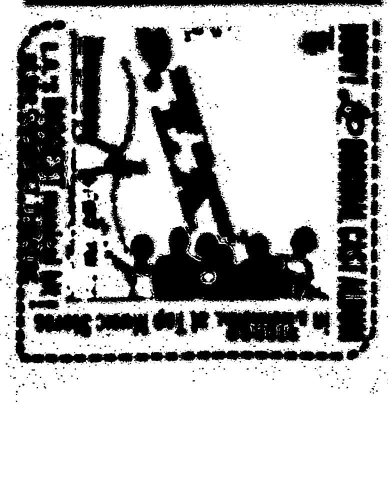

Marks' Nashville Rep

John Talley has been set as Nashville representative for E. B. Marks Music. As regional rep for Marks, he will audition and contract for songs, purchase as well as make masters, and contact artists & repertoire producers and singers in the area.

Talley, who had served as an assistant a&r director for Paul Cohen's Todd Records, started his music biz career as a deejay working on stations mostly in the south.

'Chipmunks' Tally 16,000,000 Disks

The past Christmas sales count on Ross Bagdasarian's "Chipmunk" albums on the Liberty label is in. The "Christmas With The Chipmunks" album sold 300,000 copies and more than 200,000 reissue "Chipmunk" holiday songs were purchased. Total record sales of the "Chipmunks" since their introduction in 1958, have now reached 16,000,000 copies.

The initial single, "The Chipmunk Song," racked up 4,000,000 sales in a seven-week period. While "Chipmunk" LPs have been strong Christmas sellers ever since, the '62 sales spree doubled that of the year before. The hefty sales picture is attributed to a new generation of youngsters reaching record-playing age since the Bagdasarian creation debuted in '58.

A special Liberty "Chipmunks" dealer merchandiser featuring four LPs, four EPs and two singles boosted sales over the $1,000,000 mark during the Xmas selling season. Renewed interest in the "Chipmunks" resulted in merchandising tieups with 20 companies involving more than 100 items from Alvin Soaky Dolls (Colgate) to T-shirts (Norwich Mills), comic books (Dell), toys (Knickerbocker Toy Co.), etc. All will be on display in the National Toy Fair in New York in March.

LIMELITERS SCORE IN BOWING BRITISH TOUR

London, Feb. 12.

Some 2,500 ecstatic worshippers who paid $1 top wrapped the Limeliters in rapturous applause last week at the American folk singing trio's one night concert in London's Royal Festival Hall. These folksy eggheads may well become one of the hottest properties in Britain in the next few months, which is why promoter John Coast is bringing them back in the summer or fall for a full U.K. tour built around a university circuit. The Limeliters have a polish and an attack that nevertheless does not detract from the essential simplicity of the music or the sentiments their songs express. With their slick appearance and projection, along with slightly intellectual humor, they make it obvious that anyone can appreciate folk music.

They did 20 songs in two hours with a 15-minute break, then took their rehearsed "encore." But they reckoned without the insistent excitement of the stamping cheering crowd who called them back for another 20 minutes.

It was no more than was deserved for their brilliant musical technique and showmanship blended so finely with genuine understanding of simple songs. London has waited long for such talent.

Pa'a.

TAKES MATERNITY LEAVE

Victoria de los Angeles Cancels Philharmonic Recital

Victoria de los Angeles, the Met Opera's Spanish soprano, has cancelled her recital at Philharmonic Hall on March 8. Also cancelled are dates with the Royal Opera in London and other European stands. Her last appearance for some time will be Feb. 23, at Toronto. Set by Hurok office.

Reason for cancelling: approaching motherhood.

Selmer Subsid Acquires Buescher Instrument Co.

H. & A. Selmer Inc., through its subsidiary, the Bundy Band Instrument Corp., has purchased the 75-year old Buescher Band Instrument Co. The Buescher instruments will now be made by Bundy and distributed by Selmer.

Buescher has been a major producer of saxophones, which Selmer also makes, and the Buescher trumpets, cornets and trombones will supplement Selmer's present Bundy and Vincent Bach brasses.

This is the second Selmer acquisition in recent years. In 1961, Selmer bought the Vincent Bach Corp., makers of brass musical instruments and mouthpieces. It now operates the firm as a wholly owned subsidiary.

Tooters' Union Stirs Row In Mpls. Over Ban On Members' Cuffo TV Stint

Minneapolis, Feb. 12.

Much fuss was stirred up in the Twin Cities because Minneapolis Musicians Union Local 73 refused to allow two of its members, unless paid the regular union scale, to appear on a U. of Minnesota educational television program. They weren't to perform, but just to participate in a discussion of jazz's commercialization.

The men themselves, a pianist-composer and saxophonist locally prominent as jazz musicians, had volunteered to be on the show sans compensation. One of the university's "Art and Dollars" tv series on KTCA-TV, the Twin Cities' non-commercial, educational station, the program carried the title of "The Commercialization of Jazz."

After the union stepped in, U. of Minnesota professor William Mindak, the program's producer, planned to use only one of the musicians on the show. Eager to have pianist-composer Herb Pilhofer take part, he was going to pay the $29 half-hour union fee out of his own pocket. In that case, he'd have had Pilhofer perform as well as talk.

However, the university, not wishing to set a precedent, forbade Mindak to do any paying. Accordingly, there was no union musician appearance on the program.

The university tv shows are produced on a small budget and no guest performer or speaker ever gets paid. For that matter, the custom is that all appearing on KTCA-TV donate their services, just as Pilhofer and the other musician wished to do.

Greiner, Strembel Form New Indie: Alva Records

Al Greiner, veteran vocal coach, and Alva Strembel have formed their own label. The new company, Alva Records, will headquarter in New York.

Richard Dewey, former associate of the late Jim Gribble and instrumental in the staging of rock 'n' roll shows at Palisades Amusement Park (N.J.), will manage the diskery.

On the Upbeat

New York

Jilly Rizzo, owner of Jilly's, a west side nitery, and **Al Schwartz** have signed **Ramsey Gordon** to their London distributed Tahoe label . . . **Norman Rubin** has set up an indie disk promotion office. He starts with Atlantic and Atco Records, with which he was formerly employed . . . **The DeJohn Sisters** and **Johnny Alden** now under the personal management aegis of **Mel Shayne** . . . Singer **Jill Allen** begins a week's stand at the Elegante in Brooklyn next Tuesday (19) . . . **Earl Wrightson & Lois Hunt** will appear in concert at Northrop Memorial Auditorium, Minneapolis, Feb. 24, and at Indiana Tech, Fort Wayne, the next day.

The Tavern-on-the-Green is reviving its "Champagne Hours" with the help of **Arthur Murray** dance instructors. In addition to the regular dancing, programs will have exhibitions by Murray teachers . . . **Billy Daniels** makes his first appearance on Johnny Carson's "Tonight" show (NBC-TV) on Feb. 20 . . . **Gene Krupa** and his quartet open at the Embers, Fort Wayne, March 8 for a 10-day engagement.

Johnny Conquet's combo currently at the Steak Pit, Paramus, N. J. . . . **Mike Clifford**, United Artists disker, returns to N. Y. following a two-weeker at Puerto Rico's La Concha Hotel on Feb. 25 for recording sessions and a March 3 appearance on Ed Sullivan's CBS-TV show . . . Motown Records, Detroit-based diskery, will be pressagented by Mario Trombone Assoc. . . . **Lionel Hampton** will get the annual "Performer Of The Year" plaque awarded by the Metropolitan Advertising Club of Washington at a May 25 "Jamboree" . . . **Gerry Mulligan** into the Village Gate on on Feb. 15 for three weeks.

Philadelphia

Richard Maltby into Sunnybrook Feb. 16 . . . **Al Antonio & his Riot Men**, currently at the Thunderbird, Las Vegas, pacted for a fast return in May . . . **Howard Lanin**, who played the Bachelors Cotillion in Baltimore in December, plays the Spinsters Ball in that town this month . . . Raymond Rosen & Co., longtime RCA Victor distributor here, added another major line — MGM Records and its affiliate, Verve. Rosen recently took over the Mercury and London labels making three major diskeries handled by the same distrib. Verve was formerly handled locally by Cosnat.

Chic Rizzo's CR Records inked **Billy Grey**, formerly featured with the **Debbie Reyes-Louis Jordan** revue . . . **Dakota Staton** opens at the Red Hill Inn Feb. 16 . . . **Fran Williams**, former head of Impala Records, heading production as well as hosting a new locally produced tv dance party "Jam Session," to be released for national syndication . . . "Rawhide" star **Clint Eastwood** has first release out on the local Parkway-Cameo label — "Cowboy Wedding Song."

Peggy Lee set for the Latin Casino, Feb. 25-March 10 . . . **Stan Getz** current in the spot's Turf Lounge . . . **Lou Monte** into Sciolla's, Feb. 15-16 . . . **Lloyd Price** at Erie Social Club over weekend with **Jo-Anne Campbell** coming the following weekend . . . **Ahmad Jamal** opened at the Red Hill Inn Fri. (8) . . . **Bill Haley & the Comets** recorded two albums for Harold Robinson's New Town label, before taking off for the Oyster Barrel in Montreal.

London

Australian **Patsy Ann Noble** joins the Cliff Richard package show starting a six weeks' tour Feb. 23 . . . Drummer **Ronnie Stephenson** switched from the Dankworth band to drummer-leader Jack Parnell's outfit . . . Gramophone Record Retailers' Assn.'s annual confab slated for April 21-22 in London coinciding with the closing of the Audio Fair . . . Pye in tieup with "Search of the Castaways" to help plug Cameo-Parkway and Reprise labels . . . **The Bachelors** and **Steve Perry** join the **Brenda Lee** U.K. tour starting March 10 . . . **Valerie Masters** has switched from Philips' Fontana label to EMI's HMV.

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Waldorf-Astoria, N.Y.

Lena Horne (with Lenny Hayton), Milt Shaw & Sonny Kendis Orchs; $4-$3 cover.

New York's nitery customers seem to have the knack of sniffing out the more valid attractions despite the newspaper blackout. Even with news dissemination limited, Lena Horne drew two SRO houses on her opening night and indications point to continued capacity during her entire stay.

Miss Horne is probably one of the more polished singers extant. She leaves little to chance. Every movement and gesture is worked out. Her arrangements and backgrounding are meticulously done under the direction of husband-bandleader Lennie Hayton. It's little wonder that with those mechanical items properly cared for, that she can concentrate on artistic matters more thoroughly.

Miss Horne is aggressively female during her entire turn. She turns on the sex and spares neither herself nor her audience in the come-hither songs. She has the chassis and style to go with this song assortment and the audience is delighted to be taken through the Freudian maze. Much of her work is individually tailored. When she hits a tune such as "Turn Off the Set and Turn on the Love" there is little that she leaves un-aid especially when she confides that "the price is right" and weaves in a few other tele titles to give a complete picture of sex-on-the-loose.

Withal there are straight songs including a medley of the personal pronoun in which she gives a set of tunes leading off with the word "I." Miss Horne winds up with the standard "Lady is a Tramp." In her 30-minute songalog, there seems to be not a single wasted gesture or note. She doesn't need to embellish the melody with exaggerated vocal nuances. There are some, of course, but these vocal characteristics seem natural for this accomplished singer. But she gives lyrics that boudoir look, and the mood she sets up is liked by both the male and female sections of the audience.

The musical accompaniment is by Milt Shaw who provides a likeable brand of danceation, but Hayton takes over for the backstopping chores. Sonny Kendis, the longtime Stork Club maestro, makes a notable bow as the second band here. *Jose.*

Chi Chi, Palm Springs

Palm Springs, Cal., Feb. 4.

Myron Cohen, Dian Hart, Andre & Renee, Bill Alexander's Orchestra (5); $2.50 cover.

Myron Cohen opened for a week's run at the Chi Chi, the day the golf pros unloosed out every stave back between San Diego and Santa Barbara in a tournament of club-swingers which ended in a tie between Jack Nicklaus and Gary Player.

To watch these pros were thousands of bad golfers and scores of name performers who were attractions in themselves. All had to pay $5 to stand around the greens and walk behind their golf heroes in 90 heat.

As a result there was previous little dough left for the Chi Chi, where the cover charge is only $2.50. The clubs had denuded the land like 17-year locusts. Their take was $115,000.

Though short of customers, the Starlite Room is providing a varied bill of good entertainment headed by Cohen, the great retailer of grand stories, some old, some new, but all good.

Some of his latest, like the one about the jacket which cost $1,200 because of all the time and distance involved in its making but which when pressed for time can be delivered in 24 hours, are not belly laughs in themselves. But along the way they give more chuckles and show him to be a top storyteller with a change of pace that comes only with long study of audiences.

Show up is with a surprising novelty act billed as Andre and Renee, and while most persons soon suspect that one of the dancing pair is a dummy, none, unless they have seen the act before, ever solves that both partners are dummies. Renee gets a big hand when he shows how it is done.

This novelty is followed by Dian Hart, who appears in a long braided pony tail and a bouffant green dress as short as a flash bulletin. Most singers these days affect long slinky skin-fitting gowns, mermaid dresses, and it is refreshing to see one like Miss Hart in such a crisp ensemble. She sings well, too.

She does seven numbers, one, "Make Believe and Your Dreams Will Come True," being done with a good deal of recitation between verses.

Bill remains through Feb. 11, to be followed by Roberta Sherwood and Buddy Lester. *Scul.*

Palmer House, Chi

Chicago, Feb. 3.

Dukes of Dixieland (7), Castle Sisters (3), Taylor Twins, Ben Arden Orch; $3 cover.

This is a return engagement for the Dukes of Dixieland at Chi's premiere showroom, and early biz indicates that they will notch another lively engagement. The Assunto freres (Frank and Fred), pere (Jac) and their associates are individually and severally musically topnotch and also first-rate showmen.

Frank's trumpet work on "St. James Infirmary" is both forthright and subtle. Fred lends some solid sounds and comic touches to "Slide, Frog, Slide," and Papa Jac dishes up some nifty banjoing in "Down In Honky Tonk Town." The thoughtful clarinet solo in the equally adept in maintaining the pace set by the Assuntos.

Ken Davern does a sensitive and thoughtful clarinet solo in the combo's version of Duke Ellington's "Rock and Tan Fantasy," and Gene Schroeder's piano work gives texture to all of the numbers. Jack Six on bass and Charlie Lodice on drums both provide excellent backstopping.

Two pleasing and able acts serve as appetizers for the dixieland feast. The Castle Sisters are an attractive femme threesome who do some charming harmonizing on a medley of nonsense songs from the '20's and in an oldtime medley. Their impressions of other vocal trios are good carbons, although it's apparent that they've been influenced a good deal by several of the groups they impersonate.

The Taylor Twins are a pair of agile young men with some well-conceived terp routines, particularly a nifty takeoff on "Fugue For Tinhorns." *Mor.*

The Losers, L. A.

Los Angeles, Feb. 4.

Dale Harlett, Bob Ojeda Quintet, Charlie Cochran; two-drink minimum.

Duke Harlett, in his first local appearance in more than two years, comes back with much of the old Frank Sinatra sound and look for which he has become known but has an added style dimension that puts him more solidly into his own sphere. Harlett is a pro and should prove a handsome drawing card for Sonny Olinz and Pete Rooney's jazz lounge.

Club marked new policy with singer's stint, going into seven-nights-a-week show including usually dark Sundays. Caught at first set under this policy, performers started with near empty house but by end of first set it began to swing, indicating Sundays may prove successful.

Harlett's performance savvy shows best on strongly styled, fast paced arrangements of "I Won't Dance" and equally hard sell belt delivery of "Foggy Day." Latter is a Sinatra song, but Harlett gives it his own style. "Second Time Around" using second chorus impresh of Dean Martin, and "Let Me Love You" similarly going into Johnny Mathis are crowd pleasers. Singer is relaxed and easy, but has plenty of punch and personality.

Bob Ojeda on trumpet and leader of quintet backing Harlett, does most of singer's arrangements. Ojeda's horning is fine, group picked up here swinging well on "All Right With Me" and with deejay Dick Whittington sitting in on piano for couple of tunes, "Night and Day." Charles Kennedy's alto sax is good, Pat Moran's piano fine. John Doling is on bass, John Whitehead on drums.

Singer-pianist Charlie Cochran backed by bassist Joe Arden, completes bill with smooth set of mostly ballads. Singer has nice feeling, pleasant voice but needs work on vowels, which lack lustre in sustained areas. He's at his best in clipped stylings like "Everything Belongs to You" and "You Were Never Lovlier." *Dale.*

FOUR LADS

From Toronto ... "Opening night audience at the Royal York Hotel gave the FOUR LADS a rousing welcome-home reception. The SRO crowd hummed and whistled-along with the Lads' delightful program of songs and clowning—they begged off after doing almost an hour..."

Bookings GAC.

Management
LENNY DITSON
1650 Broadway, New York

Riviera, Las Vegas

Las Vegas, Feb. 4.

Edie Adams, The Munchkins (3), Charlie Barnet, Dick Humphreys Dancers (12), Jack Cathcart Orch (16); produced by George Schlatter; staged & choreographed by Earl Barton; music arranged by Jerry Fielding, Harry Zimmerman and Irving Berlin; Paul Smith at piano for Miss Adams; special material, Herb Baker, Eli Basse, Sammy Cahn, Sheldon Keller, Mort Lachman, Groucho Marx, Allan Sherman, and Richard Rodgers; stage direction, Milt Bronson; 54 minutes.

Edie Adams' new romp, after the usual first-night kinks are ironed out, will develop into one of the Strip's most pleasant attractions. The versatile Miss Adams shows sparkling originality in her singing, dancing, impreshes, and she registers freshness as a comedienne.

An avant garde comedy trio billed as The Munchkins (Alan Sues, Paul Mazursky, Larry Tucker) is woven into the act, and at times is joined by Miss Adams. Some of the humor will go over the heads of all but the hippies, but honestly the ideas and presentation are very funny, providing a good balance for the offerings of the star. (The Munchkins subsequently bowed out of the engagement, they were too far out for most of the outfronters.)

A highlight of the turn is when Charlie Barnet, fronting the Jack Cathcart orch (16), hits a nostalgic mood with his soprano saxing of "Cherokee" and "Pompton Turnpike."

Miss Adams clicks with an audience participation bit, in which she awards champagne to the persons guessing the title of a song of which she sings only the verse. In a clever routine, she sings lyrics of famous songs as they were originally written.

She revives a very effective non-lyric "vocalese" which was the talk of her outing here in 1961, applying interesting vocal sounds to Gershwin music. Her takeoffs of celebs, blended with quick costume changes, show again that she's among the top femme mimics in the biz.

Earl Barton's fluid, imaginative choreography and staging, utilizing the Dick Humphreys Dancers (eight gals, four boys), backbone the party. *Duke.*

Nugget, Sparks

Sparks, Nev., Feb. 7.

Frankie Laine, Walt Jordan, George Arnold Singers & Dancers (17), Foster Edwards Orch (10); $3 minimum.

Frankie Laine, in his first local outing for several years, comes in with a new look—mustachioed and bewhiskered—for an upcoming "Kismet" summer stock role, but there's no change in his powerful vocal style of song selling. And he gives tablers exactly what they expect, a generous sampling of his hit recordings and a few of the newer tunes.

On show caught (second, opening night) headliner bowed to informality and did almost entire turn to requests from audience. And from opener to his exit tune, "Jezebel," he won full attention. Catalog includes "Mam'selle," "Moonlight Gambler," "Shine," "Wild Goose" and many other selections from his hit records. A nice easy line of chatter breaks the songfest and makes for top rapport.

In contrast to his uptempo rousing offerings, Laine proves he can hush a room with "I Believe" and "What Kind of Fool Am I," both done with much concern for vocal emotion. Audience participation is solicited for his trademarked "Mule Train." For Laine's allotted time the Foster Edwards band is under the capable baton of Ray Barr, with Stanley Kay on the drums.

Walt Jordan, new to this area, proves to be one of the most able impressionists ever to play a Reno-Tahoe saloon. Vocal inflection and facial mannerisms are near perfection, and the sharp material enhances the carbons. Comic is particularly effective on copies of Ed Sullivan, Groucho Marx, Jack Leonard and James Mason.

He also rates superlatives for his impressions of various actors' walks and singing styles, such as Jack Benny, Bing Crosby and Robert Mitchum. A few vintage lines are included, but for the most part material is as topical as today's headlines.

The George Arnold Singers and Dancers open and close curtain with productions held over from last session. *Long.*

Additional Night Club Reviews on Page 61

Le Cabaret, Toronto

Toronto, Feb. 6.

Lisa Carroll, Jack Landers Trio; $1.75 cover.

After an operatic and musicomedy career, Lisa Carroll is essaying the supper club circuit and is making her first visit to Toronto at the posh Le Cabaret. The sexy blond, who was on 35 minutes when caught, has a gimmick in tossing out hotel keys to male ringsiders. The latter avidly discover an invitation to meet her at the nightclub in which she is singing—in this case, Le Cabaret.

Clad in a revealing gown of yellow chiffon, Miss Carroll opens with a bouncy "It's All Right with Me" (with English and French lyrics), segues into "I Got Lost in His Arms" and "In the Mood for Love" in ballad style—with the accompanying key tossing.

Miss Carroll's arrangements are by Bob Walters, with special material written by Sol Shaw, plus lyrics of Norman Bechan in "I Said No."

Her second set includes a highly dramatic "What Kind of Fool Am I?" and a comedy bridge of "Don't You Know?" Miss Carroll, who has a strong voice on either pop tunes or arias, not only is suitable for the better nitery, but also for tv and musicomedy ventures. *McStay.*

Maramor, Columbus

Columbus, O., Feb. 12.

Roberta Sherwood, with Ernest DeLorenzo, Red Newmark; $2.50 cover charge.

It was "welcome back" for Roberta Sherwood at Danny Deeds' plushery with the singer returning after a 16 months' absence. She was warmly received by an attentive audience and responded by staying on past her programmed show.

Backed by a 10-piece orchestra, with Ernest DeLorenzo batoning from the piano, Red Newmark on the electric guitar and Miss Sherwood's 14-year-old son Robert Lanning at the drums, the star ran the gamut of her repertoire. Her numbers ranged from what she called "saloon songs" to such trademarked items as "Lazy River" and "You're Nobody Till Somebody Loves You."

Miss Sherwood projects plenty of "heart" in her singing, which is scarcely news to her admirers. Stamina is also the word for her, since she eschews reprises to remain on for the full show.

There are brief interruptions for Newmark's effective electric guitar solo and a dazzling drum solo by son Robert but Miss Sherwood merely stands aside and taps an approving foot.

Miss Sherwood's week-long booking reopens the Maramor name policy. *Fopa.*

Copacabana, N. Y.

Johnny Mathis, Don Sherman, Magid Triplets, Copa Girls (8), Joseph Mele & Frank Marte Orchs; $6, $7 minimums.

Singer Johnny Mathis is the latest candidate at the Copa to buck the New York newspaper blackout and, judging from past performances in the area, he should have little trouble overcoming the obstacle. With him on the bill at this showplace is comedian Don Sherman, the Magid Triplets and, natch, the Copa Girls.

Aside from some often annoying affectations which the intimate atmosphere of the Copa tends to magnify, Mathis delivers a sock performance. His distinctive pop style, marked by slick vocal range and dynamics, is displayed on a variety of tunes from the standard and pop songbag. The Copa orch is implemented with a string section for the Mathis turn and this touch adds a lush setting for his ballads and fills out the uptempo backing.

Mathis says his fave tune is "Maria" from the legit and later film "West Side Story." It's the ballad highlight of his turn, packed with dramatics and emotional styling. After getting through the opening numbers of his set, he settles into a less affected pattern and such tunes as "The Sweetest Sounds" and his big finale, "I'll Build a Stairway to Paradise," get solid treatments. Also a highlight of his turn, especially for his pop fans, is a medley of disclicks like "Twelfth of Never," "Wild Is the Wind" and his recent "What Will My Mary Say."

In all, his is a pleasing session sure to enrapture Mathis' hefty femme following of teeners and upwards. He seems to like his work and conveys this attitude, along with an appreciative air that keeps the audience with him all the way.

Comedian Don Sherman (no relation to "My Son the Folksinger" Allan Sherman) didn't fare as well at Thursday's (7) opening. His patter, set in an underplayed presentation, proved weak and only sporadically effective. One of Sherman's problems was that his subject matter contained some dated material such as Billie Sol Estes, Francis Gary Powers and other bits which suffered in part from their age.

Best bit by far is a routine in which a hipster has a conversation with Nikita Khrushchev in which he attempts to straighten him out regarding his clothes, wife, policies and other items. Most of Sherman's patter is sprinkled with hipster lingo but his extreme restraint in underplaying his lines leave little punch in his delivery and he blows many of the kickers in the process. An affable comic, he only needs a more positive approach to score solidly.

The Magid Triplets do a brief turn at the show's opening. Their tip terping and acrobatics, mixed with some vocal work, combine for a polished and pro act. In their teens, the boys show considerable savvy and their efforts are pleasing, albeit brief.

Also out for only a short glimpse are the Copa Girls who, working more as background for the Triplets. *Kali.*

Village Gate, N. Y.

Chris Connor, Woody Allen, Bill Evans Trio, Ronnie Ball Trio; $2.50 cover.

Art D'Lugoff's Village Gate policy for the slow post-holiday months is plenty talent, short week.

Topping the weekend bill is jazz singer Chris Connor, who continues to belt with the skill of a brilliant jazz instrumentalist—think of a whole big-band section of Connors with the accompanying projection of an ice statue. There is some warmth, however, in her tasteful ballad selection, and the jazz vocal gift is exciting.

Ronnie Ball Trio (leader at piano) is solid in backing, and blows a nice melodic jazz instrumental set.

Rounding out the bill are a couple of Greenwich Village more-or-less regulars—comedian Woody Allen, who has moved across the street from the Bitter End coffee house, and jazz pianoman Bill Evans, who has been at the Village Vanguard off and on recently. *Bill.*

Drinks' Cost May Rise 15% If Rocky's Bid for Hiked N.Y. Liquor Fees OK'd

A 15% increase in the cost of individual drinks is likely to result if a hike in liquor license fees, proposed by New York's Gov. Nelson Rockefeller, is adopted. That's the opinion of Harry Gerstein, executive secretary of the Restaurant League of New York. The projected boost in fees, he declared, when coupled with the decrease in restaurant and nitery business stemming from the new Internal Revenue regulations, will create added havoc in the eatery and cafe industry.

The new schedule of fees will permit credit sales now costly to $1,000. Also, a license which hi, some eateries with as much as a 500% increase, said Gerstein. As it now stands, the current maximum base license fee is $1,200 which will be increased by $800 $1,000 in New York City. Gov. Rockefeller proposes to increase this levy by $200.

In addition to the basic license fees cost, the Governor recommends that bars and restaurants with total retail sales of $25,000 annually or less get no added hike. Those with sales between $25,000 and $50,000 would have an additional fee of $600 plus 3% of excess over $25,000; between $50,000 and $75,000 there would be an additional $1,200 plus 4% of excess over $50,000; over $75,000 there would be an additional $2,250 fee plus 5% of increase over $75,000.

Gerstein called the tax confiscatory and discriminatory and charged it would result in more unemployment in New York State. He declared that many of the smaller spots would have to close and the amount of liquor business would dwindle considerably when the establishment has to pass on the increase to the customers.

There already has been one trade meeting on the subject. Represented were all segments of the industry, from distillers who are also facing an increased schedule of license fees, to distributors to retailers, as well as members of various labor unions which would be compromise so that the merits of both points of view are presen-

(Continued on page 60)

Josh Meyer Exits GAC

Josh Meyer has resigned from General Artists Corp. A vet agent, he was last in the agency's legit department but previously worked in other segments of the office including the foreign and television sectors.

Meyer started with the late Jack Davies. He later opened his own agency and handled a crop of names which he turned over to GAC upon joining it. No successor has been set as yet.

German Nitery Biz Slumps; Two More Spots Fold

Frankfurt, Feb. 12.

Less than a year after the collapse of the Dettmar Entertainment Organization which then controlled four of Frankfurt's nightclubs, two more cafes have just gone out of business.

And for the harried nightclub owners of West Germany, who have been complaining about less business, more police controls regarding closing hours and girlie-shows, it looks as if the big heyday of the boom is over.

The Rheinland Cabaret (one of West Germany's largest spots and always having half a dozen entertainers on its nightly shows) and the "Piroschka" Hungarian locale suddenly closed their doors last week. The owners of both, the Hungarian refugee brothers Tibor and Laszlo Gardos, were being searched for by the German criminal police. They were reported to have flown to Israel.

The brothers allegedly left behind about $25,000 of debts.

The director of the Entertainment Corp. of Frankfurt, which took over two of the former Dettmar clubs, is now negotiating for the lease on the Rheinland Cabaret, and may reopen it under another name.

But the acts on the last bill and the employees at the cabaret and night locale are still waiting for their pay.

Amusing sidelight is that the star of the closing show at the Rheinland Cabaret is the clairvoyant, Hanussen II. German papers are making gags of the fact that the clairvoyant is a pretty amazing guy—but wasn't able to see in advance that the club would fold under him.

NELSON EDDY

Now playing re-engagement at Buttmiller's, Dayton, with Gale Sherwood. Bill Moore, Columbus Citizen-Journal: "Here's a mature, vigorous man at the peak of his form, working skillfully and hard to please an audience. If his voice has changed at all, it has been for the better. The act sparkles by any standard. It's gorgeous entertainment."

A. P. A. handles

GAC Dickers With Ballet Theatre On Commish Dispute

A settlement is being worked out between The Ballet Theatre Foundation and General Artists Corp. for commissions owed the talent agency for a series of bookings. Negotiated settlement is being pursued following the filing of a suit in the N.Y. Supreme Court by GAC asking the Ballet Theatre for an accounting of its earnings from January to April of last year. GAC claims the Ballet earned at least $72,730, of which it alleges 10% is due it. The agency also seeks $2,082, balance on $12,804 commissions it claims was due for bookings from Oct. 26, 1961, to Dec. 9 of that year.

The claim states that under a February, 1960, agreement, which was to end Aug. 31, 1963, GAC was retained by the Ballet Theatre Foundation to be the sole and exclusive representative. The complaint charges that the defendant has indicated both orally and in writing that it doesn't intend to pay GAC any further commissions.

For Openers

Las Vegas, Feb. 12.

On Edie Adams' opening night at the Riviera, Eddie Fisher did his turn first at the Desert Inn dinner show so that he could catch most of her act.

When Joey Forman took over the stage, he said, "That's the most expensive opening act I've ever worked with!"

Internal Battle Hits USO Structure; Control of Shows Hangs in Balance

A bitter internecine battle is being waged within the United Service Organizations with the shape of the entire setup at stake. Participants in the fracas are the six member organizations which comprise USO. They are pitted against the national office. One of the prizes which will go to the victor is control of shows sent out by the USO.

The crux of the battle is recommendations made by the Ad Hoc USO Survey Committee carried out under direction of a group of labor leaders, industrialists, educators and other prominent citizens. It urged, among other things, that outside of procuring talent, shows sent to various GI bases be paid for by the Dept. of Defense. In addition, the committee stressed that once USO delivers the talent, it have no further control over the shows.

An indication of the seriousness of the battle is seen by the fact that Harvey S. Firestone Jr., national USO chairman, last week mailed a notice to delay a USO Board of Governors confab originally called to consider the Ad Hoc Survey for three days starting March 11 at the Mayflower Hotel, Washington. Reason given in the letter was the desire of the Exec Committee to have more time to consider the report.

Showdown Long Brewing

The showdown has been brewing for sometime. The six member agencies, Salvation Army, Young Men's & Young Women's Christian Assns., National Catholic Community Service, Jewish Welfare Board, and Travelers Aid, objected formally to what they considered to be the encroaching power of the national office against the member agencies. The latter groups are also seeking to insert a stronger religious tone to the USO clubhouses, and determine live entertainment needs on a priority basis.

This viewpoint is diametrically opposed by the national office which seeks to maintain a purely social, but nonreligious atmosphere in the clubhouses, as well as firm control over the shows sent to the overseas bases.

The Ad Hoc Survey states, "obviously these two contradictory points of view, a strong central, more or less autonomous agency with authority and responsibility to direct and control local operations, or a federation of the six member agencies basically to coordinate and finance their own activities in this field must be reconciled if national USO is to endure as an effective agency for the provision of services to military personnel. But as with all reconciliation, there will need to

(Continued on page 60)

Lenny Bruce Rap Kayos Chi Gate's License 15 Days

Chicago, Feb. 12.

The liquor license of the Gate of Horn folk nitery has been suspended for 15 days by Mayor Richard J. Daley as the result of an alleged obscene performance by comic Lenny Bruce. Bruce was arrested onstage Dec. 5 and has yet to be tried on the charge. The club will be open during the suspension, but no liquor will be served.

Observers point out that while the suspension would appear to be in the nature of a wrist-slap, it is so scheduled to include three weekends, thus making for a more severe financial penalty than it might seem. The liquor ban commences Saturday, Feb. 16, at 7 p.m. and continues through noon March 3. The club has the Limeliters booked for that period.

Owner Alan Ribback said that he was surprised at the severity of the decision and had not made up his mind whether to appeal or not. Ribback added that he considered the suspension excessive because Bruce had played several other Chi clubs without trouble, and that in the instance that he had been arrested in San Francisco Bruce had been found not guilty.

Ribback also said that he felt that the suspension was unduly harsh because the Gate of Horn had never had any previous trouble with the police.

Stu Taylor-Julie Mason Preeming New Portland Spot with 'Fresh' Touch

Portland, Ore., Feb. 12.

Stuart M. Taylor and spouse Julie Mason will preem Julie's Theatre Restaurant Thursday (14) with Margarita Cha-Cha O'Brien Sierra headlining. The shuttered Bali Hai was completely overhauled for the new spot. Chicago's Al Melton has been hired to set nitery policy and get the operation in action.

Julie's will have a sales staff, a la hotel type, trained to get customers into the room. The goal will be selling entertainment, service, and food in that order. By merchandising entertainment, owners aim at keeping the 225 seats filled.

Dave Brannower, of Los Angeles, is set as house booker. The entertainment policy will be twofold. A top name supporting act, plus Musical Sounds of Uptown Hall (6) with Herbie Hall batoning booked for 10 days. The next three weeks will have combos with two supporting variety acts. A cover charge will be used during the 10-day bash and on weekends for combo series.

Initial layout (14-24) includes Miss Sierra, Clifford Guest, Herbie Hall Orch (6) and songstress (hostess) Julie Mason. The Flaim Bros., Miss Mason and two acts to fill follow on Feb. 25. Miss Mason was "Miss Chevrolet" for seven years and also a Lawrence Welk charper.

Barron Quits N.M. Fair To Rein Ruidoso Track

Albuquerque, Feb. 12.

Tex Barron, who has been manager of the New Mexico State Fair in Albuquerque and responsible for bringing a show biz name atmosphere to the exposition, has resigned to become general manager of the Ruidoso Downs race track in Ruidoso, N. M.

Barron was named to the post effective Feb. 1, to prepare for the summer race season which opens May 15. He replaces W. L. McDonald. No replacement has been set for Barron at the New Mexico Fair, since state's governor has not as yet named a State Fair Commission, who must act on a successor. Barron was receiving $15,000 annually.

Blackburn-Lewis Eyes More U.S. Bookings For British Acts Via GAC Tie

London, Feb. 12.

Major part of General Artists Corp.'s new representation deal with the Blackburn-Lewis Agency in Britain will be to develop more and bigger bookings for British artists going to the U.S. Plan was disclosed by Vic Lewis upon his return here from the contract inking.

"Nobody at this early stage can say just what artists or what opportunities," Lewis said, "but it seems to us that at this stage in the international entertainment scene there is a greater potential audience for British performers in America than has previously been the case. We mean to exploit that situation to the full.

"One big consideration Alan Blackburn and I kept in mind when negotiating this deal was the reverse-way traffic. There are many fine performers. American audiences would love.

One of the first names set following the deal is Matt Monro who goes into the Copacabana, N.Y. in April.

"We have simply been told by GAC that it has a market for well packaged shows and fresh faces from Britain would be welcome," he said.

Club Crescendo, Houston, Reopening as Teen Cafe

Houston, Feb. 12.

The Club Crescendo, once one of Houston's top niteries which has had its share of dark nights during recent years, will reopen Thursday (14) as the Cinnamon Cinder, one of a chain of teenage clubs.

Three such clubs are reportedly operating successfully in the Los Angeles area. The operators also hope to open soon in Dallas and other large cities.

Admittance will be confined to the 18-24 age group, with a live band and no alcoholic beverages served. Soft drinks will sell for 30c, with admittance fee $1.50 per. Persons wearing levis will not be admitted.

Parking will be by attendants only, to prevent the young patrons from ganging up in the parking lot. Hours will be 8 p.m. to midnight weekdays except Fridays and Saturdays, when closing will be 1 a.m. The club won't open on Mondays.

Nat Cole Far East Tour Includes Date as 1st Int'l Name in Seoul Com'l Stint

Tokyo, Feb. 12.

When Nat Cole plays the Civic Auditorium in Seoul March 1-3 it will mark the first international headline act to play commercially in the South Korean capital.

Cole makes his return tour of Japan Feb. 18-28. He'll be accompanied in concert by his quartet and the New Herd orch, with the Four Coins also repeating in this territory, sharing the bill.

Having been made wiser by overbooking and overpricing Cole's concerts when the Negro singer was here a couple years ago, promoter Tats Nagashima has slated only 14 shows for Japan at top concert admish of $5. Last time around Cole did 28 performances at $8.33 top in the halls and found the audiences thinning toward the end of his tour.

Cole will travel here with manager Carlos Gastel. They're also making Honolulu, Australia and New Zealand dates on the trek.

Slate U.S. 1-Niters

Nat King Cole will do a series of one-nighters in October. He has been set for seven dates thus far, with others still to be booked. Surrounding talent is also to be lined up.

Cole starts in Philadelphia Oct. 4 and will continue in Newark, White Plains, Buffalo, Rochester, Columbus and Evansville.

RA Nets $147,440

Earnings of Restaurant Associates Inc. and subsidiaries for year ending Oct. 31 were $147,440 or 20c per common share. Gross operating revenues of the company were $34,107,243 for the same period.

RA operates several swank New York restaurants including Four Seasons, Forum of the 12 Caesars, Leone's, Fonda del Sol as well as the Baker chain.

Philly State to Relight With Negro Show Policy

Philadelphia, Feb. 12.

Launching of a new sepia stage showplace is set for March 8, with the reopening of the closed State Theatre. The 4,000-seat West Philly house, formerly operated by the William Goldman chain, has been shuttered the last five years.

Jocko Henderson, disk jockey and producer, is bringing in the talent shows which will start with Sam Cooke as initial headliner. David Milgram's Uptown Theatre, incidentally, has had marked success in recent years in turning the house over to disk jockey Georgie Woods, of radio station WDAS.

Shrine Circus' Milw. Stand

Milwaukee, Feb. 12.

Tripoli Shrine Circus, a Hamid-Morton Circus Co. production, opens a seven-day run Feb. 18 at the Milwaukee Arena.

Date marks the 24th Shrine Circus for the city. Opening night has been sold out.

Munchkins 'Too Far Out' For Las Vegas Riviera

Las Vegas, Feb. 12.

The Munchkins comedy trio (Alan Sues, Paul Mazursky, Larry Tucker) who opened in the new Edie Adams show at the Riviera Monday (4) were replaced two nights later by Dan Rowan and Dick Martin.

Sammy Lewis, unofficial spokesman for the hotel who was brought in as adviser, told VARIETY that hotel officials liked the Munchkins' act but felt that it was "too far out" for any but intimate room audiences.

Group's three-week contract was bought up by the hotel.

2 Tyro Ops Crack D.C. Nitery Jinx With Intimery in hungry i Pattern

By LES CARPENTER

Washington, Feb. 12.

Washington has long been an enigma among nightclub operators. It is a keen tough to make a go of one here, despite fatcat lobbyists with lotsa money to spend and a vastly increasing number of national conventions on the local scene.

The awful truth, as far as the entertainment industry is concerned, is that Washington has always been a "private party" town, both for politicians and the city's regular residents. Experience proves it takes a birthday or some other special event to get the local crowd out for a night of whoopee in public.

Six major new hotels have recently opened or are now under construction. The Sheraton-Park, which has been expanded three times in a dozen years, has just broken ground for the fourth, coupled a new motor inn, adjacent to enlargement. The Shoreham has added a new motor inn adjacent to the massive, sprawling hotel.

Yet, there remains the fewest number of first class nightclubs of any big American city.

In this atmosphere, two men in their 20s, holding college degrees they earned a mere year ago, have just opened a club called The Shadows in the chic, arty Georgetown section. In their first few weeks, they have wound up with a solid click, to the point of having lines waiting to get in.

The almost instant success of the Shadows takes care of the oft heard remark that Washington would support a "different" kind of club, and would be the ideal location for something of the "hungry i sort" variety.

That is the pattern involved in the Shadows, and a look at the mob filing in every night establishes that the appeal of the place spans all age groups, despite its youthful management.

The early emphasis has been on folk singers, with some new acts, plus the Journeymen, Phoenix Singers, Bud & Travis, Dave Guard & the Whiskyhill Singers and others.

Accent New Faces

But the intention of owners Bob Cavallo (aged 23) and Frank Wis (aged 22) is to transform the place into a "New Faces D.C." They want talent with little, or even no experience, if they fit the intimate room. As far as the owners are concerned, the "New Acts Apply Here" sign is out constantly. They are in the market for comedians, small musical groups and vocalists, either individuals or groups, specializing in any kind of music.

The decor has charm and originality, although the small stage with its brick backdrop is reminiscent of the hungry i. To make customers come downstairs to get to the room, the owners have locked the front door (which is the same level as the room) and have forced everyone to enter from the back of the building. That is one story higher. There is a large bar upstairs to accommodate the overflow which develops regularly. Then there is the trip downstairs for the show.

There are small tables, and food is served as it must be under Washington liquor laws. Since, any place serving drinks must prove that its principal business is really food.)

On Monday through Thursday, there are two shows nightly, with three on Friday and Saturday. The Monday - Thursday admission is $1.50, and its $2 on Friday and Saturday. Bar and food prices are below normal nightclub levels. Capacity is 200. Lighting for the show and the room is fine.

In Washington, no new club has ever caught on as fast or become the subject of as much comment.

STOOGES BRING BACK VAUDE TO PALACE, N.Y.

The RKO Palace Theatre, N.Y. is again trying vaudeville. This time a one-weeker is planted to be headed by the Three Stooges starting Feb. 20. Others on the bill will be Capri Sisters, Count de Mattisani and The Tapscons. Film is "Samson and The Seven Miracles."

The RKO Theatres toppers have long been interested in resuming major bills for this house such as the Judy Garland and Danny Kaye shows which it played about a decade ago. However, Billy Rose is nabbing names of this calibre for his Ziegfeld Theatre. The Palace would have difficulty in luring other headliners into the house unless is started a price war.

The Palace is interested in having names come in on a one-week basis. Stooges were booked on the basis of availability that week, together with the fact that the Washington Birthday holiday coming two days after opening.

Parker's 'Global Circuit' for Names Would Mix P.A.'s With Vidtape Deals

By AL SCHARPER

Hollywood, Feb. 12.

"Global circuit" of dovetailed bookings for top name acts has been a glint in eyes of entrepreneurs since the dawn of vaudeville, and it more frequently has been bruited since jet aircraft revolutionized travel.

New pitch offered some talent here isn't actually a global-circuit, but it has many of the characteristics of such, with added electronic evolution of tv.

Steve Parker, an American who for some years has been operating out of Japan and who produced Paramount's "My Geisha" there, starring his wife, Shirley MacLaine, is now in Hollywood overturing names on making a 13-week world trek. Details of most of the tour are set; some few loose ends need tying. Here's the pitch.

The performer flies to Australia, where Parker has set rental deals for 10 days at a theatre in Melbourne, 10 days in a Sydney house. The bill is fleshed out with local acts. Thereafter the star vidtapes a color show, with the Aussie commercial network supplying facilities and technicians. The web gets all rights to the tv program Down Under for unlimited airing. The star and Parker get the tape for sale in all other parts of the world. Parker promotes the theatre dates and star gets a flat fee.

Next Stop, Manila

Next stop is Manila, where live show again using local supporting acts plays 10 days at Araneta Coliseum, no tv. Next Hong Kong, two performances in City Hall auditorium; again no tv.

In Japan, performer does 10 days of personals and Parker has an inked deal with Nippon TV whereby a teleshow is taped free, in return for Japanese airing rights to same and Parker and star get it free for vending in rest of the world.

Polar flight to Paris follows, with performer working live in a theatre there which Parker declines at this point to identify. He also will not pinpoint the network (believed to be RAI) with which he has a videal in Rome. Then follows a live show (no tv) in Frankfurt. No deals are set for London, so performer jets to Sao Paulo, Brazil, where there is a videal with one of the three stations there, plus week's run in Theatre Record. Week's run in a Buenos Aires follows, with no video tie. Performer then heads back home.

Parker states in all offers he wants to buy performers for flat fees for all the theatre and arena shows; that he is offering partnership deals on the vidtapes, and will supply the supporting acts; that such shows will be offered U.S. networks as specials; that, in taping the shows colorful backgrounds in respective countries will be used, and most of the scenes will be outdoors.

Only 1 Concrete Offer

While Parker has a list of names to which he plans submitting idea, as far as can be ascertained only one, Jerry Lewis, has been given a concrete offer. With Lewis next year set for ABC-TV Saturday night series, it is not known how the comic views Parker's proposal.

Parker also is involved in producing and booking shows for Korea's Walker Hill project, to open April 8 with Louis Armstrong combo signatured for two weeks at $30,000 per to bowl the gaming casino-resort-entertainment complex. Local reports that some kink has developed in his Korea deal are dismissed by Parker with observation the rumors flew because Korea holds open election in April, but the national project there that is Walker Hill will be unaffected by balloting outcome.

Presently, too Parker is coproducing a pilot with Four Star, "Two Guys in Tokyo" (title to be replaced), starring Jack Carter. Four Star is bankrolling the pilot and Parker will be 50-50 partner. Bobby O'Brien and Ben Starr scripted.

Of late Parker has bought theatrical filmization rights to "John Goldfarb, Please Come Home," script by William Blatty; and to "The Heroes," documentary by Roland McKie, Australian newspaperman, of two raids by Aussie commandos on Japanese ships in Singapore harbor during World War II when Japan held that city.

Vaude, Cafe Dates

New York

Francois Szony & Claire, current at the Latin Quarter, leaving the show in March for the Radio City Music Hall Easter display, and resume at the LQ July 10 ... Don Tannen preems at La Concha, San Juan, Feb. 26 ... Jerry Shane inked for the Ethel Merman bill at the Deauville, Miami Beach, March 1 ... Carol Channing to open at Blinstrub's, Boston, Oct. 3 ... Nat Kalcheim, William Morris Agency exec, on a Florida vacation ... Jane Powell tapped for the Eden Roc, Miami Beach, March 14 ... Comedienne Bobbi Baker to repeat at the Thunderbird, Las Vegas, Lounge next September.

Davis & Reese to the Queen Elizabeth, Montreal, Feb. 25 ... Forlini's Opera Bar has installed Freddie Vezza, pianist ... Sammy Davis Jr. resumes at the Sands, Las Vegas, June 5 ... Frank Gorshin tapped for the Latin Quarter, April 17 ... Bing Crosby signed a management contract with Wm Bauer ... Valerie Bliss has opened at Fusco's Room 21 ... LaVern Baker routed to the Regal Theatre, Chicago, Feb. 22, followed by the Gatineau Country Club, Ottawa, April 4, and Hideaway, Los Angeles, May 1 ... Ben E. King into the Royal Theatre, Baltimore, Feb. 15 ... Vic Damone set for the Fairmont Hotel, San Francisco, Feb. 21 ... Mabel Mercer and Joel Romes being held over another two frames at the Bon Soir.

Chicago

Joe E. Lewis & Roberta Sherwood set for the Sahara Inn, Chi, April 24-May 5 ... Junior Mance and George Kirby inked for the Chi Playboy Feb. 11 for a fortnight ... Christie Minstrels down for the Edgewater Beach Hotel May 30-June 9 ... Millionaires plays Ray Colonna's, Chi, March 10 for two weeks ... Lenny Colyer skedded for the Shrine Circus, Bay City, Mich., April 22-26 and the Southern Club, Hot Springs, Ark., May 9-14.

Dick Contino slated for the Embers Northcrest, Ft. Wayne, Ind., March 21-30. Same spot has George Shearing Quintet May 13 for a week ... Jerry Lester plays the Roostertail, Detroit, March 25 for two weeks ... Rhythm Kings set for the Duluth Auto Show April 17-21 ... Vaughn Monroe signed for the Holiday House, Milwaukee, March 4-16.

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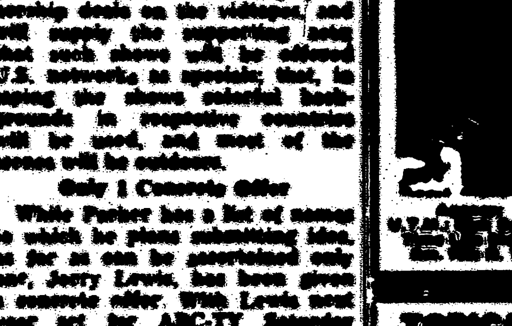

Club Dates
Fairs
Home Shows
Concerts
Sports Shows
Night Clubs
SID HOWARD, 1070—82nd St., Brooklyn 19, N. Y.

Adams Urges 3-Yr. Term for AGVA Officers at Nat'l Board Meet in N.Y.

Recommendation for a three-year term for officers of the American Guild of Variety Artists was made Monday (11) by AGVA president Joey Adams at the opening session of the AGVA National Board meeting which convened at the Barbizon-Plaza Hotel, N.Y., for three days.

Adams also urged strong disciplinary action for members who complain to the Senate Subcommittee for Permanent Investigations, headed by Sen. John McClellan (D. Ark.) and the Labor Management Reporting Administration, both of which have been investigating the union.

Adams' recommendation for a three-year term comes at a time when his perennial opponent, Penny Singleton is under suspension and possibility is that she will not be able to run against him in the forthcoming elections. Adams was elected sans opposition last year during a previous suspension of Miss Singleton.

Bobby Faye, national administrative secretary, also gave his report in which it was suggested that suspension of the Los Angeles local be lifted. L.A. was suspended because a rump faction led by Miss Singleton came into control.

It was also asked that fees paid into the Supplementary Welfare Trust Fund, of which half go to the Sick & Relief Fund and the other half to the AGVA Home at So. Fallsburgh, N.Y., where maintenance of seven inmates costs $36,000 annually, be continued. However, it was urged that the $40,000 which AGVA advanced for the home be returned to the union out of the collections.

Another recommendation was the re-hiring of Sam Getwirth as publicity agent for the union at $7,500 annually. He previously served in that capacity. He is now suing AGVA for $7,500, claiming breach of contract. He said he would withdraw the suit if he resumes the post.

ELLINGTON TRIM 20G IN 3 PARIS CONCERTS

Paris, Feb. 12.

In from a successful British stand, the Duke Ellington Orch grossed $20,000 in three concerts last week at the Olympia Music Hall, according to impresario Norman Granz. This solid take shows a decided turn toward well orchestrated big band music by jazz buffs here.

The emphasis on small combo jazz improvisation is declining here as evidenced by the Ellington hit. Orch goes through Scandinavia and Germany before returning to the U.S. in late February.

Granz next brings over his perennial tour clicks Ella Fitzgerald and Oscar Peterson.

Licensing Comish Balks At 3 a.m. Tour of Cafes On Toronto Main Stem

Toronto, Feb. 12.

An early morning tour of some dozen private clubs, which operate on Toronto's main stem, was turned down last week by members of the licensing commission. Their general veto had the universal theme of "you're not going to get me up at 3 a.m."

They voted against the suggestion of Magistrate Frederick Hall, chairman, that an inspection was warranted, with Hall reporting that "you would be amazed at what is going on at some of these clubs at three o'clock in the morning."

Chairman had claimed that some of the clubs do not have a Provincial charter and, because they are "private," cannot be licensed by the commission, but maintained that consideration should be given to regulations governing the clubs' operations.

No Confusion in Off Or On B'way, Sez Frisco Ct.

San Francisco, Feb. 12.

Off Broadway, a new nitery here, won a hands-down decision on the use of its name in court.

Judge Joseph Karesh ruled that the club's name was different enough from On Broadway, plush little theatre around the corner, that nobody was likely to be confused.

Mel Torme was most recent name at Off Broadway. "Under the Yum-Yum Tree" is longrunning hit on On Broadway.

Cancel Sherman Pittsburgh Date

Pittsburgh, Feb. 12.

Allan Sherman's one-nighter here, slated for tomorrow (Thurs.), has been postponed due to the poor advance. One of the reasons given for the slowdown was the death last week of Bob Boltz, who customarily handled advance and ticket sales for promoter Irving Feld, who was to have sponsored this bash. Another reason was ascribed to the fact that there had been a multitude of one-night concerts in this city lately, and market had been saturated prior to Sherman's advent. Advance was around $700 which indicated a losing situation.

Sherman had been doing well in one-nighters around the country. He had been getting a $4,000 guarantee against 60% of the gate. Instead of this stand, he will utilize the time for conferences with his managers, Durgom & Katz, in New York.

Boffo in Chi

Chicago, Feb. 12.

Allan Sherman grossed a hefty $26,000 last weekend (9-10) in the Arie Crown Theatre at McCormick Place. Ducats were scaled to $6.50 for Saturday night and $4.75 for the Sunday matinee.

Event was covered by the legit critics on the four dailies here, all of whom awarded Sherman very favorable reviews.

Up to A.C. Hotels to Regain Prestige For Jersey Resort: George Buzby

The Atlantic City hotels must carry the ball if that town is to regain its prestige and prosperity as an all-year 'round resort, according to George Buzby, executive vicepresident of the Dennis Hotel, one of the city's oldest inns. There must be an infusion of new ideas, he asserts, to revive interest in the city.

Atlantic City, Buzby points out, has lost a lot of trade since the advent of jet planes. A visitor at the Plaza Hotel, N.Y., for example, is just as far away from Nassau as from Atlantic City. In former years, he notes, February and March were months in which many Canadians visited the Jersey resort. That winter influx has diminished considerably since jet travel became widespread.

Now Atlantic City, particularly the hotels, must come up with a program in which the inns must provide complete entertainment programs such as obtain in the Miami Beach hotels as well as the Catskill hostels. The Dennis, he emphasizes, has been carrying out its annual "Night in Scandinavia" program for the past three years. This has lured a lot of extra business in the off-season. Even during the summer, says Buzby, the hotel uses many angles to keep clients interested and occupied.

As far as top name talent is concerned, Buzby states, many hotels were built in another era with no idea of bringing in cabaret type of entertainment. No provision was made for such shows and it would be an extremely expensive proposition to rebuild portions of the inn for a nightclub.

However, there are many other facets of the entertainment idea that can be pursued, Buzby declares. The "Night in Scandinavia" brings a lot of business to the hotel. The hotel hires about 20 musicians for the occasion, brings in a show for two nights on a booking by James J. Grady in New York, and provides many extras in the way of decorations, new menus and other items.

It's also possible that by exploiting new areas, an entirely new crowd may come down for the winter months. Thus far, the bulk of the Dennis' business has come from Philadelphia and New York. The entire situation, Buzby feels, is rather hopeful, especially once all hotels combine ideas to lure trade throughout the winter.

Buff Cafe, Involved In Belle Barth Nov. Jam, Bankrupt for $190,000

Buffalo, Feb. 12.

Buffalonians were giving a lesson in high finance and the cost of nitery promotion here this week when Le Moulin Rouge Supper Club, after two and a half months operation, filed a petition in Federal Court for reorganization under the Bankruptcy Act. Club is owned by the Salad Bowl Co., a pop-price eatery, which is also included in the petition.

Debts are listed at $190,000 and assets at $138,000. Secured claims include $44,000 to the Marine Trust Co. on a chattel mortgage and $43,000 on a conditional sales equipment contract. Other liabilities include $71,000 in unsecured claims and nearly $9,000 in Federal withholding and local sales taxes. The assets consist of fixtures, equipment and stock in trade.

The court permitted continuation of the business pending filing of a plan to pay creditors and monthly financial reports to the court before the 15th of each month.

The Moulin Rouge ran into trouble when it presented Belle Barth here in November, although a disorderly conduct charge in City Court was dismissed. Proceedings before the State Liquor Authority on the club's liquor license are pending.

FISHER & MARKS HONORED BY PHILLY AND SHOW BIZ IN TREMENDOUS TURNOUT!*

City Fathers Pay Homage! →

Resolution No. 260

RESOLUTION

Commending Al Fisher and Lou Marks for their many benefit performances on behalf of charitable organizations.

WHEREAS, The comedy team of Al Fisher and Lou Marks have dedicated much of their time and services to various charitable organizations; and

WHEREAS, They have appeared at many shows benefiting local hospitals, orphanages, synagogues, churches and other charitable organizations; and

WHEREAS, Among these beneficiaries were the Heart Fund, the Cancer Fund, Allied Jewish Appeal, Boys Town of Italy, Catholic Charities, [illegible]; and

WHEREAS, Both are natives of Philadelphia, who by their success in the entertainment field, have brought fame and glory to our city; and

WHEREAS, They will be honored Thursday evening, January 3, 1963, at a testimonial dinner, therefore

Resolved, By the Council of the City of Philadelphia, That we hereby extend our congratulations to Al Fisher and Lou Marks and commend them for their efforts on behalf of many charitable organizations.

Resolved, That an engrossed copy of this Resolution be presented to Al Fisher and Lou Marks as evidence of the sincere and respectful sentiments of this legislative body.

CERTIFICATION: This is a true and correct copy of the original Resolution passed by the Council of the City of Philadelphia on the thirteenth day of December, 1962.

Jan. 3, 1963, Palumbo's

ALSO HONORED BY

The following organizations: Connie Mack Youth Award, of the American Legion of Pennsylvania (first time this award was made to non-athletes); Italian-American Civic League; Brith Zion Lodge; Joint Award for Inter-faith Activities; Alpha Pi Chapter, Alpha Epsilon Pi Fraternity; Temple University; Honorary Life Members, William Rosche Post, American Legion; St. Luke's and Children's Hospital; Muscular Dystrophy Association; Fraternal Order of Police; (Also of "The Philadelphia City Council); And numerous other organizations and fellow acts, who were present and participated in the show.

PALUMBO'S

Cafe Restaurant

... CATHARINE STREET • PHILADELPHIA 47, PENNA.

[illegible]

Sincerely,

Frank

FRANK PALUMBO

Many acts and organizations, participate in a great show...

Palumbo Sings Praises! ←

*1900 People Jammed the Doors

More About . . . FELICIA SANDERS

"Furious and raucous are occasionally the ways of FELICIA SANDERS' voice, which fully fills the Persian Room at dinner and supper. But so special are the songs she sings, and so special is the accompaniment, that the lady should be allowed to HAVE her own ways."

NEW YORKER

"THE BRIGHTEST NEW STAR ALONG THE CAFE CIRCUIT: I've lost track of the number of times I've traipsed down to the Bon Soir to watch and listen to FELICIA SANDERS through the years. In Chicago, she was always "the one to catch" when in the Windy City and in L.A., no matter where you might be in Beverly Hills, Brentwood or Bel Air you prepared yourself for the inevitable trek to one of the boites along Sunset Strip because that's where Miss Sanders (accompanied by Irving Joseph) would be working. It was unheard of to be anywhere in the vicinity for a single night, weekend or extended visit and NOT make the scene where her followers were dedicated, devout and adoring. A blues belter and torchanter of the first magnitude, she's currently at the Hotel Plaza's Persian Room and I am delighted she's made the decision to work the room with or without a newspaper blackout. Ethel Merman and Lisa Kirk declined to take on the assignment until after the strike is over. Well, The Merm would have been great and Miss Kirk's pull would have been SRO, too, so I fail to see why 'the greatest musical comedy queen of our time' (La Merman) and Miss Kirk felt they needed the support of our daily newspapers in order to successfully fulfill a Persian Room booking. They did, however, because of it, all of us who revel in 'overnight success in the major league' have the good fortune to have FELICIA SANDERS at hand nightly at the Persian Room. Never better, expertly presented (thanks to Anna Sosenko) and exquisitely groomed, she's the biggest and best new cabaret star to come to the fore since last season's Robert Goulet."

MICHAEL SEAN O'SHEA
Backstage

"FELICIA SANDERS, songbird of a different feather, is having her night in the Persian Room. Her wings were meant to spread—this ranging aviary serves her well. The original 'Fly Me to the Moon' miss makes every utterance throb and earns everyone's ear."

EUGENE BOE
Cue

IRVING JOSEPH
Conductor-Arranger

Personal Manager-Producer
ANNA SOSENKO

WILLIAM MORRIS AGENCY

Ill. Sues Old Chi Chez Paree Owners In Novel Step to Recover Sales Tax

Chicago, Feb. 12.

The ghost of the old Chez Paree nightclub has been resurrected by the Attorney General of Illinois in a precedential new legal approach to collecting state sales tax from corporations that have gone out of business owing the tax money to the state. Atty. Gen. William G. Clark last week filed suits against 13 individuals who were officers in the defunct firms. Previously the state had stopped its pursuit of the tax money when the companies had folded.

Named in the state suits are Jay Schatz and David Halper, former partners in the Chez Paree. They allegedly owe $17,018. Schatz is currently g.m. of radio station WYNR in Chicago, and Halper is a manager at the Riviera in Las Vegas. (The Chez Paree is now being used as an office building for Playboy clubs and mag.)

Schatz subsequently denied that he was a partner in the Chez Paree at the time of its demise. He says that he pulled out a year before the club closed.

Also named as owing tax funds to the state are tv manufacturer U. A. Sanabria ($91,086) and former pro football star Sid Luckman ($80,886), the latter for an auto sales company that went broke. The others cited were officers in car sales firms and one jewelry sales company.

It's Clark's contention that money collected by the corporations for taxes on behalf of the state is state money diverted for the individual's own uses. He also says that the defendants used the corporate form as a device for the perpetration of fraud and to avoid legal obligations. If the suits are successful, the state can proceed to collect the unpaid tax from personal assets of the defendants.

In some cases, Clark said, the companies went out of business, then the officers obtained a new corporate charter and continued in business at the same address.

15% Price Rise

Continued from page 1

be affected. All decried the new imposts. They declared that the proposed schedule represents a repudiation of the Governor's promise not to raise taxes.

Fact that the proposed hikes refer to fees only is called a matter of semantics. More confabs are being called to map strategy. The Restaurant League is planning petitions to the Governor as well as legislators along with broadsides from unions and trade organizations. The fee increases were recommended to the legislature by Rockefeller in his recent annual budget message.

In recent weeks the Restaurant League has been fighting the effects of the new Internal Revenue regulations regarding expense accounts. The League contends that basic spending should not be affected because nothing additional has been made illegal. Only more careful and complete records should be kept to satisfy the new regulations.

Albany Dealers Protest

Albany, Feb. 12.

James Barone, president of Albany County Restaurant & Liquor Dealers Assn., and a nightclub operator, revealed that his group, representing 235 local establishments, is sending a letter of protest to Gov. Rockefeller over the latter's recommendation for an increase in liquor taxes.

Club owners and restaurant proprietors now pay an $800 license fee if they are located in the City of Albany, $400 elsewhere in the County. Under schedules suggested by Governor, they would pay higher license rates and also kick in a percentage of receipts, based on tables.

Pointing out this would boost the fees to approximately $1,800 for smaller operations, and to $3,000 for larger ones, Barone predicted, "the increase could put a lot of smaller places out of business."

GAC Mulls Fold Of Its Rome Office

General Artists Corp is mulling the fate of its Rome office. Decision is to be made shortly whether the Rome branch, which was opened last year, will continue, whether the agency will conduct its European film business from New York and Hollywood, or whether new Italian-speaking personnel will be installed only to service clients. As it is, Bill Josephy, who was sent out from Hollywood to head the Rome branch, is expected to be transferred back to his former base shortly.

According to one GAC spokesman, the major European film deals are still hatched in New York and Hollywood, and much of the business in the Rome office was a servicing rather than a selling operation. Herbert J. Siegel, GAC president and board chairman, is going to Rome shortly, and it's likely that he'll make the final decision.

The entire GAC European picture is being reappraised currently in view of the fact that GAC has changed its London affiliation from the Grade Organization to the Blackburn-Lewis Agency. Originally, a deal was being worked out with London Management, a Grade subsidiary, to conduct all its European business even in Italy. However, that portion of the deal was cancelled when Grade inked a representation pact with Ashley-Steiner-Famous Artists. Since then, GAC has been mulling the wisdom of working with affiliates empowered to represent them in European deals and maintains its own offices as well.

It's probably that Rome will be converted to a servicing outfit for GAC with actual deals to be made by either its London correspondents or in the U. S. Nothing is definitely set as yet.

Expense Account Interpretation

At the class N.Y. eateries, these cards have been placed at counters by the Restaurant League of New York Inc.:

"There has been a lot of confusion about the 1963 tax rules for expense accounts. Here are the simple facts:

"You can continue legitimate business entertaining as usual.

"There is no limit to the amount you can deduct for such restaurant or night club charges.

"You do not have to talk business to claim the charge as an allowable business expense.

"In a restaurant, business entertaining for good will is deductible.

"In a night club entertaining for good will is also deductible, provided it is preceded by or followed by a real business discussion.

"You can deduct the restaurant charge for your customer and his wife and the charge for your wife if it creates good will.

"No receipt is needed for restaurant charges up to $25. This means you can have several separate meals with customers up to $25 each and you will not need a receipt.

"Receipts are needed for checks of more than $25 and will be provided by this restaurant.

"The Government has streamlined your own tax record requirements. You need only note, in any book, the date, name and address of restaurant, persons entertained and the amount of expenditure.

"The Government recognizes legitimate entertaining expenses."

(Signed) Restaurant League of N.Y. Inc.

Chevalier Big 40G In Ziegfeld, N.Y., 1st Wk.

Maurice Chevalier's one-man show at the Ziegfeld Theatre, N.Y., scored a handsome $40,100 for its first full week. Chevalier is doing seven performances weekly (no matinees) during this four-weeker under auspices of Alexander H. Cohen. Last week, he scored $30,800 for six shows.

Chevalier is the first of a series of concert varieties in this house. He'll be followed by Jack Benny topping a four-weeker, and then by Danny Kaye, also in for a double-fortnight.

Germans Discover How To Keep 'Em Down On Farm: Import Strippers

Naila, W. Germany, Feb. 12.

How're you gonna keep 'em down on the farm? Import stripteasers!

The nearby village of Marxgruen, with 900 inhabitants, found that all the farm boys in the community were heading towards the big cities for their weekend entertainment.

And in order to keep the locals at home, an enterprising nightclub owner, Mrs. Gertrud Keller, has opened a highly popular—and controversial — cabaret, the Tabarin here.

Two strippers have turned the Tabarin (which was formerly the failing but solid restaurant called the Bavarian Hof) into a nightly hotspot. But now the staid-backed county officials, the church and the county cops are all protesting.

Mrs. Keller finally wangled permission for "a nightclub" for her tiny locale and hired the two strippers a month ago. However, the neighborhood is now protesting that "sin has entered the suburbs."

USO Battle

Continued from page 1

ed and the weaknesses of each are eliminated or minimized."

The report also points out that one of the most volatile issues, other than local operations, is USO entertainment. The report states that opinions run the gamut from virtual elimination of all such activity to advocacy of more and better entertainment.

In Italy, France and Germany, for example, where leaves are restricted to 15% of the personnel at any one time among Army personnel, but not to the Air Force, the Senior Chaplain felt that the increase of USO shows was beneficial in that area. Leaves were restricted "because of unpleasant incidents in local towns between soldiers and citizens."

The report also notes that indications point to the need of an increase of USO shows in the Pacific Command. It's emphasized that addition of South Vietnam to the itinerary has added an eighth entertainment area and a probable requirement to commence shows in Thailand will add a ninth region.

Acute Talent Need

The report also voices regret at the fact that the Hollywood Coordinating Committee, which sent out celebrity shows to overseas bases, is not now operating when the need is as acute today as when it serviced GIs during the Korea emergency. It states that in Korea there are over 170 isolated camps where USO shows are a "godsend."

The Korea theatre troops have a 13-month tour of duty, and since the Government stopped sending these GIs to Japan for a seven-day rest period, need for USO shows to provide a welcome break is more necessary than ever. The report on reactions to USO Shows stated "the conclusion of high officials in the Pacific Command is that they need more, not less USO shows, but the units should be of smaller composition to provide additional PACOM coverage."

The survey also touches on the fundraising activities of USO, which, it stated, have been declining at the rapid rate of $900,000 per year for the past five years. The decline in funds, together with the high priority that it felt should be given to USO shows, are two factors which caused the report to recommend that the Dept. of Defense finance travelling entertainment units.

Scot Comic Logan Can Keep Handle, AGVA Sez

Newcastle-on-Tyne, Eng., Feb. 12.

Jimmy Logan, Scot comedian currently in pantomime at the Theatre Royal here, need not change his name for future trips to the U.S. as recently requested by the American Guild of Variety Artists after he had toured North America with a Scot vaude unit.

H. J. Keenan, of AGVA's membership dept., told VARIETY: "Our records reveal that Jimmy Logan (Scotland) may use the name of Jimmy Logan, as the other member has lapsed into delinquency." The U.S. member was a hand balancer.

The U.K. Logan, a nephew of Ella Logan, received his AGVA request re-addressed from New York following his return here for the Christmas season.

His real name is James Short. His parents, vaude veterans May Dalziel and Jack Short.

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
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Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
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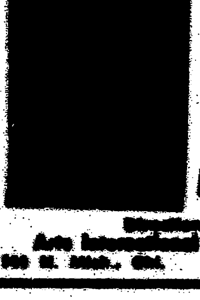

ERNIE McLEAN
Singer-M.C.
Currently Chicago Auto Show
Direction: Arts International Associates

hungry i, S.F.

San Francisco, Feb. 9.
Vaughn Meader, The New Wayfarers, Ondine; $3.50 admission.

Vaughn "First Family" Meader, after a long legal tussle with Enrico Banducci, finally made his debut at the club for $750 a week and on the basis of his opening show is not underpaid.

Despite the barrage of publicity and the bestselling LP, Meader did not fill the house for the opening show, though it was by no means a light showing. He figures to build somewhat as the public discovers he does not limit himself to the LP material.

Actually, Meader is on the spot. He can't do the LP material in the clubs if for no other reason than it requires a whole cast. All he does of it is the press conference, which is his strongest bit anyway.

For the rest of his show, he struggles with the problem of trying to get away from the JFK image but not so far away as to discourage the audience (which came to see him as JFK in the first place). He isn't entirely successful at it right now, though he may work it out. His pro tem solution is to sing in little JFK and Bobby stingers here and there.

Mainly he relies on some set topical gags, takeoffs on tv commercials and stock tv characters and general rambling anecdotal material, building up to the JFK press conference which he handles well, deftly fielding the audiences' questions.

Meader may not only make legal news in the entertainment world as a result of the dispute over his hungry i contract; he also epitomizes several problems among performers: whether or not a big LP artist will draw in concert and clubs and also how to extend a professional image past the recording image.

At the moment, he is the prisoner of this dilemma; hung with the JFK image, trying to get away from it and not lose what it has given him. It'll be a neat trick if he can do it.

He's preceded on the bill by The New Wayfarers, a folk singing foursome who have a nice sound (via the Limeliters) and entertain pleasantly, and a girl named Ondine who recites and chants and songs in French accent. She has almost no vocal talent and depends on her looks, mannerisms and accent. It's barely enough. *Rafe.*

Blackstone, Chi

Chicago, Feb. 4.
Janet Stewart, Franz Benteler Orch; $2.50 cover.

Sheraton-Blackstone is beginning to step up its talent buys for the spring season in an apparent move to challenge the Drake's Camellia House for supper club supremacy. Bookings for the near future include Greta Keller and Caroline Richter. Latter will be the Bonaparte Room's first comedienne. Room did extremely well last month with Tom Carroll during the furniture men's convention, and Janet Stewart looks well to maintain the tempo.

Miss Stewart has the classy good looks appropriate for this plush hotel, but also has a sort of sexy whimsy that scores in sparks with the traveling salesmen clientele. Well-proportioned and sharply gowned, she has a knowledgeable way with a wide-ranging songalog.

Her bountiful repertoire includes a clever version of "Illegal, Immoral," a tender handling of "Roses and Lollipops," a dramatic rendition of "Ten Cents A Dance" and nifty centrepiece array of Harold Arlen tunes.

Franz Benteler's house orch provides a savvy assist to the thrush, and dishes out a pleasing Continental terp beat between shows.

Bill is in till Feb. 16. *Mor.*

Absinthe House, N.Y.

Frank Cunimondo; no cover or minimum.

Something nice happens to the Absinthe House after eight p.m. The well-established eatery-watering spa on West 48th St. becomes a music room to background the diners and tipplers until 1 a.m.

The music policy is being launched by a new pianist, Frank Cunimondo, and an old song, "Absinthe Frappe." The tune, which has been selected as the room's theme by hosts Edith & Marc Reuben, was written in 1904 by Victor Herbert (lyrics by Glen Macdonough) for the musical "It Happened in Nordland." Reuben has the original sheet copy, published by M. Witmark, to attest to its authenticity.

Cunimondo keeps the tune in proper perspective, presenting it with all the romantic flourishes familiar to turn-of-the century music—but schmaltz ends there. Although he's a newcomer to the Gotham scene (his incubation was in Pittsburgh taverns), Cunimondo approaches Broadway showtunes with a sure hand.

He has an improvisational style that extends the original melodic line but never strays too far from it. In fact, many of the melodies take on a distinguished flavor with his interpolations. His work on Richard Rodgers' "I Could Write a Book" and the current click, "What Kind of Fool Am I," are solid samples of how far he can go without disturbing any of the initial values.

His repertoire is wide and his touch is quietly grooved for the background assignment. His music doesn't intrude but it should be comforting to know that it's there when it's wanted. *Gros.*

Mister Kelly's, Chi

Chicago, Feb. 5.
June Christy, Mark Russell, Marty Rubenstein Trio; $2.50 cover.

Longtime followers of June Christy are likely to spell good biz for Mister Kelly's for the next three weeks. Many of the local jazz faithful have been in Miss Christy's van since the early '40s when she sang with such Chi bands as Benny Strong and Denny Beckner. Of course, she's best known as the foremost interpreter of Stan Kenton lieder, but she's doing less of this for this engagement than previously.

Miss Christy has been in better voice than the night heard, but her sure sense of style and thoughtful handling of lyrics continue to mark her as a durable songstress. She appeared to be having difficulty with articulation in the show caught and her usually precise phrasing tended to slur at times. Her arrangements are topflight, particularly on updated versions of "They Can't Take That Away From Me," "Let There Be Love," "How High The Moon" and in her fine handling of "Something Cool." She was also on target with a bossa nova number, "One-Note Samba," and a solid rendition of "Fly Me To The Moon."

Although established as a comic click in the east, this is Mark Russell's first Chi appearance. Bespectacled young man is an enthusiastic gagster and quick on his feet. However, he's erratic and could use two or three pieces of heavyweight material.

Some of his ideas have good comedic potential that is not fully realized. For instance, his prime takeoff is of an American Indian comic doing racial material such as the current crop of Negro comedians are doing. It's a clever concept, but just doesn't come off.

Bud & Travis and Barbara McNair open Feb. 25 for three weeks. *Mor.*

Shamrock, Houston

Houston, Feb. 8.
Ginny Tiu Show: Chop Chop & Charlene, Paul Neighbors Orch (11); no cover or minimum.

Ginny Tiu is a talented eight-year-old who has stolen several tv shows from adult performers. Now retribution has set in. Her younger sister, Elizabeth, four, neatly swipes the nitery act from Ginny. All of the Tius are talented, with Alexander, nine, and Vicky, five, carrying their share of the act.

Act, timed at 35 minutes, is a happy show if patrons resist—which they seem to do—from comparing show to adult entertainment.

Chop Chop is one of the more adept magicians around, and his act has a few extras. He not only produces countless cigarets, apparently from nowhere, he also comes up with a long cigar and a hot pipe. He makes white pigeons appear and disappear; he also does the same with a good-sized chicken. Charlene is an attractive assistant. Act, as an opener, was timed at 15 minutes.

Paul Neighbors Orch is one of the better show bands around.

Show plays two frames with Don Cornell and Bobbi Baker due Feb. 21. *Skip.*

Marty Steve
ALLEN and ROSSI
EARL WILSON says: "The greatest New Comedy team since Martin and Lewis."
Latest ABC-Paramount Comedy Album "ONE MORE TIME, HELLO DERE" Rossi "LITTLE BIG ECHO"
Exclusive Direction
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165 West 46th St., New York
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Chateau Madrid, N.Y.

Hanna Ahroni, Marcelo & His Ballet "Espanol" (7), Emilio Reyes Orch, Guaracheros Trio; $5-$6 minimum.

Angel Lopez's Chateau Madrid current lineup has only two acts, but the pair makes up in talent what other programs may have had in quantity. Layout is one of the strongest to play this Latino spot in many months. While Marcelo's troupe of Flamenco terpers have been here before (about a year ago), the present group of four senoritas and three males is by far the best Marcelo has brought together. On for more than 30 minutes, they're an easy click with their heel and toe work.

Hanna Ahroni, billed as Israel's foremost singer, headlines this program and deservedly so. Dark haired and diminutive, she knows her way around appealing songs. She opens with a typical Israeli tune, then does a French number reminiscent of Edith Piaf. Initial song in English is "Lonely Beating of My Heart." It's done so slickly that it's obvious she should chirp more in this language.

Miss Ahroni's initial encore is "Land Is Mine" from "Exodus," which scores heavily. Climax tune is "Mexico," which she does with all the elan of a real Mexicano. This petite femme, with a big voice, shows a broad potential on the nitery circuit.

Aside and apart from the familiar Flamenco terping, the Marcelo ballet group comes up with some unusual audience-pleasers. Marcelo himself registers with a heel-toe specialty that includes dancing on a table and other fancy terp feats.

Emilio Reyes orch cuts a slick show and plays for some of the patron dancing. The Guaracheros Trio is on in relief for other terping. Current bill is in for three or four weeks. *Vaer.*

Drake Hotel, Chi

Chicago, Feb. 8.
Art Perri, Jimmy Blade Orch; $3 cover.

The William Morris office appears to have a hot prospect in the recent acquisition of Art Perri, a young songster with a virile set of pipes and dark good looks. He's a protege of the family of the late Mario Lanza, and Lanza's mother flew in for his Chi debut at the Camellia House. A bit uneasy at the opening of his turn, Perri grew in assurance by the minute and by midshow had the aud in the palm of his hand.

Perri's concert-trained voice handles a widely-varied song along with easy power. He has an apparent intuitive sense of song, gets across the dramatic meaning of the lyrics, and has a nice flair for vocal inventiveness.

Singer uses the device of starting his turn offstage and without a microphone in a bel canto version of "With a Song in My Heart." It's an effective way to display his big voice. His bag of tunes for the show caught included "Begin the Beguine," "There's No Tomorrow," and a fine Jolson medley. He also scores with "Sorrento," a swinging rendition of "Birth of the Blues" and "I Left My Heart in San Francisco."

It should also be noted that Perri's tuxedo jacket is cut a bit sharp for this poshery and overplays an already big set of shoulders, and his Latino-cut shoes are a mite florid for a supper club troubadour. However these are minor cavils in an otherwise topflight performance. *Mor.*

Deauville, Miami B'ch

Miami Beach, Feb. 10.
Jimmy Durante with Sonny King, Peter Lawford, Eddie Jackson; Sal Rolle Orch (6); $7.50 minimum.

With Dean Martin and Frank Sinatra bowing out of the date, last reshuffling of his season roster by v.p. Morris Lansburgh switched Jimmy Durante from a March deal to current stand in the big Casanova Room.

What with the town jammed for earliest start in history of peak-weeks term of season, the Schnoz jammed the spot with a high-spending mob of friends and fans. From his strut walkon to thunderous reception, he pounded the laughs in frenzied pace that never lets up for 90 minutes. The more remarkable in that he reached the 70 mark Sunday (10).

The indefatigable Durante partnered, wore out his young partner, Sonny King. The two overwhelm the auditors with their wild bits in song and physical mayhem.

On his own, when Durante briefly lets him, King belts out arrangements tailored to his tenor to garner enthusiastic response. With Eddie Jackson on and Durante, the nostalgia revamps come in such items as "Bill Bailey," with Jackson still the high-kicking strutter.

Peter Lawford proves an engaging performer, albeit no showstopper. He and Durante hit the gag-exchange trail, with Lawford then going into solo "French" interp tune with the six showgals (gathered from local ranks for this engagement). Winds into dance with the group to nice returns.

But it's Durante who takes it all the way, sparked by a new set of those zany Durante tailormades written for him by longtime scripter Jackie Barnett. Windup is a fast and furious segment with the company leading to the standard "Good Night, Good Night" walkoff. The tablers set up a several callbacks din.

Due Saturday (16), Janet Blair with Bobby Ramsen. *Lary.*

Inquisition, Vancouver

Vancouver, B.C., Jan. 31.
Ian & Sylvia with Paul Whiteman, Adrian Pecknold; $2 admission.

Since Ian Tyson and Sylvia Fricker bowed professionally in Toronto two years ago the young Canadian singing duo has made considerable artistic strides. For Tyson in particular this current Vancouver debut is a welcome return to his native British Columbia heath and he combines with his femme partner to make the homecoming a happy one.

Working with a well balanced variety of folk, blues and gospel tunes, Ian and Sylvia display a lively pair of voices that blend into a singularly rhythmic and expressive style. On session caught, team's 25-minute set provided a rich sampling of their repertoire, with a Southern mountain murder ballad "Silver Dagger," the traditional "C. C. Rider" blues and a stirring rouser "Swing Down Sweet Chariot" the standouts.

Ian, who plays 12-string guitar accomp in the Pete Seeger tradition, handles intros and in-between gab with easy good humor, and strong backing is provided throughout by string bassist Paul Whiteman, taking time out from his classes in Oscar Peterson's postgraduate Toronto music school.

Sylvia, a pert looker from Chatham, Ont., leaves the talking to Ian but offers solid singing support in solo and tandem as well as backing one tune on a vintage autoharp. Tastefully costumed in a simple sheath, she makes a highly attractive distaff contrast with her long hair and distinctive features.

Pair have one LP to their credit on Vanguard and are presently working up new material for a scheduled second album although none of this is included in their current stint. A natural for the folknik and lounge circuit, Ian & Sylvia also have plenty visual impact for television.

Mimist Adrian Pecknold, who opens show, is covered under New Acts. Bill is in for two weeks with Caribbean teaming of Kell Winzey, singer, and Clyde Griffiths, bongos, to follow. Cal Tjader's bossa nova style is in the offing. *Shaw.*

New Acts

RAY MARTINE
Comedy, Songs
35 Mins.
Establishment, London

Ray Martine, who has been entertaining in London public houses during the last couple of years, has attracted an unusual amount of national press publicity and drawn celebrity audiences to his shows in a saloon in the northeastern suburb of Hackney.

Now he's headlining at this Soho Club, and the transition is obviously a strain. West End audiences are normally more reticent and restrained than the beer drinking customers in pubs, with the result that he pleads time and time again for a warm response. Not exactly a dignified approach for an entertainer, but it seems to work in the end.

Martine is an undisciplined performer. His act is without shape, has no logical beginning, middle or end. Yet it is at times uproariously funny, but occasionally downright dull. He is at his best when heckled but the audience is not as forthcoming as he would like. He's a natural raconteur, though there's a vulgar streak running through most of his jokes; but there's also a welcome element of wit which shines through some of his yarns.

Though no great shakes as a singer, Martine tries his luck with a few songs and also makes a vain bid at customer participation for his closing number. He also tends to overdo the comedy by-play with the pianist in the backing trio.

It may take a little time and effort and discipline, but Martine has the talent to make it successfully in the West End and elsewhere. *Myro.*

ADRIAN PECKNOLD
Mime
20 Mins.
Inquisition, Vancouver

Adrian Pecknold, who won the best actor award at the 1961 Dominion Drama Festival (amateur) for his portrayal of a harlequin, returns to British Columbia as a professional mime artist. In essaying this difficult role in an extremely limited field, it is unfortunate that he has patterned his Pyme the Tramp routine so precisely after that of Marcel Marceau, who is the past master in this genre.

With makeup, costume, gestures and facial and body movements so carbon-like to those the French performer has perfected, it is hard to tell where Marceau leaves off and Pecknold begins. Imitation in this instance it only serves to obscure Pecknold's real and undoubted talents.

Act, if personalized, is too offbeat an art form for anything but erudite coffee house rooms or highly specialized tv shows. *Shaw.*

IRIS ROBIN
Songs
30 Mins.
Riverside, Ottawa

Blond, stacked looker Iris Robin, who's from Montreal, handles English and French with equal ability so can stress either according to location. Canary has a solid routine and connects with the customers throughout. She's one of the few femmes in the business who actually encourages preying male tablesitters and manages to work them harmlessly into the act for clicko impact.

Miss Robin's pipes are nice, tune list and backing arrangements solid. She works close to the tables and collects big attention. *Gorm.*

Vegas Bright, No Tax Blight

Continued from page 1

month's o.o. of that never-never land called Las Vegas made it like New Year's Eve. Even the locals admitted it.

Everything to cater to creature comfort, hospitality, gourmet cuisine and the entertainment palate is being done. Even the dealers someone seemed to have been given a pep talk up and down the Strip because, jaded and jaundiced as they may be, with all the old familiar clichés in the wrong places and the polyglot faces they go along with the script. They are stalwarts indeed.

Powerhouse Parlay

Everybody and everything seems to be doing business but the highlight "something new that was added" was the Frank Sinatra-Dean Martin-Sammy Davis Jr. show. The Sands management seemed dedicated to retaining good will by finding rooms for old clients, who had to be turned away at other hostelries. As for table reservations, that was still another headache. Prexy Jack Entratter's aide, Elmer Roth, and publicist Al Freeman relayed some midnight and devious devices, by wire and phone employed to crowd into the hotel or nitery (Copa room) or both.

The Sunday preceding, at the "comedians' roundtable" at Hillcrest, Groucho Marx was deflating a now trite cliche about "where are the new comedians coming from", by reeling off his own pet new candidates. Sammy Davis Jr. in his book ranked No. 1, right up there in the best traditions of Jolson, Chevalier and Lauder. High on Marx's list was Jackie Mason, along with Don Adams, Joey Bishop, Milt Kamen, Mel Brooks, Carl Reiner, Garry Moore and Alan King.

No Problem Now

Seeing relative newcomer Connie Francis and Bobby Darin work with extraordinary authority and polish, noting the truly "matured" and better-than-ever Fisher, not to mention the new bravura impact that Debbie Reynolds made with her SRO seven weeks at the Riviera, supports Marx's sardonic brushoff to the yesteryear "remember whens." Youngsters like Miss Francis thrushed with the aplomb and authority of a diva. Darin belted like a seasoned pro beyond his years and Fisher for the first time, truly conjured up the Jolson image with his salute to and medley of Jolsoniana.

Vegas' evolutions and convolutions have been several. Nudes and strips (French style and Lili St. Cyr style) paved the way for the Lido, Nouvelle Eve and "Folies Bergere" importations. Not to mention the Minsky shows. From Paris' Monseigneur's and Mexico City's Focolare came the strolling violinists, and they're still there to sooth the nervous gamblers. Then came "La Plume de Ma Tante" and other tabloid Broadway musicals, concurrently two legit musicals are doing big—Monte Proser's "South Pacific" (with Cesare Siepi added and starred) at the Thunderbird (Jan O'Brien is subbilled), and a real powerhouse marquee in the Arabian Room of The Dunes, in "Guys and Dolls." Betty Grable, Dan Dailey, Alan Gale, Lola Fisher and Sigmue Maxie Rosenbloom are in the cast.

Major Riddle's Dunes is really swinging with a tiptop "Vive Les Girls" revue, produced by Frederic Apcar, which makes the Persian Room more than a lounge show interlude, it is loaded with novelty and talent, and is the answer why Apcar will stage the main room's next fall attraction. His wife, Florence Apcar (both are formerly Continental ballroomologists) is company manager with the nearby "Folies Bergere" at the Tropicana. Here too Apcar's vued several numbers in the Tony Azzi-Tony Charmoli-Michel Gyarmathy production of Paul Derval's original. Incidentally, he also staged the above. Ron Lewis also contributed effective choreography, as he did with "Vive Les Girls."

But now there is still another evolution—the belly dancers. The Sands' lounge show essayed a bellydancer with its quasi-Latin Yaroubian band and now the Flamingo's Driftwood Lounge is featuring "Cleopatra's Nymphs of the Nile (4 Exotic Egyptian Belly Dancers)" in shows at midnight, 2:30 and 5 a.m., with Fats Domino and Micki Lynn headlined there.

Bobby Darin, of course, is the main room's headliner.

The Jet Age and the automobile seemingly make for the fraternal spirit with alacrity. No longer is there the concern, especially as it existed within inner casino precincts, about "what some wild rich Texan gambler might do if a colored patron or entertainer crossed his path" because there were plenty of Texans in Vegas this past week—and there were also plenty of colored entertainers and others, having their post-midnight snacks in the eateries adjacent to the casinos.

Was a time, not too many years ago, when most colored entertainers had to sleep off-the-premises "across the tracks" but soon it became evident that even a Carver House & Casino, fronted by Joe Louis and other Negro personalities, had to flop because that was segregation with a roulette wheel. Only occasionally did a Lena Horne not have to sleep away from the spot she was working, providing she ate in her rooms ("to save mutual embarrassment"). Now Sammy Davis Jr. alternates between dealing or playing blackjack in the Sands casino between shows.

Broad, Blue—And Funny

Hank Henry's broad burlesquies, at the Silver Slipper, with marathon nonsense, broad, blue, bawdy but uproariously titillating, hence somehow never offensive, is a show biz must. It's on several times nightly, at convenient "between shows" and post-midnight sessions. Depending on who's in the audience it's more of an intime "audience" riot than Don Rickles in the Sahara's Casbar. Stan Irwin has The Characters, the Key Howard Trio, Peter & Hank, and Russ Cantor in support. Rickles, who came to attention at the Slate Bros.' La Cienega hotspot in L.A., performs at midnight, 2:30 and 5:10 a.m.

Henry's schedule starts at 9:15 and ends a little "earlier," i.e. after 2 a.m. He clowns and paces the proceedings with unabashed blackout-and-bumps. Latter is supplied by Brandy Long, a long-legged lass whose vibrations are truly unique and extraordinary. Somehow the wide-eyed young looker makes it all appear so disarming, to the degree that her muscle control and anatomical upheavals compel virtuoso appreciation. Her peeling is done with class, wherever this exotic has been hiding, she won't be a secret now. This is the spot where Candy Barr, a cutie who got jammed on a narcotics rap, came to attention, as did Julie Gibson, later featured at the Latin Quarter, on Broadway. Eddie Innes, Sparky Kaye, Danny Jacobs and assorted femme fodo, with George Redman's four-piece AFMers punctuating the bumps and boffolas, round out the troupe.

Frank Sinatra had Metro producer Arthur Freed, who will produce this year's Academy show, and George Axelrod, author of his "Manchurian Candidate" film, in frequent huddles while in Vegas. Sinatra is intent on making this year's Academy Oscar sweepstakes spectacle "different." He stresses that, unlike Bob Hope's invariably excellent standup monolog, preceding the proceedings, he (Sinatra) will put the spotlight on Hollywood's pros and cons.

"Let's not kid ourselves; we have the out here, and it will be a healthier thing for the American film capital to put the spotlight on it frankly and openly. That's what I am going to do. And we all sure hope to get away from the same trite methods of introductions. Showmanship and change-of-pace will achieve what Variety has propagated in the past—to wit, 'Oscar needs a new author.' We hope to achieve that."

Debbie's Click

Debbie Reynolds made history with her virtuosity as a nitery comedienne, in a slick, click Robert Sidney-staged song-and-dance-alog. Ranking tops in support are Jerry Antes and Roy Fitzell, who will go far eventually as Astairesque juveniles. It is incongruous but noteworthy that the personable Roy Fitzell was for three years a missionary. Whatever made him seek the Vegas lights, the customers are the better for it.

Entertainers' Entertainment

Miss Reynolds' "third show", on Friday, a 2:15 a.m. frolic, "just for the profession," not only permitted the other Strip entertainers to see her, but it is part of a new show biz pattern—an "extra" show just for the profession. Sinatra & Co. did one Sunday night and others in the top hotels, plan to do the same.

However, there are no "third shows" any more on Fridays—just on Saturdays. The stars find it too tough and the sometimes relatively meagre turnouts, even on Fridays, doesn't make it worthwhile.

If Miss Reynolds ad libs about big Harry Karl's shoes—with an avalanche of Ground Grippers pouring from the flies, or if Fisher's romantic songalog appears somewhat too autobiographical, not to mention the "Cleo" cracks—well, that's show biz. The captious will make something of it, and have the outfronters looking for ultra entertainment will see little awry in Miss Reynolds' footnote finale, or Fisher's "awakening" in re Liz. It's common property anyway.

Little wonder that it has displaced A.C., L.A., S.F., M.B., N.Y., N.O., Chi and other keys as a favorit Convention City. All this and slotmachines too!

Chitchat

The Sinatra-Martin-Davis package cost was probably considerably under the unrealistic $85,000-a-week the guesstimators were going in for. There is much hush-hush on salaries these days in Vegas. Debbie Reynolds' purported $40,000 is also an educated guess. Sinatra, incidentally, was taking helicopter lessons during the daytime.

Some of the comics—and that goes for some dancers and singers—should do something about the occupational and/or nervous perspiration. A sweaty performer isn't neat.

Click of the Broadway legit packages spotlights "Forum" as possibly next; also Jimmy Durante, at a later date, in a tabloid "Jumbo." He starred in the play originally, more recently in the MGM film. Schnoz is due back at the Desert Inn next week with his regular sawdust.

"Free aspirin and tender sympathy" are still proffered by that gas station as you're motoring back from LV to LA.

Talent Rebels at 'Junk' Music

Las Vegas, Feb. 12.

The pop song and disk rep equation was the paramount keynote of almost all the personality headliners. Many made mention of the solid "standards" and deprecated "some of the stuff being written today." It was almost like a living testimonial to the galaxy of ASCAP's evergreens. When Sinatra introduced a new Cahn-Van Heusen ballad "from the new Jackie Gleason picture"—and a good one it is too—he virtually gave the back-of-the-hand to the current "junk." This was true up and down the strip—Sinatra, Martin, Fisher, Darin, and the Misses Reynolds and Francis.

In turn, this accent on the disk reputation brought up the prospects of Robert ("Camelot") Goulet, just opening, who however is expected to have had some advance-trailerizing via his Columbia platters vis-a-vis another great Broadway name whose business disappointed. This Broadway musicomedy star was a rousing success once they were in, but somehow she didn't pull 'em in.

There is great contradiction in this because Vegas, ever-hungry for new names, faces and entertainment ideas, and constantly faced with repetition of the same durables, has had success with such offbeat unknowns-to-the-gambling set as Dietrich, Coward, Fusas, Melchior and the like.

Anyway, this may have been an off semester for business when this star made her LV debut—certainly in the tempo and torrent of the "New Year's business" this past semester, she would have fared better.

Abel.

CURRENT BILLS

WEEK OF FEBRUARY 13

NEW YORK CITY

MUSIC HALL—Nantio, Lorna Con[illegible], Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—[illegible]

SYDNEY (Tivoli)—[illegible]

BRITAIN

GLASGOW Empire—[illegible]

VICTORIA (Palace)—[illegible]

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Lester Wilson, Les [illegible]

BASIN ST. EAST—Ella Fitzgerald, Dave Apollon

BITTER END—Louise Maxwell, [illegible]

BLACKJACK—Lionel Carter & Co., Ann [illegible]

BLUE ANGEL—Bobby Short, Phyllis Baker, Carol Sloane, Jerry Maher & Ann [illegible]

BON SOIR—Mabel Mercer, Three Flames, [illegible]

CHARDAS—[illegible]

CHATEAU MADRID—[illegible]

COPACABANA—Johnny Mathis, [illegible]

[illegible]

HICKORY HOUSE—[illegible]

HOTEL ASTOR—"The Best of Every Song" [illegible]

HOTEL NEW YORKER—[illegible]

HOTEL PLAZA—[illegible]

PLAZA-9 ROOM—Julius Monk, [illegible]

HOTEL ST. REGIS—Peter Duchin [illegible]

HOTEL ROOSEVELT—[illegible]

HOTEL SAVOY HILTON—[illegible]

HOTEL WALDORF ASTORIA—[illegible]

INTERNATIONAL—[illegible]

LA CHANSONNETTE—[illegible]

LATIN QUARTER—[illegible]

LEFT BANK—[illegible]

LITTLE CLUB—[illegible]

[illegible]

ROOM AT THE BOTTOM—[illegible]

SAHARA—"The Happy Land" [illegible]

UPSTAIRS AT THE DOWNSTAIRS—[illegible]

TOWN & COUNTRY—[illegible]

VERSAILLES—[illegible]

VILLAGE GATE—[illegible]

VILLAGE VANGUARD—[illegible]

CHICAGO

BLUE ANGEL—[illegible]

[illegible]

DRAKE HOTEL—Art Perry, [illegible]

EDGEWATER BEACH—[illegible]

GATE OF HORN—Oscar Brown Jr., [illegible]

LONDON HOUSE—[illegible]

MISTER KELLY'S—June Christy, [illegible]

PALMER HOUSE—[illegible]

PLAYBOY—[illegible]

SECOND CITY—"To the Water Tower"

[illegible]

SHERATON-BLACKSTONE—[illegible]

[illegible]

SUTHERLAND LOUNGE—Nina Simone

LOS ANGELES

COCOANUT GROVE—Gordon & Sheila MacRae, [illegible]

[illegible]

[illegible] Jack Bliss, Danny Bishop, Arthur Lyman.

INTERLUDE—Pat Collins

[illegible]

YE LITTLE CLUB—John Gabriel, [illegible]

LAS VEGAS

DESERT INN—Eddie Fisher, [illegible]

DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Alan Gale, Lola Fisher, [illegible] "Vive Les Girls," [illegible]

FLAMINGO—Bobby Darin, [illegible] Cleopatra's Nymphs of Nile, [illegible]

FREMONT—[illegible]

GOLDEN NUGGET—[illegible]

HACIENDA—[illegible]

MINT—[illegible]

NEVADA—[illegible]

NEW FRONTIER—[illegible]

RIVIERA—[illegible]

SAHARA—Connie Francis, [illegible]

SANDS—Frank Sinatra, Dean Martin, Sammy Davis Jr., [illegible]

SHOWBOAT—[illegible]

SILVER SLIPPER—Hank Henry, Sparky Kaye, [illegible] Brandy Long, [illegible]

STARDUST—"Lido de Paris" [illegible]

THUNDERBIRD—"South Pacific," [illegible]

TROPICANA—"Folies Bergere," [illegible]

RENO-TAHOE

HAROLDS—[illegible]

HARRAH'S (Reno)—[illegible]

HARRAH'S (Tahoe)—Judy Garland, [illegible]

HOLIDAY—[illegible]

MAPES—[illegible]

NEVADA LODGE—[illegible]

[illegible]

SPARKS NUGGET—[illegible]

WAGON WHEEL (Tahoe)—[illegible]

MIAMI-MIAMI BEACH

AMERICANA—[illegible]

CARILLON—"Ooh La La," [illegible]

CASABLANCA—[illegible]

DEAUVILLE—[illegible]

DIPLOMAT—Peggy Lee, [illegible]

EDEN ROC—[illegible]

[illegible]

[illegible]

PLAYBOY—[illegible]

PLAY LOUNGE—[illegible]

[illegible]

TONY'S FISH MARKET—The Tenders.

SAN FRANCISCO

BIMBO'S 365—[illegible]

BLACKHAWK—[illegible]

CLAREMONT HOTEL—[illegible]

CONDOR—[illegible]

FAIRMONT HOTEL—[illegible]

[illegible]

HUNGRY i—Vaughn Meader, [illegible]

[illegible]

PURPLE ONION—[illegible]

SHERATON-PALACE HOTEL—[illegible]

[illegible] Lambert-Hendricks-Bavan Trio.

Admittedly, Praise Is Never Dull

David Merrick Tact Changes But His Valentine Implies No Going Soft on Kerr or Others

By HOBE MORRISON

David Merrick has evidently dropped the comic touch in his critic-baiting. In a new gambit this week, the producer sent a sardonic Valentine card to Walter Kerr, legit reviewer for the N.Y. Herald Tribune, with a parody of Gray's "An Elegy Written in a Country Churchyard."

Unlike most of Merrick's previous attacks on various critics, this makes no reference to alleged dullness. It also differs from previous Merrick blasts in not being ostensibly humorous in tone.

The folded card, printed in black and white and grey (the original to Kerr is in color), has a picture of a cupid in a heart shaped background on the cover, the paraphase of the poem on the inside. The text likens the theatre to a graveyard, presumably implying that the critics are responsible, and concluding with an Epitaph referring to "the Larchmont squire":

"*Large* [illegible]
Fate [illegible]
He [illegible] *Theatre all he has, a* [illegible]
When what the theatre [illegible] *a Friend.*"

The message ends, "We in the theatre need friends, Walter. Have a heart." It is signed, David Merrick.

Kerr, still not sufficiently recovered from an eye injury to begin reading the galleyproofs of a forthcoming book, said by telephone Monday afternoon (11) from his home in Larchmont, N.Y., that he had not received a copy of the greeting.

According to several of Merrick's associates and friends, some of whom have urged him to end

(Continued on page 68)

'Shot' So-So Down Under; 'Carnival' N.G. at the B.O., Googie Withers Smash

Melbourne, Feb. 12.

"A Shot in the Dark" has opened at the Comedy Theatre here for J. C. Williamson Theatres Ltd. to a not too enthusiastic press. Most critics found the play too static until the point when the aristocratic lover and his haughty wife (played superbly by Britisher David Hutcheson and New Zealander Bettina Welch) enter.

For the leading role of the amoral defendant, French stage and film actress Martine Messager, making her first English language appearance, brings charm, but seems to lack the big personality needed for the role. In the exhausting part of the idealistic young lawyer, Aussie actor Bruce Barry lacks experience and presence.

The play has been admirably staged by Peter Summerton, who usually works for the Independent Theatre, Sydney. From its initial notices, "Shot" doesn't look too healthy a boxoffice risk for Williamsons which has recently had failures with "Under Yum Yum Tree" (which played only Sydney and Melbourne and not other capital cities as intended) and "Carnival." The latter is playing to meagre houses in Melbourne, but because of the difficulty of withdrawing a production once it has been committed, the show is playing its full run and will proceed to Sydney later in February.

Williamsons has a smash hit, however, in the Googie Withers vehicle, "Woman in a Dressing Gown," mainly due to powerful performance of the star of the lightweight vehicle. It was originally intended to play Melbourne and Sydney only and then London but the West End opening has been delayed till next fall, and the presentation is to be seen in Brisbane and Adelaide, make a return visit to Melbourne and go to New Zealand.

Besides the current tour of Marcel Marceau, Williamsons has lined up productions of "How to Succeed in Business Without Really Trying" and "Camelot."

Lenny-Debin Producing 'Irma,' 'Porgy' for Tours

The Lenny-Debin talent agency, which has been sending out summer theatre packages in recent seasons, will produce "Irma La Douce" and "Porgy & Bess" for strawhat tours this year. Genevieve, who toured for Lenny-Debin in "Can-Can" in 1959, will play the title role in "Irma." A stager and musical director haven't been set. Rehearsals start in June.

"Porgy," which will go into rehearsal in early April for an opening later that month, was previously packaged by Lenny-Debin for a 20-week stock tour in 1960. Ella Gerber, who staged that presentation, will repeat the assignment. Dobbs Franks will be musical director.

The "Irma"-"Porgy" productions will mark an expansion of the Lenny-Debin production activities from one to two shows a season. Both productions are to play the larger summer theatres.

2d 'Stop' Troupe For Spring Tour; B-T Co. Next Fall

"Stop the World—I Want to Get Off" will be duplicated for a road tour beginning later this season. Anthony Newley, star and director of the British import, will stage the touring presentation of the Broadway musical which he coauthored with Leslie Bricusse. Another edition of the tuner is scheduled to be produced next fall for a bus and truck tour of college towns.

Newley, incidentally, was also the star and director of the original British production of "World." The click Broadway carbon, produced by David Merrick, in association with Bernard Delfont, is currently in its 20th week at the Shubert Theatre, N.Y. It was produced on an investment of $75,000, but the outlay for the upcoming road presentation is expected to be substantially less than that.

Ellington Doing Score For 'Timon' at Stratford

Toronto, Feb. 12.

Duke Ellington will compose the score for the modern-dress version of "Timon of Athens," one of a trio of the Bard's plays to be presented this summer at the Stratford (Ont.) Shakespearean Festival. It will be staged by Peter Coe, and Brian Jackson will design the costumes. The production will open July 29.

Ellington's participation in the 11th season of the Stratford Festival goes back to his appearance with his orchestra in the jazz concerts of 1956. He subsequently composed "Such Sweet Thunder," a Shakespearean suite.

"Timon of Athens" will be the first Shakespearean play to be given modern treatment at the Festival, although "All's Well That Ends Well" in 1953 and "Taming of the Shrew" in 1954 were dressed in turn of the 20th century costumes.

'Statesman' After 'Major' At M'wkee's Fred Miller

Milwaukee, Feb. 12.

The current presentation of George Bernard Shaw's "Major Barbara" at the Fred Miller Theatre here will be followed by the American preem of T. S. Eliot's "The Elder Statesman," opening Feb. 27. The Eliot play, scheduled for a three-week run, will be directed by Paul Shyre with Staats Cotsworth and Anne Meacham heading the cast.

Pauline Flanagan is playing the title role in the Shaw play, directed by Edwin Sherin for a three-week run starting last Wednesday (6).

Dane Clark to Succeed Robards as 'Clowns' Lead

Dane Clark will succeed Jason Robards Jr. as star of the Broadway production of "A Thousand Clowns." Robards' contract ends next month. His role will be taken over March 11 by Clark.

"Clowns," now in its 40th week at the O'Neill Theatre, N.Y., will have to vacate to make way for the April 23 opening there of "She Loves Me." The Herb Gardner comedy, coproduced by Fred Coe and Arthur Cantor, may move to another Broadway berth prior to embarking on a tour next season.

Set 'Beast in Me' Revue for B'way

"The Beast in Me," a revue based on the works of the late James Thurber, will be put into rehearsal March 18 by Bonard Productions for a Broadway opening the first week of May. The presentation, comprising 14 musical sketches adapted by James Costigan from "The Thurber Fables," was tried out last summer by Bonard at the Nash's Barn Theatre, Westport, Conn.

Music for the offering was composed by Don Elliott and the lyrics were written by Costigan. John Lehne will make his Broadway directorial debut with the show, which will employ a cast of six, plus six musicians. Helen Bonfils and Haila Stoddard, who coproduced "A Thurber Carnival" on Broadway in 1960 with Michael Davis, are partnered in Bonard with Donald Seawell. The production firm is currently represented on Broadway by the British import, "The Hollow Crown."

Frank McHugh starred in the stock tryout, the cast of which included Costigan and Elliott. Two weeks of Manhattan previews are planned for "Beast" in lieu of an out-of-town tryout.

Kenley Sheds 'Carnival' For Season in Columbus

Columbus, Feb. 12.

Dorothy Collins in "Carnival" will open the 1963 summer stage season of the Kenley Players at Veterans Memorial here the week of June 11. Stuart Damon will play the male lead in the musical. The 14-week series will include Phyllis McGuire and Peter Palmer in "The Unsinkable Molly Brown," Betsy Palmer in "South Pacific," Howard Keel in "Fanny" and Van Johnson in "The Music Man."

John Kenley, the producer, is seeking Robert Goulet or Robert Horton as star of "Show Boat." He's also dickering with Pat Boone for "Sunday in New York," Arthur Godfrey for "The Man Who Came To Dinner," Buddy Hackett for "Teahouse of the August Moon," and Arlene Francis, Edie Adams and Eydie Gorme and Steve Lawrence for unselected vehicles.

The 1963 season will be the third Kenley stanza here. Joe Vispi again will be associate producer and executive assistant to Kenley in charge of the local operation.

Plummer Will Sing Out As Star of 'Baker Street'

Christopher Plummer, a dramatic star, intends demonstrating his prowess as a singer when he appears as Sherlock Holmes in the Broadway musical "Baker Street," scheduled for production next season by Alexander H. Cohen. He'll deliver two ballads in the show, the music for which is being rewritten for his singing voice.

It's become routine on Broadway for male leads for musicals to be recruited from the straight play field, but their songs are usually written to require a minimum of vocal effort and can be handled in talk fashion. Plummer, however, has a big voice and he wants to show it. The musical, based on the exploits of Sir Arthur Conan Doyle's fictional sleuth, has a book by Jerome Coopersmith, music by Alan Freedman and lyrics by Dennis Marks.

The production is to be directed by Michael Langham.

Adapting Purdy Stories For Off-B'way Showing

Seven short stories by James Purdy are to be adapted for a presentation which actress Margaret Barker intends producing off-Broadway this season. The project, marking Miss Barker's entry into the New York managerial field, is to be done under the banner of Harvest Productions.

The stories, culled from two volumes, "Children Is All" and "Color of Darkness," are being adapted by Ellen Violett. The latter, who adapted several plays for television presentation, was represented on Broadway in 1957 as author of the book for the musical, "Copper and Brass." The new production, with incidental music by Ned Rorem, is to be directed by William Francisco.

"Cracks," the title of one of the seven stories, may be used as the tag for the production which is scheduled to go into rehearsal this month. Incidentally, Purdy is slated to read from his works next Saturday (9) at the Institute of Contemporary Arts, Washington.

Choreographers an Itinerant Craft; Some Direct Plays, Others Double, And Some Revert to Terp Staging

By JESSE GROSS

The practice of choreographers directing the book as well as the musical numbers for Broadway musicals appears to be fading. An odd angle of the development is that some of the erstwhile terp stagers are taking straight-play assignments, while others are reverting to only dance direction. Michael Kidd, Bob Fosse and Jack Cole are notable in the latter regard.

Gower Champion, stager-choreographer of "Carnival" and "Bye Bye Birdie," is also considering reducing his directorial chores in the tuner area by having a choreographer work under him on the next musical he does, after the Richard Rodgers-Alan Jay Lerner show, "I Picked a Daisy." He's to choreograph and direct the latter offering for Broadway presentation next season.

"Daisy" was slated for production this season but then postponed. The delay enabled Champion to take on the direction of the Lillian Hellman comedy, "My Mother, My Father and Me," as his first straight play stint. Kermit Bloomgarden is producing the adaptation of Burt Blechman's novel, "How Much?" for a March 21 opening on Broadway.

Champion has mixed feelings regarding the handling of both the direction and choreography of a musical by one person. He believes a choreographer-director can better integrate the book, music and dances than two individuals. He concedes, however, that there's too much detail to a musical production to permit a choreographer-director to devote enough time to both the book and dances during a six-week re-

(Continued on page 67)

Schedule 3 Prize Plays At Croydon, Near London

London, Feb. 12.

The three prize plays in a competition held for the opening of Ashcroft Theatre, Croydon, form a five-week season starting last Monday (11). The opener is "The Poison Tree," second prizewinner written by Hugh Brooke, an English resident in Los Angeles. Sonia Dresdel, Mark Dignam, Jane Griffiths and Sebastian Shaw head the cast.

Subsequent productions will be the winner, "The Sky Is Green," by Brian Greer, and "The West Lodge," by R. J. Atkins.

Giesen Mgt. Wins $2,357 for Ross' 'Gabler' Tour Nix

David Ross, off-Broadway producer, director and theatre operator has been ordered to pay $2,357 to the Giesen Management Inc. in a decision handed down by a panel of the American Arbitration Assn. The proceeding was instituted by Giesen for alleged breach of contract by Ross in cancelling a proposed tour of his off-Broadway presentation of "Hedda Gabler." The tour was to have been handled by Giesen.

Ross produced and directed "Gabler" during the 1960-61 season, with Anne Meacham in the title role. The producer's $30,000 counterclaim against Giesen for alleged breach of contract in not securing a specified number of bookings was disallowed by the arbiters. Also turned down was a claim made by Giesen on behalf of local sponsors of the cancelled "Gabler" engagements. The attorneys for Giesen were Jacob Gerstein and Charles Phillips.

The arbitration panel consisted of author-attorney Alexander Lindey and attorneys Esmond G. Grainger and Robert W. Adler.

Trav Selmier to Manage New Clowes Hall, Ind'pls

Indianapolis, Feb. 12.

Trav Selmier, local producer and booker, will be the manager of the new 2,200-seat Clowes Memorial Hall, opening early next fall on the Butler Univ. campus. The house will offer a subscription series of concert, opera, ballet and legit bookings, including touring shows. The Indianapolis Symphony Orchestra also will use hall for its subscription concerts next season.

Selmier is the head of Intro Productions, Inc., which converted the Zaring Theatre, a nabe film house, for legit offerings last season.

M'pls Musicians Union Protests Amateur 'King' In School Auditorium

Minneapolis, Feb. 12.

Whether an amateur little theatre group like the suburban St. Louis Park Community Theatre here is obligated to employ union musicians when it presents a big musical such as its recent "The King and I" is a point at issue locally. The Minneapolis Musicians Assn. has called upon the group to do so henceforth and, in case of refusal, threatens to blacklist it and to take legal action.

Any suit would probably have to do with the St. Louis Park school board permitting the use of the highschool auditorium and school band musicians for the shows. The union has asked those involved to join in a conference to thresh out the matter, but so far the request hasn't been granted.

Robert Bigley, union president, lodged the protest. If it continues to be ignored, he says, the Community Theatre will go on the union's "unfair" list and legal action against the school board will be considered. Bigley contends the shows are commercial ventures and the school board should not permit such use of public property. He challenges the legality of allowing the shows to be presented in the highschool auditorium and the property of the school furnishing its musicians and instruments. The support of Alf Kreuger, American Guild of Variety Artists director, is claimed in the matter.

Speaking for the Community Theatre, Harry Polver, its president, said: "We have no reason to meet with the union. We're strictly an amateur group." [illegible] "The King and I" was the group's first musical, and declared that the union didn't contact the group until after the show's opening. It ran for two weeks on weekends.

Defending itself, the school board contends that the Community Theatre is on the list of the district's non-commercial organizations authorized on request to use school facilities. Earl W. Bolin, the highschool band director, conducted the pit orchestra during "The King and I."

Shows Out of Town

Hot Spot

Washington, Jan. 6.

Robert Fryer & Lawrence Carr, with John Herman, presentation of a two-act [illegible] musical comedy, with book by Jack Weinstock and Willie Gilbert, music by Mary Rodgers, lyrics by Martin Charnin. Staged by Morton Da Costa; choreography, Onna White; scenery, Reuben Ter-Artunian; musical direction, Franz Allers; lighting, John Harvey; dance music and vocal arrangements, Trude Rittman; [illegible] arrangements and orchestrations, [illegible] Henderson and Ralph Burns. Stars Judy Holliday; features Joseph Campanella. Opened Feb. 5, '63 at the National Theatre, Washington. $6.50 top weeknights, $7.50 top Friday and Saturday nights.

Anderson ... James Cresson
Henderson ... Conrad Bain
Sally Hopwinder ... Judy Holliday
Reporters ... Howard Kahl, Bill Richards, John Cunningham, David Ross
Harrison Hern ... Charles Braswell
T. S. Brown ... Jack Dabdoub
Gabriel Snapper ... Joseph Campanella
Allison Kent ... Sheila Smith
Peace Corps ... Mary Louise Wilson, Bob McClure, Lee Hooper, Mary Sue Berry, Merrell, Bruce, John Cunningham, Frank Bouley, Jon Moore
Pilot ... Conrad Bain
Co-pilot ... James Cresson
D'Humiens ... [illegible]
Kabir of D'Hum ... Arny Freeman
Nam ... Joseph Bova
Members of State ... Jack Dabdoub, Howard Kahl
Father Lucas ... George Furth
Case Ramsey H. Tobb ... Howard Freeman
Staff ... Virginia Craig, Frank Bouley, Virginia Ganeda
East German Official ... John Herbert
Grebanchov ... Gerald Teijelo
Pablo ... Buzz Miller
N. Y. Times Reporter ... Charles Braswell
Morris ... John Herbert
French Diplomat ... John Cunningham

Singers, dancers: Jack Eddleman, Sandra Devlin, Jill Bartholomew, Virginia Craig, Anita Johnson, Virginia Dow [illegible], John Herbert, Pamm Dale, Gloria Mills, Irene Crone, Tom Taliaferro, Gilda [illegible], Marie Allen, Rhett Dennis, David Ross, Jon McArdle, Doris Avila, Bill Richards, Alvin Beam.

Musical numbers: "Hey!" "Smiling People," "Welcome," "Smiles," "This Little Yankee," "Wish You Can Be," [illegible], "A Little Trouble," "State in Nebraska," "Coldie," "I Had Two Dreams," "From the Bed," "I Think the World of You," "A Matter of Time," Peace in the [illegible] Club, "A Far Far Better Thing," "This Gallant Girl."

Almost everything is right about "Hot Spot" except the way all the sugar-and-spice turns sour when blended on the stage. The musical may yet be whipped into delicious shape in the scheduled tryout weeks, however.

The ingredients for a potential hit are numerous. Judy Holliday has a whale of a role and Morton Da Costa is in charge of the staging. There is a dilly of a musical comedy plot idea in the overdeveloped Peace Corps blonde dispatched to an underdeveloped outpost in a fictitious English-speaking Asian republic. Talent is in abundance in every department.

"Hot Spot" is as yet missing that elusive magic which could make it sizzle. The temperature is for the time being only warm. There are spectacular production numbers, and the script sparkles with witty lines. The book must be a riot to read, but it somehow fails to keep a pace on the stage. There are dull segments which make "Hot Spot" very uneven.

Jack Weinstock and Willie Gilbert, seem to have overwritten the plot, including too many details, to the sacrifice of a light, carefree mood.

The music is also spotty. The love songs are weak, but the tunes with faster tempo and amusing lyrics, around which production numbers are built, click well. Mary Rodgers did the music and Martin Charnin the lyrics.

Onna White's choreography is splendid. The sets by Reuben Ter-Artunian are ingenious and imaginative, leaving most of the big stage open most of the time. "Hot Spot" is a Peace Corps nurse who has already created so many problems that she is sent to the remote outpost of D'Hum (pronounced "Doom").

Joseph Bova, a feature performer, is an engaging comedian, and he has a delightful part. Mary Louise Wilson is another fine young talent with a juicy role. Joseph Campanella, top featured, does a nice job as the male love interest, and he sings well. Howard Freeman and Arny Freeman are also among standout members of a good cast. **Carp.**

Billy Liar

Los Angeles, Feb. 2.

John Harding, in association with Walter Brandt, presentation of comedy-drama in three acts, by Keith Waterhouse and Willis Hall, based on a book by Waterhouse. Staged by Harding; scenery, Rae Creevey; costumes, Maude Marcoux; lighting, Michael Sherr. Stars David Winters, Helena Nash, John Alderson, Meyna MacGill. Opened Jan. 31, '63, at the Stage Society Theatre, Los Angeles. $3.75 top.

Florence Boothroyd ... Meyna MacGill
Geoffrey Fisher ... John Alderson
Alice Fisher ... Helena Nash
Billy Fisher ... David Winters
Arthur Crabtree ... Jonathan Bernan
Barbara ... Lois Battle
Rita ... Gale Garnett
Liz ... Jennifer Crier

Following its successful London run, with Albert Finney's performance reportedly a major factor, John Harding has imported the Keith Waterhouse and Willis Hall comedy-drama (based on the former's novel) which should prove successful locally. Harding has cast the play solidly, the performances keeping alive and stimulating what tends to be a confusing and inconsistently designed play.

"Billy Liar" concerns an inveterate prevaricator, in this instance played by David Winters as a wild, mixed-up youngster whose life is built on dreams but who has become a victim of family environment that constantly squelches his efforts and finally leaves him broken before maturity. The character itself is superficially comic, with dialog offering a series of line jokes, funny situations and fast patter.

The situation is essentially serious, however, with underlying emotions that change the tone to depressingly realistic drama. The shift comes with a suddenness that surprises the audience and shakes the mood.

Winters' performance is the mainstay of the production, although he is aided greatly by a thoroughly professional and polished supporting cast. The young actor shows sensitivity to the psychological ramifications of his role, achieving a mixture of surface brightness and inner intensity.

Meyna MacGill as the doughty grandmother is also both delightful and touching in a role that's subliminal but standout, while Helena Nash and John Alderson are fine as the parents. Miss Nash, particularly, has an affectingly unaware quality as the mother who cares but doesn't know what to do for an unusual son.

Harding's direction is brisk and sharp. Maude Marcoux's costumes are fine, as are the sets by Rae Creevey and the lighting by Michael Sherr. **Dale.**

Scheduled B'way Preems

Wonderful Town, Center (2-13-63).
Lorenzo, Plymouth (2-14-63).
Hermine, Lyceum (2-16-63).
Oklahoma, Center (2-27-63).
Dear Me, Music Box (2-28-63).
Hot Ash, Cort (2-7-63).
To [illegible], Broadhurst (3-?-63).
Strange Interlude, Hudson (3-11-63).
Too True, 54th St. (3-18-63).
Sour Laughing, Miller's (3-14-63).
Semolina, Winter Garden (3-20-63).
Hot Spot, Majestic (3-?-63).
Mother Courage, Beck (3-28-63).
The Lower Co., O'Neill (4-28-63).
Sophie, Winter Garden (3-7-63).

LONDON SHOWS

(Figures denote opening dates)

Beat, Phoenix (6-7-60).
Bed Sitting Room, Mermaid (1-31-63).
Beyond Fringe, Fortune (5-10-61).
Billy, Adelphi (4-5-62).
Blow Open, Prince Wales (4-27-63).
Boeing-Boeing, Apollo (2-20-62).
Carnival, Lyric (2-8-63).
[illegible], Vaudeville (4-27-62).
Bye Birdie, Prince Charles (12-20-62).
[illegible], Comedy (1-24-63).
Gentlemen Prefer, Strand (?-?-62).
Hear Me Sing, Royal R. (1-17-63).
Jackie Jumper, Royal Ct. (2-1-63).
Love Roughing, Her Majesty's (6-17-62).
[illegible], Duke's (?-?-62).
Mousetrap, Criterion (?-?-62).
[illegible], Wyndham's (1-?-62).
Mrs. Puffin, Duchess (7-10-62).
My Fair Lady, Drury Lane (?-?-58).
Now Time, New Arts (1-22-63).
[illegible]
One For the Pot, Whitehall (?-?-61).
Out of Bounds, Wyndham's (11-?-62).
Patter Murder, Duke York's (11-7-62).
Private Public, Globe (5-10-62).
Puss in Boots, Palladium (12-19-62).
Rag Trade, Piccadilly (12-10-62).
Reflex of Man, [illegible] (9-19-62).
Repertory, Lyric Hammersmith (1-29-63).
[illegible]
Rule of Three, Duchess (12-26-62).
Semi-Detached, Savoy (12-5-62).
Sound of Music, Palace (5-18-61).
Stephen D., St. Martin's (2-?-63).
Three at Sing, New Arts (12-27-62).
Tulip Tree, Haymarket (11-29-62).

CLOSED

Signpost, Cambridge (2-?-63), closed last Saturday after 418 performances.

SCHEDULED OPENINGS

How Are You, Vaudeville (2-14-63).
Gemma, [illegible] (2-?).
Semi Sweet, New Arts (2-21-63).
Mary, Mary, Queens (2-27-63).
Rock Star Case, Strand (2-28-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).

'Holy Evening' (Who-Dat?) Most-Produced Script In E. Germany Last Year

Frankfurt, Feb. 12.

A play unknown in the Western world, Czech author A. Blasek's drama, "And That on Holy Evening," was the most popular in East Germany last year. A new survey by the Assn. of German-Speaking Theatres & Opera Houses shows that this work was performed 800 times on 38 stages of East Germany last season.

Seventy-six theatres in East Germany have their own stage productions, while three of them have plays, operas and operettas. The East German theatre accounts for over 10,000,000 tickets sold yearly. An additional 100 village and farm stages do some form of repertoire.

The Blasek play has never been done in West Germany. But the second most-produced show of the East German theatre season was the Max Frisch drama about anti-Semitism, "Andorra," which played 690 times on 36 stages. The East Germans also saw Kleist's "The Broken Jug," Lessing's "Nathan," Goethe's "Hermann and Dorothea" and the Agatha Christie whodunit, "The Mousetrap."

For all the German-speaking stages in West Germany and East Germany, Switzerland and Austria, however, Shakespeare's works and Verdi operas were in the lead. Among the popular new dramas, Max Frisch's "Andorra" took the lead in West Germany with 588 performances, followed by "The Mousetrap" and "Irma La Douce."

Works by contemporary German authors also finally were produced. "Time of the Innocent," by Lenz, was done 233 times. Tankred Dorst's "Great Speeches at the City Wall" got 112 productions, Walser's "Engraver" was done 74 times, Hildesheimer's "The Rivals" had 67 performances, Wichmann's "The Coward and the Dancer" got 64, and Carl Zuckmayer's "The Hour Strikes" was done 34 times.

Besides the Verdi operas, the leading musical works were Millöcker's "Bettelstudent" and Puccini's "Madame Butterfly." In East Germany, however, the favorite musicals were "Servus Peter" and "Messeschlager Gisela," both unknown in West Germany.

"My Fair Lady" took top honors in the light music category, with 388 performances in West Berlin alone, with the "Gypsy Baron" far down in second place. The most popular ballet was Delibes' "Coppelia," done 146 times on 12 stages, while Tschaikovsky's "Swan Lake" and "Sleeping Beauty" each came in for over 50 performances.

Stravinsky headed the list of contemporary composers with 282 performances, while the Soviet composer Prokofieff gained strongly in popularity and his works were done 260 times. Some of the other moderns also made big strides in East and West Germany. There were over 100 performances of works of Benjamin Britten, Werner Egk and Bela Bartok.

Ferrer, Flo Henderson Costarring in 'Prince'

Jose Ferrer and Florence Henderson will be costarred in the musical version of Terence Rattigan's "The Sleeping Prince," to be produced on Broadway next season by Herman Levin. The tuner, which has a book by Harry Kurnitz and music and lyrics by Noel Coward, is scheduled to go into rehearsal Aug. 27.

Joe Layton will direct.

Australian Shows

(Week Ended Feb. 9)

(Figures denote opening dates)

ADELAIDE

My Fair Lady, Her Maj. (?-?-62).

BRISBANE

Student Prince, Her Maj. (1-22-63).

MELBOURNE

Carousel, Her Majesty's (10-16-62).
King and I, Princess (12-22-62).
Lullaby, St. Martins (1-24-63).
[illegible]
Richard II, [illegible] (?-?-62).
Shot in the Dark, Comedy (2-2-63).

PERTH

Australian Ballet, Her Maj. (1-30-63).
Fantasticks, Playhouse (2-6-63).

SYDNEY

Between 2 Thieves, Ensemble (1-16-63).
Gipsy Gorbard, Old Tote (2-3-63).
[illegible], Elizabethan (2-?-62).
Hamster Island, Intimate (12-17-62).
Flowering Youth, Phillip (?-?-62).
Marcel Marceau, Her Maj. (2-?-63).
Sound of Music, Tivoli (?-?-61).
Woman in Gown, Royal (12-22-62).

Show on Broadway

Andorra

Cheryl Crawford & Roger L. Stevens presentation of drama in two acts, by Max Frisch, adapted by George Tabori. Staged by Michael Langham; [illegible]. Opened Feb. 9, '63, at the Biltmore Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

[illegible]
Jew Inspector ... Anthony Gray

"Andorra," which opened last Saturday night (9) at the Biltmore Theatre, is an example of why experienced theatregoers sometimes tend to dread plays in which the characters have designations instead of names. In this European success by Max Frisch, adapted into English by George Tabori, all the characters except the boy and the girl are listed in the Playbill as the Sergeant, the Priest, the Joiner, the Teacher, the Carpenter, and so on.

They are not real people, but only types, attitudes or perhaps social forces. They represent the author's ideas, but have no dimension, no will of their own and no individuality. They are merely pawns, lacking in personality or identity and, in consequence, they do not inspire serious concern.

"Andorra," in short, is a ponderously symbolic drama with interesting ideas, but no life, immediacy or emotional involvement. Its theme of the senseless destructiveness of anti-Semitism and nation-hate prejudice has urgency, and is obviously applicable not only in the fictional small country represented, but everywhere, including the U.S., and to some degree in everyone.

The central character is an adopted youth who is persecuted as a Jew. He and his foster-parents' daughter are in love and want to marry, but the foster-father forbids it, presumably because of latent anti-Semitism. It turns out, however, that the lad is really an illegitimate son, and of course he cannot marry his own half-sister.

It's also evident that he's not a Jew as believed, but he's always been treated as one, thinks of himself as one and, he says, that's what he is in effect and that's what he will remain. When the larger neighboring nation invades the little country, the boy is inevitably the scapegoat, and he is killed. Everyone is remorseful and apologetic, but self-excusing because, as they explain with all too familiar blandness, how were they to know he wasn't really a Jew?

Although the whole situation is familiar and undeniably universal as sociology, it's too impersonal for theatrical effectiveness. Moreover, the labored symbolism becomes grotesque in the climax passages, especially in the stylized trial scene in which the conquered townspeople are forced to wear black shawls over their heads (they're morally numb and therefore faceless—get it?), remove their shoes and grope and stumble barefoot past the suavely sinister character listed as the Jew Inspector.

Michael Langham, on leave from his regular position as artistic director of the Stratford (Ont.) Shakespearean Festival, has staged the crowd scenes skillfully, but some of the individual bits seem unmotivated and the awkwardness of the final portion appears exaggerated. Horst Buchholz, looking disconcertingly Montgomery Clift of a quarter-century ago, combines vehemence and constraint as the not entirely believable youth who says he feels like a Jew, prefers to be one, but apparently has only a feeling of defiance, without a sense of identity or pride.

Hugh Griffith, costarred, has strength and authority in the disintegrating role of the mournful, anguished father. The author apparently never gave a second thought to any of the feminine characters, and they are without substance or reality. Barbara Mattes is decorative and intense in the one-note early scenes and doubtless obediently wraithlike and ravaged at the end, and Irene Dailey and Kathleen Roland fail to give definition to the puppet roles of the other two women principals. The others have stereotype parts.

Boris Aronson has designed a convincingly bleak setting of a village street, Tharon Musser's lighting adds a foreboding note and Ray Diffen's costumes are appropriate. Following its original Zurich presentation, "Andorra" has had extensive success on the Continent, notably in West Germany. Significantly, it has done best where the prevailing theatre setup is repertory. It's an interesting vehicle for such conditions. It's hardly for entertainment seekers, however, or even for audiences who prefer plays about recognizable individuals rather than intellectual concepts. **Hobe.**

Plan Shakespeare Plays For Chi's Ravinia Fest

Chicago, Feb. 12.

Peter Dews, former producer of the "An Age of Kings" television series for British Broadcasting Corp., will put on a Shakespeare program of six or eight weeks as an adjunct to the Ravinia Music Festival here during the summer of 1964. He intends to do two or three plays with a company from England.

Although the symphony concerts are presented al fresco in a concert pavilion at Ravinia, the Shakespeare plays will be given in a small theatre on the park grounds. The arrangement with Dews was made by Earle Ludgin, board chairman of the ad agency bearing his name and chairman of the Ravinia Festival committee.

Touring Shows

(Figures cover Feb. 18-23)

Camelot, Fisher, Det. (Feb. 11-23).
Carnival, Shubert, Chi. (Feb. 11-23).
Carnival (bus-truck), Split week stands (Feb. 18-23).
Dear Me, the Sky Is Falling (tryout)—Locust, Phila. (Feb. 14-23).
Enter Laughing (tryout)—Shubert, New Haven (Feb. 20-23).
Hang I Got a Girl for You (tryout)—Schubert, L.A. (Feb. 11-23).
Hot Spot (tryout)—National, Wash. (Feb. 11-23).
How to Succeed in Business Without Really Trying (2d Co.)—Hanna, Cleve. (Feb. 11-23).
I Can Get It for You Wholesale—Pabst, Milwaukee (Feb. 11-16); American, St. L. (Feb. 18-23).
Mary, Mary (3d Co.)—Blackstone, Chi (Feb. 11-23).
Mary, Mary (bus-truck)—Curran, S.F. (Feb. 11-16); Shubert, Cincy (Feb. 18-23).
Mary, Mary (4th Co.)—Forrest, Philly (Feb. 11-23).
Milk and Honey—Shubert, Philly (Feb. 11-16); Ford's, Balto (Feb. 18-23).
My Fair Lady (bus-truck)—Rivoli, Toledo (Feb. 11-16); Split week stands (Feb. 18-23).
My Mother, My Father and Me (tryout)—Shubert, Boston (Feb. 23).
Pajama Tops—Memorial, Dayton (Feb. 11-16); Shubert, Det. (Feb. 18-23).
Program for Two Players (bus-truck)—Shubert, Boston (Feb. 11-16); Split week stands (Feb. 18-23).
Rich Ant (tryout)—Wilbur, Boston (Feb. 13-?).
Shot in the Dark—American, St. L. (Feb. 11-16); Auditorium, W. P. (Feb. 18-23).
Shot in the Dark (bus-truck)—Split week stands (Feb. 11-16), closes.
Sound of Music (3d Co.)—Fran, Pitt. (Feb. 11-16); Auditorium, Rochester (Feb. 18-23).
Sound of Music (bus-truck)—Split week stands (Feb. 11-23).
Take Her, She's Mine—Orpheum, Mpls. (Feb. 11-16); Pabst, Milwaukee (Feb. 18-23).
Tchin-Tchin (tryout)—Colonial, Boston (Feb. 18-23).

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, Anderson (1-21-63).
[illegible], Sheridan Sq. (4-17-62).
[illegible], St. Marks (5-4-61).
Coach & Insomnia, Village So. (11-26-62).
Dunnigan's Living Theatre (1-10-63).
in repertory with "Man Is Man."
Enter Under Sun, Circle (1-?-63).
Fifty Miles, Theatre Four (2-?-62).
[illegible]
Fantasticks, Sullivan (5-?-60).
Hostage [illegible], Sheridan Sq. (12-12-62).
Love Nest, Writer's Stage (1-25-63).
Man is Man, Living Theatre (9-?-62).
in repertory with "Connection."
Mary's a Man, Mayfair (1-30-62).
Oh Dad, Poor Dad, Phoenix (?-?-62).
Pinter Plays, Cherry Lane (11-26-62).
Pocket Stories, Martinique (2-?-62).
Premise, Premise (11-22-60).
Sharpville, Actors Playhouse (10-15-62).
Touch of the Poet, East End (11-?-62).
Typists & Tiger, Orpheum (2-4-63).
White Saint Gone, St. M. Sq. (1-?-63).

CLOSED

I Got Shoes, Cricket (1-22-63), closed last Sunday after 28 performances.

SCHEDULED OPENINGS

Vanity of Nothing, Bijou (2-?-63).
[illegible], East End (2-13-63).
Ring [illegible], Little Nell, Mayfair (2-?-63).
Tonight at [illegible], Anderson (2-?-63).
Day for Young Man, Playhouse (2-?-63).
White With Sharp, Hall St. (2-?-63).
Bosker Pierce, Pocket (2-?-63).
[illegible]
Baby Wax, Greenery Arts (2-?-63).
Bond's Bastein, Anderson (4-14-63).

B'way Slides Again; 'Prez' $57,928, Boyer $23,713, 'Milk Train' $21,089, 'Affection' $18,197, Levene $16,499

Broadway continued downhill last week, with business dropping substantially for most shows. A similar decline was registered the corresponding period last season. In the sellout groove last week were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late," and "Oliver."

Two regular Broadway entries are on this week's opening slate, in addition to the City Center revival of "Wonderful Town," which begins a two-week stand tonight (Wed.). Joining the Main Stem lineup are "Photo Finish," which opened at the Atkinson last night (Tues.) and "Lorenzo," which opens at the Plymouth tomorrow night (Thurs.).

"The Hollow Crown" is extending its engagement at the Miller's from four weeks to six weeks through March 9. The British import will then play a fortnight at the Biltmore Theatre, Los Angeles, starting March 11, prior to returning to England. "A Gift Horse," which tried out in stock for a planned Broadway opening this week, has been scratched as a Main Stem prospect for the time being at least. "The Heroine," which also warmed up in stock, is playing previews this week at the Lyceum Theatre, N.Y. It's scheduled to open at the house next Tuesday (19).

The Broadway theatre information telephone service (MU 7-0030), established by the League of N.Y. Theatres as an emergency operation during the continuing newspaper strike, received a record 62,130 calls last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut rate tickets in circulation.

Andorra, Biltmore (D) (1st wk; 1 p) ($6.90-$7.50; 886; $40,180) (Horst Buchholz, Hugh Griffith).

Last week, opened Saturday night (9), $10,705 for one performance and three previews. Posted provisional closing notice for next Saturday (16).

Beauty Part, Music Box (C) (7th wk; 53 p) ($7.50-$8.05; 1,101; $43,000) (Bert Lahr). Previous week, $33,086.

Last week, $28,326.

Beyond the Fringe, Golden (R) (18th wk; 124 p) ($7.50; 773; $34,073). Previous week, $34,825.

Last week, $34,314.

Calculated Risk, Ambassador (D) (15th wk; 117 p) ($6.90-$7.50; 1,155; $42,858) (Joseph Cotten). Previous week, $24,087.

Last week, $23,125.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (40th wk; 319 p) ($9.60-$9.90; 1,334; $65,000) (Zero Mostel). Previous week, $64,000.

Last week, $62,000.

Hollow Crown, Miller (D) (2d wk; 14 p) ($6.90-$7.50; 840; $32,000) (Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin). Previous week, $11,107 for six performances.

Last week, $20,060.

How to Succeed in Business Without Really Trying, 46th St. (MC) (70th wk; 553 p) ($9.60; 1,342; $66,615). Previous week, $67,456.

Last week, $67,467.

Little Me, Lunt-Fontanne (MC) (13th wk; 97 p) ($9.90; 1,407; $75,801) (Sid Caesar). Previous week, $71,480 with parties.

Last week, $66,432 with parties.

Lord Pengo, Royale (C) (12th wk; 96 p) ($6.90-$7.50; 980; $42,000) (Charles Boyer). Previous week, overquoted by management, figured at under $28,000. Previous weeks are also believed to have been overquoted at least $1,000 each stanza.

Last week, $23,713 (management reported $34,770).

Man for All Seasons, ANTA (D) (64th wk; 500 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $28,021.

Last week, $22,500.

Mary, Mary, Hayes (C) (101st wk; 804 p) ($6.90-$7.50; 1,139; $43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $30,807.

Last week, $26,532.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (4th wk; 29 p) ($6.90-$7.50; 900; $41,900) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $26,172.

Last week, $21,089.

Mr. President, St. James (MC) (17th wk; 129 p) ($9.60; 1,615; $76,-964) (Robert Ryan, Nanette Fabray). Previous week, $68,813 with parties.

Last week, $57,928 with parties.

Natural Affection, Booth (D) (2d wk; 12 p) ($6.90-$7.50; 807; $32,400) (Kim Stanley, Harry Guardino, Tom Bosley). Previous week, $17,-440 for four performances and two previews.

Last week, $18,197.

Never Too Late, Playhouse (C) (11th wk; 87 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,330 with parties. Understudy Lorraine MacMartin subbed for Miss O'Sullivan who resumed her costarring assignment Feb. 4.

Last week, $37,000.

No Strings, Broadhurst (MC) (48th wk; 380 p) ($9.20; 1,214; $62,-087). Previous week, $40,164.

Last week, $40,807.

Oliver, Imperial (MD) (5th wk; 41 p) ($9.20; 1,428; $68,000) (Clive Revill, Georgia Brown). Previous week, $68,531 with parties.

Last week, $68,305 with parties.

School for Scandal, Majestic (MC) (3d wk; 20 p) ($7.50; 1,610; $66,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $65,898 with parties.

Last week, $62,196 with parties.

Seidman and Son, Belasco (C) (17th wk; 136 p) ($6.90-$7.50; 987; $38,325) (Sam Levene). Previous week, $19,229.

Last week, $16,499.

***Sound of Music**, Hellinger (MD) (163d wk; 1,300 p) ($9.90; 1,567; $81,500) (Nancy Dussault). Previous week, $44,579.

Last week, $40,733.

Stop the World—I Want to Get Off, Shubert (MC) (19th wk; 140 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $55,001.

Last week, $47,644.

Tchin-Tchin, Plymouth (CD) (16th wk; 124 p) ($6.90-$7.50; 980; $44,940) (Anthony Quinn, Margaret Leighton). Previous week, $30,311.

Last week, $29,043. Moved last Monday (11) to the Barrymore Theatre.

***Thousand Clowns**, O'Neill (C) (45th wk; 356 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $28,558.

Last week, $24,675.

Who's Afraid of Virginia Woolf? Rose (D) (18th wk; 136 p) ($6.90-$7.50; 1,182; $46,843) (Uta Hagen, Arthur Hill, Ben Piazza; matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $46,083 with George Grizzard in the costarring role taken over Feb. 4 by Piazza.

Last week, $41,958.

Closed Last Week

Brigadoon, City Center (MC) (2d wk; 16 p) ($4.35; 2,985; $63,787) (Sally Ann Howes, Peter Palmer, Russell Nype). Previous week, $56,311.

Last week, $75,628. Ended two-week engagement last Sunday (10).

Opening This Week

Photo Finish, Atkinson (C) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Joseph E. Levine and Alfred de Liagre Jr. presentation of play by Peter Ustinov, opened last night (Tues.).

Wonderful Town, City Center (MC) ($4.35; 2,985; $63,787) (Kaye Ballard, Jacquelyn McKeever, Phil Leeds, Jim Kirkwood, Robert Kaye, Gabriel Dell). N.Y. City Center presentation of second of three midseason musical productions; begins two-week stand tonight (Wed.).

Lorenzo, Plymouth (D) ($6.90-$7.50; 980; $44,940) (Alfred Drake). Alexander H. Cohen presentation of play by Jack Richardson; opens tomorrow night (Thurs.).

Other Theatres

Beck, Broadway, Cort, 54th St., Longacre, Lyceum, Winter Garden, Ziegfeld.

Negro Actor's Theatre

Detroit, Feb. 12.

Negro actor Woodie King Jr. is opening his Concept-East Theatre here, off-Woodward (the local "off-Broadway"), dedicated to the new playwrights. At present he has plays by Langston Hughes, Ronald Milner and Rev. Malcolm Boyd, latter the former showman-turned-Episcopalian chaplain at Wayne Univ. here. Debut offering will be Father Boyd's "Study in Color." It will be followed by Anne Coleman's "Men and Women."

In addition, King's troupe will do improvised theatre on Negro life, plus an "Evening With" series, viz., Bert Williams, Fred Douglass and Ira Aldridge.

'You Know the Milky Way' To Be Revived Off-B'way

Karl Wittlinger's "Do You Know the Milky Way?" a success in Europe but a flop on Broadway in 1961, is now scheduled for off-Broadway production. The two-character play is being produced by Nimara Productions for a March 12 opening at the Gramercy Arts Theatre, N.Y. Michael Ebert and Robert Alvin will appear in the roles played on Broadway by Hal Holbrook and George Voskovec, respectively.

Michael Howard will direct the production which is scheduled to begin a series of previews March 8. Sets, costumes and lighting are being designed by Wolfgang Roth.

Langner Willed Papers To Yale Drama Library

The Theatre Guild Collection at the Yale Univ. Drama Dept. library will be augmented by all of the late Lawrence Langner's manuscripts and papers dealing with the producing organization. Langner, who was co-founder, co-director and in recent years, co-administrator, of the Guild, died Dec. 26 at the age of 72.

Langner, who left a will dated Feb. 6, 1962, and a codicil of Oct. 23, specified that his writings concerning the Guild go to the Yale library. He provided trust funds for his widow, Armina Marshall, his grandchildren and a daughter, Phyllis Langner; left $50,000 to his son Philip and $10,000 to the latter's wife, Marilyn; willed one-half of his share in the Guild to Philip, equal shares in several other enterprises to his widow and son, and all of his stock in the Westport (Conn.) Country Playhouse and the nearby Players Tavern to Philip.

Philip is president of Theatre Guild Productions Inc., which was formed prior to his father's death. His mother is secretary-treasurer of the corporation and Warren Caro, executive director of the Theatre Guild-American Theatre Society subscription program, is vice-president. Langner was chairman of the board. Incidentally, he also left $2,500 for an oil painting of himself and his wife, to be placed in the lobby of the American Shakespeare Festival Theatre & Academy, which he founded in Stratford, Conn.

The Westport theatre, founded by Langner and his wife, was operated by them until a few years ago, when it was leased to Laurence Feldman and Henry T. Weinstein.

Bus-Truck 'Lady' $80,239, Buffalo; 'Tovarich' 73½G, 'Honey' 72G, Philly; 'How To' 69G, Cleve; 'Sound' 68G, Pitt.

Business was big for a number of shows on the road last week. "My Fair Lady" was wow in Buffalo in its first full week of operation as a bus-and-truck unit. The "Lady" take was topped only by the gross tallied by "Camelot" in its fifth sellout week in Detroit. The Broadway-bound "Tovarich" topped itself in Philadelphia with another house record.

The lead grosser among the straight plays was "Photo Finish" in the fourth week of its Boston tryout. The comedy was due to opened in New York last night (Tues.) at the Atkinson Theatre. The major city touring company of "The Sound of Music" was hot at the Penn Theatre, Pittsburgh, although the gross was substantially below the film house's potential capacity of $125,000.

Also in the powerhouse groove last week were "Milk and Honey" in Philly and "How to Succeed in Business Without Really Trying" in Cleveland. "Hot Spot" did well in the initial week of its pre-Broadway tryout in Washington.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Lorenzo, Shubert (D-T) (3d wk) ($4.95-$5.50; 1,717; $46,500) (Alfred Drake). Previous week, $22,361 with Theatre Guild-American Theatre Society subscription.

Last week, $11,000 with TG-ATS subscription.

Photo Finish, Colonial (C-T) (4th wk) ($4.95-$5.50; 1,685; $50,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $36,548 with TG-ATS subscription.

Last week, $42,710.

BUFFALO

My Fair Lady, Century (MC-BT) ($5.50; 2,700; $90,000) (Ronald Drake, Gaylea Byrne). Previous week, $30,696 for four performances, Masonic, Scranton.

Last week, $80,239.

CHICAGO

Carnival, Shubert (MC-RS) (13th wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $39,308.

Last week, $41,781.

Mary, Mary, Blackstone (C-RS) (23d wk) ($4.95-$5.50; 1,447; $41,-000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $23,636.

Last week, $27,722.

CINCINNATI

Pajama Tops, Taft (C-RS) ($5.50; 2,510; $42,000) (June Wilkinson). Previous week, $33,707 with twofers, Music Hall, Kansas City.

Last week, $36,308 with twofers.

Take Her, She's Mine, Shubert (C-RS) ($4.55-$5.10; 2,088; $60,000) (Tom Ewell). Previous week, $34,-816 with TG-ATS subscription for eight-performance split.

Last week, $32,748 with TG-ATS subscription.

CLEVELAND

How to Succeed in Business Without Really Trying, Hanna (MC-RS) (1st wk) ($6.95; 1,515; $69,350).

Last week, $68,972 with TG-ATS subscription. Gross includes Feb. 3 benefit performance prior to official opening of tour Feb. 4.

DETROIT

Camelot, Fisher (MC-RS) (5th wk) ($6.75-$7.70; 2,081; $92,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $90,086 with Fisher Playgoer subscription.

Last week, $82,007. Miss Grayson missed the Thursday (7) and Friday (8) performances because of laryngitis. Jan Moody subbed.

LOS ANGELES

Have I Got a Girl for You, Biltmore (C-T) (3d wk) ($5-$5.50; 1,636; $48,000) (Mark Richman, Mabel Albertson). Previous week $51,411.

Last week, $15,506.

PHILADELPHIA

Dear Me, the Sky Is Falling, Locust (C-T) (1st wk) ($4.50-$5; 1,418; $41,641) (Gertrude Berg, Howard Da Silva). Previous week $27,191, Shubert, New Haven.

Opened here Feb. 4 to two qualified approvals (Gaghan, News; Murdock, Inquirer) and one negative notice (Schier, Bulletin).

Last week, $23,318 with TG-ATS subscription.

Mary, Mary, Forrest (C-RS) (1st wk) ($4.50-$5.40; 1,760; $48,000) (Martha Wright, Rolf McGuire, Michael Evans, Alan Bunce). Previous week, $37,000 with TG-ATS-O'Keefe Centre subscription, Royal Alexandra, Toronto.

Opened here Feb. 4 to three endorsements (De Schauensee, Bulletin; O'Brien, News; Wilson, Inquirer).

Last week, $30,162.

Milk and Honey, Shubert (MC-RS) (2d wk) ($6.60-$7.50; 1,867; $73,388) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $65,588 with TG-ATS subscription.

Last week, $71,983 with TG-ATS subscription.

Tovarich, Erlanger (MC-T) (3d wk) ($6.60-$7.50; 1,884; $71,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $72,217.

Last week, another house record, $73,485.

PITTSBURGH

Sound of Music, Penn (MD-RS) (1st wk) ($6.50-$7; 3,472; $125,000) (Barbara Meister, John Myhers). Previous week, $60,914, Memorial, Dayton.

Opened here Feb. 4 to two raves (Fanning, Post-Gazette; Monahan, Press).

Last week, $67,901 with TG-ATS subscription.

ST. LOUIS

Shot in the Dark, American (C-RS) (1st wk) ($5.50; 1,868; $51,000) (Elizabeth Seal, Zack Matalon). Previous week, $22,413 with TG-ATS subscription, Ford's, Baltimore.

Last week, $17,304 with TG-ATS subscription.

WASHINGTON

Hot Spot, National (MC-T) (1st wk) ($6.50-$7.90; 1,672; $62,405) (Judy Holliday).

Opened here Feb. 5 to three unfavorable reviews (Coe, Post; Donnelly, News; MacArthur, Star).

Last week, $62,044 for seven performances and one preview.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $36,754 for six-performance split.

Last week, $34,614 for six-performance split.

Mary, Mary (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $15,678 for six-performance split.

Last week, $17,775 for six-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, about $44,700 for six-performance split.

Last week, $32,141 for seven performance split.

Shot in the Dark (C-BT) (Annie Farge). Previous week $17,748 for five-performance split.

Last week, $20,051 for six-performance split.

Met 'Turandot' Sets On Loan to Covent Garden

London, Feb. 12.

Covent Garden is preparing a new production of "Turandot," employing the same sets designed by Cecil Beaton as were used recently by the Metropolitan in New York.

This is believed to be the first instance of co-op on set building or set-designing by the two companies.

Shows Abroad

Three Musketeers!

London, Jan. 31.

Margate Stage Co. presentation of a two-act musical satire based on Alexandre Dumas's novel with book and lyrics by Gerald Frow; music by Kenny Graham. Staged by Sally Miles; decor, Tony Carruthers; lighting, Mark Hughes. Opened Jan. 29, '63, at the Lyric, Hammersmith, London; $2.15 top.

D'Artagnan's Father — Anthony Paul
D'Artagnan — Christopher Tranchell
Cardinal — Brian Hewlett
De Rochefort — Patrick Crean
King — Powell Jones
De Treville — Malcolm Tierney
Primrose — Bruno Young
Mme. Bonacieux — Zoe Randall
Milady — Rosha Waddell
Athos — Jack Tweddle
Porthos — Anthony Powell
Aramis — Christopher Guard
George Buckingham — Peter Charlton
Queen, Laurence Harvey — Rosemary Croft
English King — Powell Jones
Archbishop — Brian Hewlett
Bon Montreur — Patrick Crean
Li Platter — Malcolm Tierney
Prime Minister — Brian Hewlett

Musical numbers: "On a Realistic Footing," "Tell the People," "Self Made Man," "The Interview," "Un Existence," "All for One," "The Hot Potter," "On the Map and Run," "Royal Bones," "Don't Let Peace Ruin It," "Lest We Forget."

As the second offering in the Margate Stage Co.'s London repertoire "Three Musketeers!" is a futile attempt to get out of a rut, largely because neither staging nor playing has sufficient vital gusto or style.

Gerald Frow has revealed that he originally planned the show as a straight dramatization of the Dumas novel. It comes out, however, as heavy-handed satire, with songs in which the clash between throne and church in France and between France and England at that time is seen as a political nuclear warfare allegory of the present.

The author has a nimble, probing mind and some of his situations could serve as revue sketches. But the political points he makes are usually labored and predictable. However, some of his jokes at religion, the monarchy and politics have mordant wit.

Most of the lyrics have point, but aren't well sung, and the somewhat tinny two-piano accompaniment of Kenny Graham's music doesn't add gaiety. "Three Musketeers!" needs more punch and variety, but it contains an idea worth reworking.

The show presents the relationship between King and Cardinal as a game of political chess, with D'Artagnan, a country lad who believes in honest action, arriving to put the Establishment in order. The framework allows the author to poke fun at the Common Market, Britain's passion for issuing royal honors and its predilection for bingo, among other targets, but the technique is too often blunt rather than pointed.

In a workmanlike cast in which there is frequent doubling, the best performances come from Brian Hewlett as The Cardinal, the English Archbishop and the British Prime Minister, Patrick Crean as De Rochefort, Powell Jones doubling the French and English monarchs and Peter Charlton in an exaggerated but well observed role of a British commoner elevated to the aristocracy.

Christopher Tranchell and his musketeers lack the necessary fire and aplomb, and the distaff side gets practically no chance except for a small but effective performance by Zoe Randall as a blase spy.

Tony Carruthers' simple set is satisfactory, and the costumes and half-masks of the players are handsomely in period. Rich.

The Bedsitting Room

London, Feb. 1.

Mermaid Theatre Trust presentation of a comedy in two acts, by Spike Milligan and John Antrobus. Staged and designed by John Antrobus and Spike Milligan; music, Chit Bevan. Features Spike Milligan, Graham Stark, Valentine Dyall, John Bluthal, Marjie Lawrence, Bob Todd, Johnny Vyvyan, Clive Elliott. Opened Jan. 31, '63, at the Mermaid Theatre, London; $2.50 top.

Capt. Bules Martin — Graham Stark
Lord Fortnum of Alamein — Valentine Dyall
Mate — Spike Milligan
Shelter Man, Plastic mac man, Underwater Vicar, Lord Home — John Bluthal
Cupboard, Penelope, Imperial — Marjie Lawrence
1st Announcer, Sea Captain, Driver — Bob Todd
Chinaman, Seaman — Johnny Vyvyan
Coffin Man — Clive Elliott

Goonery is a part of British humor not generally appreciated or understood by foreigners. For many years a number of distinguished comedians, including Peter Sellers, Harry Secombe and Spike Milligan, teamed for a weekly radio series known as "The Goon Show" and purveyed their own brand of zany humor.

Now Milligan, with the cooperation of John Antrobus, has attempted to transfer Goon humor to the stage as "The Bed-sitting Room," and it generally misfires, though there are odd moments of bitter and witty satire.

It's a slender evening's entertainment. With a long intermission and an undue amount of desperate musical padding provided by the Temperance Seven combo, the show runs just under two hours, and even so, there's evidence of a great deal of contrivance. But the Goons have a tremendous following and, as a result, this new Mermaid Theatre offering might possibly be a commercial hit.

The play takes place three years after the "nuclear misunderstanding" which resulted in World War III, an incident lasting two minutes, 28 seconds, including the signing of the peace treaty. One of the principal characters, named Lord Fortnum of Alamein, consults a psychiatrist because he fears he is transforming into a bedsitting room. In the second act the mutation is complete, and the wily medico, who runs a surplus military store on the side, moves in with his bride-to-be.

"The Bedsitting Room" is not the sort of show that depends on a plot, but is loaded with comedy business, frequently resembling sketches from a Goon radio revue. There is, for example, the instant wedding, with the offer of a cut-rate for a combined wedding and divorce.

There's also Prime Minister Harold Macmillan, appearing in the shape of a live parrot, who ends up as the Sunday roast. In isolation, these, and other items are amusing. Together, they do not provide sustained entertainment.

There is a great deal of doubling up in the cast, and the performance can hardly be faulted. Milligan himself, in a variety of parts, is extremely droll, as usual. Valentine Dyall as Lord Fortnum and Graham Stark as the analyst are in fine form, and there's excellent support from John Bluthal, Marjie Lawrence, Bob Todd, Johnny Vyvyan and Clive Elliott. The latter spends the entire evening in a coffin, occasionally popping his head out for a zany comment.

The co-authors also provided the direction and design, which match the show itself. Myro.

Jackie the Jumper

London, Feb. 2.

Robin Fox & Gerville Pyke presentation of a comedy-drama with music, by Gwyn Thomas. Staged by John Dexter, assisted by T. O'Donovan; decor, Michael Annals; music, Alan Hodsmith; musical director, John McCarthy; lighting, Robert Ornbo. Features Ronald Lewis, Michael Gough. Opened Feb. 1, '63, at the Royal Court Theatre, London; $2.30 top.

Miriam Morgan — Jeanne Le Bars
Jon Jones — Graham Curnow
Ieuan Ned — Vernon Morris
George Cliskett — David Garfield
Janet — Anne Edwards
Jackie Rees — Ronald Lewis
Reverend Richie Rees — Dudley Jones
Crows — Talfryn Thomas, Raymond Llewellyn
Aaron Mead — John Gill
Mr. Luston — Michael Gough
Colonel of Militia — William McAllister
County Sheriff — Graham Crowden
Mona Luston — Medi Wynn Owen
Berita Luston — Branwen Dorworth
Arammon Luston — Sion Davies
Soldiers — Arthur Parry, Peter Forest
Village Girls — Anne Lakeman, Maureen Morelle, Gaynor Rees, Judith Lloyd Thomas
Foundry Workers — Frank Davies, Peter Forest, Raymond Llewellyn, Bernard Martin, Arthur Parry, Talfryn Thomas

Gwyn Thomas' natural writing talents were clearly demonstrated in "The Keep," his first play to reach London, which was staged at the Royal Court Theatre about a year ago, and subsequently transferred to the West End. The same flair is well in evidence in "Jackie the Jumper."

The flow of words in this new play often provides a rare treat for the ear, but the piece lacks dramatic form and has been directed with little spirit by the highly regarded John Dexter.

The author has again chosen a Welsh locale, but this new work is set in the 1820's, at a time of political and industrial unrest. The title character is a rolling stone, a rabble-rouser proud of his sexual conquests, and a natural leader of the discontented mobs.

The main theme in "Jackie the Jumper" is the struggle between the mob and the Establishment, the latter represented by the militia, the County Sheriff, the owner of the local iron foundry, and a preacher. For one exciting moment the mob has the upper hand, and the "oppressors" are sentenced—the preacher to go on preaching, the militiaman to wrestle with four men in turn, and the sheriff to dig the mountain top to a depth of six feet. By an ironic twist, however, the preacher converts his audience, the militiaman defeats all comers, and the sheriff finds buried treasure. The hero is left alone to face the wrath of authority.

It is Gwyn Thomas' poetry and prose which sustain the play and command audience attention. The subject could have been developed into a powerful drama, but in its present shape it has little subtlety, and leaves the impression that the author was carried away with his own torrent of words.

There isn't much help from the cast, apart from Ronald Lewis as the title character and Michael Gough as the foundry boss. Alan Hodsmith has contributed interesting music which dovetails neatly into the subject, and captures the period and the mood. Myro.

Othello

London, Jan. 31.

Old Vic revival of a drama in two acts, by William Shakespeare. Staged by Caspar Wrede; decor and costumes, Richard Negri; music, George Hall; lighting, Richard Pilbrow; movement, Litz Pisk; sound effects, David Collison; musical director, Leonard Morris. Features Leo McKern, Errol John, Eric Thompson, Adrienne Corri, Catherine Lacey, Judi Dench. Opened Jan. 30, '63, at the Old Vic Theatre, London; $2 top.

Roderigo — Jeremy Wightman
Iago — Leo McKern
Brabantio — James Maxwell
Page — Francis Attard
Othello — Errol John
Cassio — Eric Thompson
Duke of Venice — Vernon Dobtcheff
Gratiano — George Howe
Lodovico — Anthony Morton
Senators — Patrick Kavanagh, Fletcher Lightfoot
Servant — Brian Coburn
Notary — Ian Hughes
Sailor — Trevor Peacock
Messenger — Peter Brookes
Desdemona — Adrienne Corri
Montano — James Kerry
Emilia — Catherine Lacey
Gentlemen — Michael Wells, Peter Brookes, Brian Coburn
Herald — Robert Morris
Clown — Trevor Peacock
Musicians — Anthony Morton, Ian Hughes, Patrick Kavanagh
Bianca — Judi Dench

Others: Jane Bartnall, Ida Goldapple, Camilla Hasse, Brenda McLoughlin, Anna Middleton, Phillida Sewell, Lorna Walker, Francis Attard, Peter Brookes, Brian Coburn, Robert Hewitt, Ian Hughes, Fletcher Lightfoot, Andre Muller, Trevor Peacock, Michael Wells.

The Old Vic's new production of "Othello" has striking decor by Richard Negri but not a great deal else commendable. The two principal roles appear miscast, and that puts the whole thing off balance. The direction, too, faults. There is uncontrolled ranting in the earlier stages, and the mood created by Shakespeare is not entirely captured.

Errol John, in the title role, is a handsome West Indian who has also distinguished himself in London as a prize winning playwright. He seems to have little feel for the part, however and it is only toward the end of a very long first act that his delivery matches the text. Up to that point, it has been a colorless, conventional and uninspired portrayal. He does better in the second half, though without sufficient variation.

It's an odd and bold piece of casting to have the stocky Leo McKern as the cunning Iago, a part usually played by lean, esthetic-looking actors. His initial ranting makes it difficult to follow the text, but when he gains control he goes on to give a studied,

(Continued on page 67)

Inside Stuff—Legit

John C. Becher, who's been getting around in legit and television the last few weeks, returned last night (Tues.) to the cast of the off-Broadway production of "The Dumbwaiter," at the Cherry Lane Theatre, N.Y. He took a temporary leave from the one-acter to appear as the village preacher in the revival of "Brigadoon," which concluded a two-week engagement at the N.Y. City Center last Sunday (10).

On television he did a "Young Dr. Malone" segment Jan. 28, following that with a Feb. 3 stint on "Camera Three." He also has a part in the "U.S. Steel Hour" show to be presented Feb. 20 on CBS-TV.

Legit Bits

Joseph Campanella has appeared in several Broadway shows and will not be making his Main Stem debut in "Hot Spot" as erroneously stated in a recent issue.

Arthur Waxman is general manager and Porter Van Zandt is production stage manager for "Mother Courage and Her Children," opening March 28 at the Martin Beck Theatre, N.Y.

The Oliver Hailey play, "Hey You, Light Man," which is scheduled for a Feb. 20 opening at the Mayfair Theatre, N.Y., was first produced at the Univ. of Kansas in 1961 and subsequently at Yale Univ. and the Theatre-By-The-Sea, Matunuck, R.I.

Mordecai Gorelik, who was tripling as adapter, director and designer of "The Firebugs," has withdrawn to return to his duties as research professor in theatre at Southern Illinois Univ., Carbondale. Gene Frankel has staged the off-Broadway production of the Max Frisch drama, which was due open last night (Tues.) at the Maidman Theatre. Gorelik is being billed as co-director.

The Lower East Side Community Performing Arts Center, Inc., of New York, has been authorized to conduct a theatrical presentations business of every type. Capital stock consists of 200 shares, no par value. Weissberger & Frosch, of New York, were filing attorneys at Albany.

Set-The-Stage Productions, Inc. has been chartered to produce plays and other theatrical presentations in New York, with capital stock of 200 shares, no par value. O'Brien, Driscoll & Raftery, of New York, were filing attorneys at Albany.

Alix Elias has succeeded Barbara Harris in the off-Broadway production of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad."

Lillian Gish and Ray Middleton are new additions to the heavy star lineup for "Too True to Be Good," opening March 12 at the 54th Street Theatre, N.Y.

"The Typists" and "The Tiger," the two one-acters at the Orpheum Theatre, N.Y., are to be published in the spring by Coward-McCann.

"A Darker Flower" is the new title for "The Lib.," opening March 5 at the new 101-seat Pocket Theatre, N.Y.

Zero Mostel, currently starring on Broadway in "A Funny Thing Happened on the Way to the Forum," joins Eric Bentley in a discussion of Bertolt Brecht at the Masque Theatre, N.Y., tomorrow night (Thurs.) following the evening performance of "A Man's a Man."

Howard Erskine, coproducer of "A Calculated Risk," subbed last Wednesday night (6) in the Broadway production for Ben Hayes to permit the actor to rehearse and tape an Armstrong Circle Theatre presentation for CBS-TV.

A Broadway production of "Stubborn Fool" by Sylvia Leigh and Mark Justin, is planned for next season by Franklin Klein.

Lou Gilbert, Mark Gordon and Tom Bohart have been cast for the Chicago production of Harold Pinter's "The Caretaker," which opens Feb. 26 at the Playwrights at Second City. It will be staged by George Morrison.

John Chapman, of the N.Y. Daily News, and Henry Hewes, of the Saturday Review of Literature, are among drama critics doing opening night reviews for N.Y. radio station WNYC during the absence of Maxine Keith, who's moved from Wickersham Hospital, N.Y., to Medical Arts Center, N.Y. for more extensive treatment for multiple injuries received in a taxi crash.

Norman Nadel, drama critic for the N.Y. World-Telegram and Sun will be guest speaker at the Annual Play Discussion and Tea to be held Feb. 19 by The Drama League of N.Y., Inc., in the Ballroom of the Hotel Pierre, N.Y.

Elizabeth Wilson will play the lead femme role in the off-Broadway revival of "Yes Is for a Very Young Man," opening March 4 at the Players Theatre.

Jacqueline Simpson has joined the staff of the Lenny-Debin talent agency.

Lili Darvas will be costarred with Ruth Gordon and Walter Matthau in "My Mother, My Father and Me."

The staff for the Broadway production of "Andorra" includes Richard Chandler, assistant to coproducer Cheryl Crawford; Jack Hooigold, assistant to director Michael Langham; Arthur Waxman, general manager; Mitchell Brower, company manager; Howard Atlee, pressagent; Michael Sean O'Shea and Ruth Cage, associate pressagents; Charles Forsythe, production stage manager, and Anne Sullivan and Jerry Hickey, assistant stage managers.

Mary Bryant, pressagent for "Never Too Late," has opened offices in the Playhouse Theatre, N.Y.

Barbara Dana has been set for a featured role in "Enter Laughing."

German director Gert Weymann is staging Eric Bentley's English translation of Bertolt Brecht's "The Good Woman of Setzuan" for the Institute for Advanced Studies in the Theatre Arts, N.Y.

"Decision at Tongo," by J. J. Geoghegan, opened last night (Tues.) at the Blackfriar's Theatre, N.Y.

The Idlewild Players have suspended production activity at the Theatre-in-the-Skies at N.Y. International Airport.

The N.Y. City Center revival of "Wonderful Town" will be conducted by Lehman Engel, who directed the original Broadway production of the musical and a prior Center revival in 1958.

The staff for "Enter Laughing" includes Richard Seader, general manager; Dorothy Ross, press-

(Continued on page 71)

Nominate 8 Incumbents On Equity Committee Slate

Eight of the candidates selected by the nominating committee of Actors Equity to fill 15 council vacancies in the union's upcoming annual election are incumbent councillors whose five-year terms are among those expiring. They include principals Walter Abel, Nancy Devlin, Mike Kellin, Nancy R. Pollock, Lucia Victor and Jeff Warren, and chorus members Crandall Diehl and Elna Laun.

Others running for five-year terms on the nominating committee slate include Khigh Dhiegh, Eugene Francis, Lee Richardson and Hilda Simms, principals, and Josephine Lang, chorus. Completing the card for two-year and one-year terms, respectively, are Richard Hermany and Bob McClure, both from the chorus division. Council incumbents not on the nominating committee's slate for re-election are Robin Craven, Larry Gates, Del Horstmann, Sygen Lund, Max Meth, Jean Stapleton and Ruth White.

The union's regulations permit additional nominations of senior resident members in good standing by 15 senior resident members. Such nominations must be submitted to Equity executive secretary Angus Duncan by Feb. 25. This year's election is confined to the council vacancies.

Still Hope Abbott Will Stage 'Late' for London

Elliot Martin is joining Daniel Hollywood in Miami Beach this week for discussions with George Abbott. Martin and Hollywood are co-producers of the Broadway click "Never Too Late," which Abbott directed. The confab relates to two projected additional productions of the Sumner Arthur Long comedy, one for the road and the other for London.

Both the touring company and the West End edition are planned for next season. Abbott is to recreate his staging of the Broadway production of "A Funny Thing Happened on the Way to the Forum" for a London edition next fall and among details to be ironed out, according to Martin, is whether he'll do the same for the West End duplication of "Late," to be presented by Bernard Delfont and Frederick Granville, in association with the original Broadway producers. It had previously been reported that Abbott would not direct the London edition of "Late."

Also to be clarified is a time schedule which would permit Abbott to stage the road carbon of "Never."

N. Y. Critical Roundup

Following are sample rulings of four relative New York drama critics to recent Broadway openings. During the press strike the reviews of the newspaper critics are necessarily not being published, except in First Nite, a special tabloid issued from time to time for that purpose.

On an Open Roof

PRESS

William Glover, Associated Press: "Dank and dismal."

RADIO

Kenneth Banghart, WCBS: "Not a place to spend a cold winter's evening."

Emory Lewis, guest, WNEW: "Worst play of the decade."

Leon Pearson, WNBC: "Needs a good strong cup of coffee."

The Hollow Crown

PRESS

John Chapman, Daily News: "Compelling in its artistic beauty . . . holds an audience in a strong but silken thread."

Robert Coleman, Mirror: "Truly regal theatre fare."

Glover: "Rare and stirring entertainment."

John McClain, Journal-American: "Highly recommended."

Richard Watts Jr., Post: "Delightfully civilized . . . humorous, touching and always warmly human."

TELEVISION

Arthur Gelb: WNDT: "Pure gold."

RADIO

Casper Citron, WFRM: "Fascinating and well done."

Allan Jefferys, WABC: "Delightful romp through history."

Lewis: "A royal delight."

Pearson: "Very delightful . . . for those who like a quiet sophistication in their entertainment."

Natural Affection

PRESS

Chapman: "I guess I'm the one who suffered most."

Coleman: "A sordid, ugly, depressing work . . . yet, taken on its own terms, it's a most effective theatre piece."

Glover: "The whirl of vulgar language, lustful pawing and bedroom grappling gives 'Natural Affection' one dubious distinction . . . the most mis-named show of the season."

Walter Kerr, Herald Tribune: "I disliked the play as intensely as I admired the production." (Note: Because of an eye injury, Kerr did not write a review of the play, but summed up his opinion in that quote.)

McClain: "An absorbing play, but . . . not top-drawer Inge."

Norman Nadel, World-Telegram: "Could have been a strikingly good, perhaps a great play. But two major errors have prevented this. They are bad taste and bad judgment."

Taubman: "Fundamentally unpleasant and disappointing."

Watts: "A great misfortune."

TELEVISION

Gelb: "Contrived, melodramatic keyhole realism . . . all the more insidious because it's decorated with expert acting."

RADIO

Citron: "A hit to be seen."

Bert Bacharach, guest, WNEW: "A mixture of very good and not so good."

Joe Dombo, sub for Banghart: "William Inge zeroes in on love, hate, perversion and futility. And . . . unfailingly hits his mark. A fine play with the most ironic title in the history of serious drama."

Jefferys: "A sordid, sexy shocker . . . obviously the work of a top-notch writer . . . acting will be hard to match."

Pearson: "It is violent but tender. It is a hit."

David Suskind, WINS: "Ugly enough, violent enough, sexy enough and sick enough to become a smash hit, but I hated it."

Andorra

PRESS

Chapman: Unfavorable.

Coleman: Unfavorable.

Glover: "Falls considerable short of sustained excitement."

Kerr: Unfavorable.

McClain: Unfavorable.

Taubman: Favorable.

Watts: Unfavorable.

TELEVISION

Gelb: "Bad imitation Durrenmatt . . . lacks the essential ingredient of allegory . . . namely, subtlety . . . nothing is left to the imagination."

Bacharach: "Exciting and moving show."

RADIO

Jefferys: "Not quite up to Broadway standard."

Suskind: "Imperfect play, but well worth the seeing . . . will probably bite the dust . . . (but) we need its bite and sting badly."

"One Fine Morning in the Middle of the Night," by Harold Schaeffer, is being presented by The Renaissance Foundation for the Arts as the first in a series of plays to be offered in the new Courtyard Arena of Renaissance House, N.Y.

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Tokyo's Nissei Theatre To Rival Toho, Shochiku

Tokyo, Feb. 12.

The rival Toho and Shochiku legit companies will have a third competition in the Nissei Theatre, under construction in the Nippon Life Insurance Building. It's due for an October opening across the street from the Imperial Hotel and behind Toho's Takarazuka Theatre.

The Nissei Theatre will have a huge stage, a seating capacity of 1,500, automatic stage mechanisms, all seats equipped with earphones for trilingual translation and speakers throughout the house carry the stage sounds. Although the Berlin Opera is slated to open the theatre, the Nissei outfit is reporting recruiting performers from the Toho and Shochiku troupes to build its own company.

To combat the new entry, Toho has elaborate plans for the building of a new theatre of its own on the land of the present Imperial Theatre and adjacent plots. This house will cost a reported $11,000,000 and will seat 2,000. It's expected to open by the spring of 1966.

Itinerant Choreogs

Continued from page 61

hearsal period such as he had with "Carnival" and "Birdie."

Champion thinks he could have done better with the dances for "Carnival" and the book for "Birdie" had he additional time to devote to both ventures. He favors more rehearsal time, such as the nine weeks Jerome Robbins spent on directing the book and dances for "West Side Story," which Champion praises as the peak in terp shows. As for additional rehearsal time, Champion is aware that such a move requires additional expense and consequently would be subject to producer resistance.

Champion is no stranger to straight scripts, having recently directed the film, "My Six Loves," as well as several non-musicals on television. He'll handle the direction of the film version of "Carnival," which starts shooting on the Coast next June, and return to New York at the end of September to begin rehearsals of "Daisy." He intends settling details on "Daisy" before starting work on the "Carnival" film.

Kidd, who has doubled as director-choreographer of four Broadway shows since 1956, will stage the musical numbers only for "Here's Love," due on the Main Stem next season. The Meredith Willson musical version of the picture, "Miracle on 34th Street," is to be staged by Norman Jewison. The shows on which Kidd doubled as director-choreographer since '56 include "Li'l Abner," "Destry Rides Again," "Wildcat" and "Subways Are for Sleeping."

Fosse who did the overall direction and choreography of "Redhead" in 1959, subsequently did the musical staging only for "How to Succeed in Business Without Really Trying," which Abe Burrows directed. For this season, Fosse staged the musical numbers and dances for "Little Me." He also worked on the direction of the show, in collaboration with Cy Feuer, co-producer of the musical.

Cole, who staged and choreographed "Kean" and "Donnybrook" in 1961, did only the choreography and musical staging for "A Funny Thing Happened on the Way to the Forum," which George Abbott directed. Agnes de Mille, who was represented on Broadway last season as stager of the dances and musical numbers for "Kwamina," directed by Robert Lewis, also did double duty as a director and choreographer several years ago.

Like Champion, Robbins has also branched out as a director of straight plays with the off-Broadway production of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad" and the upcoming Broadway production of "Mother Courage and Her Children." Robbins also worked with another choreographer on a musical produced under his overall direction, the 1956 production of "Bells Are Ringing," for which he and Fosse shared credit for the choreography and staging of musical numbers.

Incidentally, "Mother Courage" is being coproduced by Cheryl Crawford and Robbins.

Boyd's Religioso Turns Set at Daytona Beach; Java & Text for Studes

Detroit, Feb 12.

Father Malcolm Boyd, the Episcopalian chaplain at Wayne U. here who was in show biz before taking holy orders, will hit the Daytona (Fla.) coffeehouses this spring, appearing with the Negro actor, Woodie King Jr., in Boyd's one-act drama, "Study In Color."

Boyd's detour to the Sunshine State is with the sanction of bishop for the area. There's an annual flood of college students of both sexes around the Easter holidays and Boyd will aim his special theatrical-like approaches at them and will conduct an Easter sunrise service on Daytona beach.

Talent appearing with Boyd in the non-alcoholic spots will include Peter, Paul & Mary, The Folksters, The Brothers Four and the Huntsmen.

Gebert Vice Mossman As Detroit News Crtiic

Detroit, Feb. 12.

Armand Gebert is the new music and drama critic for The Detroit News, succeeding Josef Mossman, who held down the aisle seat for five years. Gebert was a reporter for the News for several years and subbed occasionally for Mossman.

According to the News management, Mossman resigned as critic because of ill health. He hasn't revealed his future plans.

Shows Abroad

Continued from page 66

Othello

if not very subtle, interpretation of the part. Catherine Lacey is more polished and better as his wife.

Adrienne Corri, a striking redhead who has been doing well in the current Old Vic season, makes a disappointing Desdemona. It's hard to determine whether she has been inadequately directed or whether the role is too demanding. In any case, her performance is more painstaking than sparkling. Even much of the drama of the final murder scene is dissipated by her failure to rise to emotional heights. Among the standouts in the big cast are Jeffry Wickham as Roderigo, Eric Thompson as Cassio, Anthony Morton as Lodovico, and Judi Bloom as Bianca. *Myro.*

Europa Und der Stier
(Europe and the Bull)

Berlin, Jan. 25.

Schauspielhaus Hansa (Paul Esser) production of comedy in six scenes, by Ladislas Fodor. German translation by Peter [illegible]. Staged by Paul Esser; settings, Werner V. [illegible]; costumes, [illegible]; music, Friedrich [illegible]; assistant stage director, [illegible]. Opened Jan. 25, '63, at the Schauspielhaus Hansa, West Berlin. [illegible] top.

Princess Leonora	Ursula Lillig
King [illegible] XVII	Joe Furtner
[illegible] Cartwright	Rainer [illegible]
Marshal [illegible]	Paul Esser
Colonel [illegible]	Alexander Welbat
[illegible]	Lutz [illegible]
[illegible] Dunlap	Rolf [illegible]
[illegible]	Valentin [illegible]
Orderly	Peter Schiff

Paul Esser, a prominent Berlin actor, inaugurated his new legit operation with "Europa und der Stier" ("Europe and the Bull") at the Schauspielhaus Hansa, a former cinema. He also staged and plays a principal role. Although this initial project is not outstanding, it is satisfactory, and has wit and wisdom.

"Europe and the Bull," authored by Hungarian-born American Ladislas Fodor whose "As Poor as a Church Mouse," was a hit in the late 1930's, is a mixture of parody and satire. It involves an old, retired king and his daughter, the only femme character, personifying the good old Europe. Representatives of various ideologies, including a Russian marshal and an American art historian, but no one gets her, for the author's point is that Europe can't be conquered by force. The drama starts slowly, picks up pace and interest and tapers off at the end, but is generally absorbing and frequently diverting.

Esser gives a robust and sentimental performance as the Russian. Ursula Lillig is interesting as the princess and Joe Furtner is well cast as the old king. *Hans.*

Alexander H. Cohen
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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy; (D) Drama; (MC) Musical Comedy; (MD) Musical Drama; (R) Revue; (Rep) Repertory; (DR) Dramatic Reading; (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (MC). Producer Stuart Ostrow, c/o Casting Consultants, 444 Madison Ave., N.Y. PL 2-1030. The three leading roles will be cast through agents only. Available parts: fourth lead, six-year-old girl, bright, intelligent, healthy, not bratty nor precocious, must sing well and dance; young business man, handsome, energetic, flair for comedy, must sing and dance; character comedian, dignified business man with heart, must sing; politician, mature, colorful, tenor, comedian; sympathetic character, must sing; district attorney, irascible but human, comedian; incompetent psychologist, man, distinguished-looking, educated, tolerant; four Marine NCO's, tough, colorful, must sing well, form a barbershop quartet; femme, housekeeper, Thelma Ritter type, songs; two men and three women, 40-60, pleasant looking, sing-dance-act well. Mail photos and resume to Michael Shurtleff and Alan Shayne, room 708, at above address. Do not phone or visit. Appointments from photos and resumes received.

OFF-BROADWAY

"Darkness at Noon" (D). Producer, Equity Library Theatre (227 W. 47th St., N.Y., PL 7-1070). All parts available. Auditions Feb. 18 & 19 from 6-11 p.m. and Feb. 20 from 10 a.m.-4 p.m. at the ELT Rehearsal Studios, Master Institute, 103d St. & Riverside Drive, N.Y. Some non-Equity parts available. AEA members must present membership cards. Open inter-racial casting. Rehearsals Mar. 1-28, primarily in the evenings.

"Life Is a Dream" (D). Producers, John Ben Traver & Laurence Goldstein (16 E. 8th St., N.Y.; room 4R; GR 3-4044). Available parts: man, elderly, regal, strong, mystical; man, 30-35, regal, wide singing voice range; man, 30-35, noble, proud; elderly minister, kindly, philosophical, character comedian; servant; femme, early 20s, attractive, voluptuous, proud, strong; plus assorted extras for non-speaking and non-union parts. Casting through agents and interviews. Mail photos and resumes to Traver, at the above address, for appointment. Producers also interested in jugglers, minstrels and specialty dancers for special acts not directly part of the play. Do not phone or visit.

"Man, Beast and Virtue" (C). Producers, M.B.V. Company (c/o Ben Singer, 165 W. 56th St., N.Y.; PL 7-1166). This is an Equity production. Parts available for two non-Equity actors in their late teens. Mail photos and resumes to producers at above address. Do not phone or visit.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (30 E. 40th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians, 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802, c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with rehearsals to start in early June and to play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit.

"Porgy And Bess" (MD). Producers, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0270). Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions will be arranged either in New York or Massachusetts.

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o theatre, Boiling Springs, Pa.); managing director, Richard N. Gage. The 15th season of 30 weeks to start early in April. Using a full Equity company plus a paid junior staff of five men and three femmes. Mail photos and resumes to managing director c/o Julien Williams at Marge Kerr Agency (221 E. 50th St., N.Y.) for appointment.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

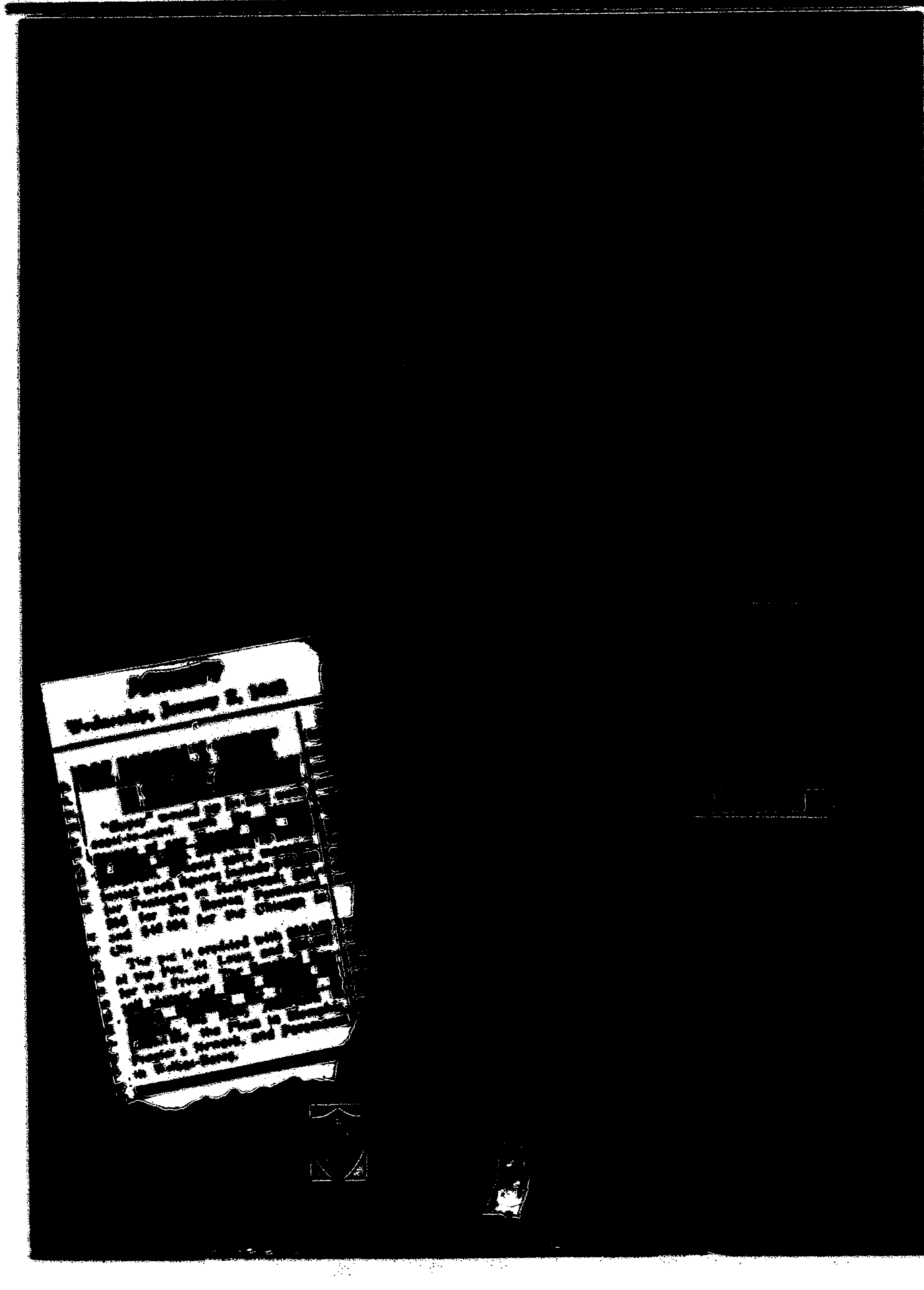
Television

"Bachelor Game" (C). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1000). Available parts: leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy; leading lady, sharp, shrewd, humorous, very likable; man, about 30, business manager, nervous but likable. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708, c/o the above address. Do not phone or visit.

"East Side, West Side" (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1000). Seeking actors and actresses of all types and ages as extras. Also using SAG members as extras. Mail photos and resumes to Michael Shurtleff and Alan Shayne, room 708, at the above address. Mark envelope, "Extra." No duplicates. Do not phone or visit.

Films

"Fool Killer" (D). Producer, Ely Landau (Time & Life Bldg., 51st St. & Ave. of Americas, N.Y.; LT 1-2000). Post Civil War period. Parts available for a boy, 9-12, Huckleberry Finn type and a girl. Mail photos and resumes to the above address.



Praise Seldom Dull

Continued from page 65

his campaign against the critics, he is determined to continue indefinitely. He reportedly believes that his tactics tend to soften up the reviewers and that, overall the result has been and will be more favorable notices for his shows.

His principal target last season was Howard Taubman, of the N.Y. Times, but he also loosed attacks on John McCarten, of the New Yorker mag, and others. Ironically, Kerr was the winner last year of what the producer termed the first annual David Merrick Award. However, that was shortly after the Herald Trib aisle-sitter had given a rave to "I Can Get It for You Wholesale." After Kerr panned this season's Merrick presentations of "Stop the World—I Want to Get Off" and "Tchin-Tchin," the producer began publicly ridiculing the critic's "dullness."

When "Oliver" opened during the newspaper strike, Merrick tried to prevent Kerr from covering it for CBS-TV. He relented and gave the critic his regular opening night seats, however, when it became evident that the attempt to bar him would be unsuccessful.

Merrick hasn't renewed his attacks on McCarten this season, but after telling radio interviewers that Taubman has been improving recently as a reviewer (he has conceded that he considers any unfavorable notice dull), he has reportedly renewed criticism of him. The producer also made a scathing verbal assault of Nathan Cohen, critic of the Toronto Star during a television interview last week.

In most of these anti-critical onslaughts, Merrick has maintained a tone of sarcasm, heavily spiced with humor. The obviously angry Valentine greeting to Kerr is a marked change. The explanation may lie, at least in part, in the refusal of Kerr and Taubman to take public notice of the needling.

Opera at O'Keefe To Use English

Toronto, Feb. 12.

English translations are demanded in the five operas which will open a three-week engagement at the O'Keefe Centre (Sept. 21 - Oct. 12), via annual meeting of the Canadian Opera Co. of Toronto. Last fall, the touring co. presented "La Boheme" in western Canada and four U.S. cities.

With only Verdi's "Aida" to be presented in the original language, English translations will be used at the O'Keefe Centre (3,211), Toronto, of Richard Strauss's "Der Rosenkavalier," Mozart's "Don Giovanni," Puccini's "La Boheme" and Humperdinck's "Hansel and Gretel."

Inked are Ella Lee, U.S. soprano from the Berlin Opera, who will sing the title-role of "Aida," with Cecilia Ward as Amneris, Richard Cassilly as Radames, and Victor Braun doing Amonasro. Although a Marschallin has not yet been chosen for "Rosenkavalier," the cast will include Helen Vanni (N.Y. Metopera) as Octavian; Irene Salemka, Sophie; Howell Glynne (Covent Garden and Sadler's Wells Opera Cos.) as Baron Ochs.

Donald Garrard (Sadler's Wells and star of his own London tv show) will sing the title-role of "Don Giovanni," with Jan Rubes as Leporello, and Bernard Turgeon will return to sing roles in "La Boheme" and the Humperdinck opera. Conductors will be Ernesto Barbini, Mario Bernardi, James Craig, Ettore Mazzoleni and Walter Susskind, latter baton-wielder of the Toronto Symphony.

Stagers are Herman Geiger-Torel, "Der Rosenkavalier"; Dino Yannopoulos, "Aida"; Mavor Moore, "Don Giovanni"; Leon Major, "Hansel and Gretel"; Andrew MacMillan, "La Boheme."

An item of importance, discussed at the annual meeting, was that last year's total expenses were $204,406, a decrease in the deficit from $40,347 at the beginning of '62 to 20,000 at the end of the year. Despite higher expenditures and standards, it was reported that the COC's '62 attendance totalled 110,000, compared with 98,000 the previous year.

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SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

While the north and east and even Florida froze there were a lot of grinning Cheshire cats in this land of sagebrush, sandstorms and hostels. But one day frost settled on this land too and froze at least 10 million dollars worth of oranges, grapefruit, grapes, heads of lettuce and grinning Cheshire cats. The general feeling was, "Well, we'll make it up in the flow of tourists seeking sunshine."

But the snowstorms elsewhere haven't driven them here in such vast numbers yet probably, being frozen in so that planes, trains and cars couldn't get them here. As a consequence there has been a lot of groaning of how much hotel biz is off this year and as high as 40% in nightclubs.

Round-The-Clock Entertainment

The only one which seems to have resisted the depressing trend has been a sort of night-and-day hotel called the Ranch Club owned by Noel Clarke. This hostel has horses for daytime fun and has turned over its second story to Paula Jeffery of Jackson Hole, Wyoming, who has installed a Pink Garter theatre and plays old-fashioned melodramas supported by the inevitable olio. So far they have put on tab versions of Gilbert and Sullivan's "Trial by Jury" and Barnum's "The Drunkard."

In fact for both musicals, if that isn't stretching the word to a breaking point, they use costumes from the old "Drunkard" which played for 27 years in Los Angeles until the producers there got bored stiff with its success.

Don MacPherson, who danced in "West Side Story," directed the Pink Garter Theatre in Jackson Hotel. Drusilla Lodge, who played with the company in Jackson Hole and Louisville, Kentucky, has gone on to the Munich State Opera House as a soprano. The present cast is composed of semi-pros directed by Dennis Dawkins with Bill Darby as MC.

On Saturday nights they start first with the olio, a switch, play "Trial by Jury," have a long intermission and then finish on a tab version of "The Drunkard." Though not a large house it has the advantage of parking them in and giving all the earmarks of a hit.

The Duke From Brooklyn

In the intermission downstairs, at the Ranch Club, Duke Mitchell, a young singer from Brooklyn, has been handling this entertainment for six seasons. He has a trio with Joe Spata on the accordion. Pete Calinhan, who is both Mexican and Irish, backed by guitarist Julio Corona, complete the entertainment and when they [illegible] forces have the place jumping like a granary of Mexican beans.

But this night show is only a preliminary to a show that starts with a brunch at noon Sunday and runs to 3 or 4 o'clock in the afternoon. The curtains are drawn to keep out the sunlight and electric lights are turned on "Crazy." All the entertainers in town, even amateur trios and quartets, come either to see and hear this jam session or to partake of it. When he was here Joe E. Lewis, who had two shows the night before at the Chi Chi, joined in and got a standing ovation.

But there are not many of these hot spots in the long stretch between Cabazon and Indio known as the Coachella Valley. There are a dozen golf courses, at least 3,000 swimming pools and hundreds of hotels that give a small measure of pleasure, but entertainment in the Las Vegas sense of the word is pathetic. They seem like places to hibernate through the winter until it gets too hot to stay through the summer.

Go Erawan And Save 3G

Newest of the hotels to open has been the Erawan Garden Hotel, a $3,000,000 sleeping bag sandwiched in between Desi Arnaz's hotel and the El Dorado Country Club where Ike and Mamie hole up in a $175,000 bungalow. The Erawan is, in external appearance, a dupe of a hotel of the same name in Bangkok, Siam, now called Thailand.

Its chief advantage at present is that if one has a yen to travel in the Far East but is afraid of the water and doesn't like to fly and mistrusts the cooking, he can go to the Erawan, get himself a $20 a day room and save himself $5,000.

The sleeping capacity for the hotel is limited at present to 112 deluxe units, but the place has five dining rooms with a capacity of 845. There are currently nine two-story structures.

Outside the buildings look truly Oriental and inside the floors are covered with a rich red carpeting. One guy said he had seen three hotels in his life with red carpeting and they were all his.

Unique Deal For Moscow Circus

Continued from page 1

fen auspices for about 10 weeks. Dates have been tentatively lined up in Philadelphia, New York, Boston, Pittsburgh and probably Minneapolis. Latter is Chalfen's home base.

It's presumed that these bookings will be final when Chalfen locks up the show in Moscow. His blades show was the first U.S. display of its type to play the Soviet Union. An American show, ice or circus, will play Russia in what is regarded as an even exchange of talent.

There have been some concessions on both sides in making the deal, it's reported. The Ringling circus, for example, will not advertise its name prior to its opening at the Fair. After its preem, it may herald the Ringling imprint. At the same time it's unlikely that the Garden will permit any ads or publicity on the Soviet show until the Ringling circus has been out of the Garden for at least 60 days. The latter circus will open at the Garden in early April for 42 days.

The pact between the Garden and the Ringling show has been mutually advantageous. The Garden realizes a $10,000 daily rental from the Circus, which is a considerable income. It also comes at a time when there are no league athletics in the arena, and therefore displaces few other events.

In return, the circus is assured an annual stand at the same time every year. There have been some years in which the profit from the New York engagement has enabled the Big Tent to survive the season.

There have been several attempts in the past to bring in the Moscow layout to the U.S. In former years, Sol Hurok tried to impresario the circus but was unable to win permission of the American Guild of Variety Artists which opposed the move.

This year, Chalfen is contributing $10,000 to AGVA's Sick & Relief Fund to permit the Soviet show to come in. This is in lieu of the fact that the AGVA constitution states that no known Communists may join the union. Since it's likely that there are Party members with the Russian circus, the donation is being made to compensate for initiation fees and dues.

Last year, the Moscow Circus played Montreal for 16 performances. An example of its b.o. prowess is seen by its $293,000 gross for that period.

Sexperts

Continued from page 1

and the wiping of the tape this week also wipes the content on.

"Open End" producer-host Susskind said he considered the stanza, "an excellent show . . . unusually adult with a wonderfully balanced panel." He thought up until the first airing that there was still a chance of an air shot.

Panelist Max Lerner called the seg a "rather harmless" if adult airing of current sex problems.

Elsewhere in the public air of late, sex has had its day or two. "Calendar," the CBS-TV morning half-hour, recently presented a two-parter featuring college kids from various parts of the country in open discussion on campus sexual behavior, the importance or unimportance of chastity before marriage, etc. Same show has attacked the subject of sterilization with endorsement from a steralized femme guests, and is scheduling a second airing of the birth control question.

Joyce Brothers, the NBC-TV seeress on modern-day "lonely hearts" matters, has been cited as sometimes frank on sexual questions. And in radio, New York's WEVD and WBAI, among other stations, have aired most provocative and open discussions of such subjects as birth control.

Morality

Continued from page 1

ture Council, the Green Sheet, the Legion of Decency and Parents Magazine. The service is promoted through publicity in the general press and church and religious publications.

The current week's ratings are:

Morally unobjectionable for general patronage—"The Island," "Hatari," "Longest Day," "Count of Monte Cristo," "Password Is Courage," "In Search of Castaways," "Merrill's Marauders," "Second Time Around," "Gay Purr-ee" and "Brothers Grimm."

Morally unobjectionable for adults and adolescents—"A Child Is Waiting," "Lawrence of Arabia," "Lonely Are The Brave," "Barabbas," "Brain Eaters," "Convicts Four" and "Girls Girls Girls."

Morally objectionable for adolescents—"Two For The Seesaw," "Baby Jane," "Youmbo," "Period of Adjustment" and "Taste of Honey."

Morally objectionable in part for everyone—"Diamond Head," "Gypsy," "Sodom and Gomorrah" and "War Lovers."

Condemned are "Tales of Paris," "And God Created Woman," "Night Heaven Fell" and "Green Mare."

A quick phone check of several Chi exhibitors and distributors got most a "so what?" response to the new service. However, Eleanor Keen, film critic for the Chicago Sun-Times, hit into Dial-A-Movie on Sunday (10) with unusual (for her) ferocity. In an article entitled "Decisions, Decisions? Just Dial A Number," Miss Keen bristled: "Instant morality, anyone? It's now available to all courtesy of Illinois Bell Telephone and that pillar of righteousness, Prospect Federal Savings and Loan. It requires no examination of conscience, no prayerful consideration, no background of information—just a certain faith in the P.F. Saving and loan and a dime for a phone."

Miss Keen described the moral classifications on the recorded phone message and continued with: "Who says so? Why, the Prospect Federal Savings and Loan, or their Mr. X. As far as the listener is concerned, the message is entirely anonymous and its sources completely unidentified. There is no way of telling whether this is the voice of a trustworthy man or not—it could be the voice of Eric Johnston, Nikita Khrushchev, or a devout monsignor. Or even Big Brother . . . Don't you think you should know which?"

"But this anonymous rating is a strange new development." Miss Keen concludes: "All I can make of the idea (and I hope it's a mistaken one) is that busy Americans are expected to let Prospect Federal Savings and Loan select their movies and morals."

RKO 'Gold Age'

Continued from page 1

duced rates at RKO houses. The various circuit theatres also throw special get-togethers for the group at morning screenings and the like. And each member also gets a birthday card and guest tickets on the appropriate day.

Idea has built through the years and RKO feels there are still many eligible members who maybe don't know about it and so the circuit is setting a new national campaign to alert those folks. At a time when so much weeping is being done about theatres not doing anything to aid their images in their communities, this new campaign seems a welcome effort.

Literati

Paris Byliners

Paris Trib men Eric Hawkins and Tom Curtiss due over in March, each on his own book project. Former of course is the famed editor emeritus of the Paris edition of the N.Y. Herald Tribune whose memoirs, in collaboration, will be published by Simon & Schuster.

Curtiss, quondam VARIETY reviewer and amusement editor of the Trib, has been working on a George Jean Nathan autobiog, and also is due over on a drumbeating chore. Coward-McCann is publishing the former.

Sheilah's Son's Book

"Journey Behind the Iron Curtain" by 16-year-old Robert Westbrook is due soon via Putnam's.

Author's mother is Mrs. Sheilah Graham Westbrook, the Hollywood columnist, at one time on the DAILY VARIETY staff on the Coast.

40th Anni of 'Time'

Time celebrates its 40th anniversary Thursday (14) with a press preview of "Retrospect 1962-1963," a new exhibition in the Exhibition Center of the Time & Life Bldg., N.Y. Publisher Bernhard Auer and the editors will host the shindig.

The exhibition will be in three parts: news and pictures of past four decades, some historic Time covers and "History on Film," a selection from memorable "March of Time" releases.

Bonus Despite Strike

The N.Y. Daily News paid its staffers the 1962 bonus last week despite the strike, now in its 67th day.

The amount was not revealed and the memo to employees stated that refusal of Newspaper Guild members to cross the picket line, because of the printers walkout, had delayed distribution. The note added that a 1963 bonus was highly unlikely because profits could not offset strike losses.

After what looked like "door-die intensive-die intensive powwows between publishers and printers with N.Y. City Mayor Wagner presiding, negotiations have again broken down.

Gordon Kahn Requiem

The 17th anni issue of Holiday (March) has this obituary salute to Hollywood blacklisted Gordon Kahn, who wrote for the magazine under the byline of Hugh G. Foster and is represented postmortem in this issue with a closeup on Zero Mostel. The tribute reads:

"Gordon Kahn, who wrote for Holiday under the pseudonym Hugh G. Foster, died of a heart attack at the age of 60 on the last day of 1962. During the 1930s and 1940s he was an outstanding screenwriter in Hollywood, but was later blacklisted for his independent political opinions and never returned there. He had turned out many fine screenplays, including 'Boys Town' and 'All Quiet on the Western Front.' The name he used then was his true one, Gordon Kahn, given him when he was born in Hungary in 1902. He grew up in that extraordinary breeding pool of talent, New York's lower East Side, and later became one of the first Broadway columnists; his column in the New York Mirror, written in the style of Samuel Pepys, was the prototype of a later popular form of journalism. He collaborated with artist Al Hirschfeld on a book about New York speakeasies, 'Manhattan Oases,' and appraised some of the effects of witch-hunting in 'Hollywood on Trial.' Among his papers was found the typescript of a finished novel, his first.

"Gordon Kahn wrote of many things and people for us, always with erudition and wit and humor. His portrait of Zero Mostel in this issue displays some of the gifts of a journalist whose knowledge sparked from an exuberantly curious mind. He was a sick man, he had been a harassed man, yet he viewed the world as though it were an endless feast of comedy, offering dish after dish especially to amuse him. Our pages will be the poorer without his informed merriment."

CHATTER

Brendan Behan, the Irish playwright, suffering from diabetes, still working on his new play, "Richard's Cork Leg," but due over from Dublin in the spring.

Society photographer Jerome Zerbe is doing his own illustrations for his upcoming Doubleday book, "How To Become a Social Climber." With Cyril Connolly he is coauthor of "Les Pavillons," a $15 tome for Macmillan.

While Leslie Gould has been on the N.Y. Journal-American for some 30 years, "The Manipulators" will be his first book although he has written elsewhere extensively on finance. David McKay will publish in May or June.

Benedict (Dick) Leerburger Jr., formerly associate science editor at Grolier, has joined the book division of Cowles Magazines & Broadcasting Inc. as managing editor of the Cowles Comprehensive Encyclopedia. Latter is the new billing for the 50-year-old Volume Library acquired by CM&B last year.

Hollywood scripter Clair Huffaker (and his photographer wife Joyce Rainbought) on a literati drumbeating safari from Boston and Philly to Frisco and L.A. in behalf of his new novel (quasi-autobiographical), "Good Lord, You're Upside Down" (Cornerstone Library, an affiliate of Simon & Schuster). Columbia Pictures bought it for Jack Lemmon.

Martin Ryerson, former copy chief at Fresno, California, video stations and once with McCann-Erickson in New York, has two novels—"Press Agent for Murder," a detective-mystery, and "Showdown at Devil's Fork," a western—due out in early Spring via Sunset.

Raymond Heard, staff writer for The Montreal Star who has specialized in subjects pertaining to the arts, assisting David M. Legate in editing the weekend Entertainments (ent) section. Star's weekend circ is 225,000. Heard is ex-South Africa Rand Daily Mail-Sunday Times, Johannesburg, was Frank Knox fellow at Harvard U.

Paul Gardner, of the Young & Rubicam tv publicity department, has a piece in the March Golf Digest on golfcarts.

De Laurentiis-Titanus

Continued from page 2

and uncoordinated production in large part determined by risky speculation."

"Though maintaining complete autonomy," the two firms will in the future collaborate on (1) common action vs. major problems facing the Italian film industry, (2) a long-range production program, (3) a joint study of the various film markets, (4) "better-coordinated and more ample" financial assurances to indie producers working—as they have to date, "within the framework of both companies."

The communique winds by pointing out that "the agreement has as its goal the placing at the disposal of the whole Italian film industry of an instrument made up of two different production-distribution units joined by a unity of intentions."

Agreement ends a long-standing rivalry between Lombardo and DeLaurentiis which, though a known fact, has often been exaggerated in local comments. One final admitted reason behind the agreement is a desire to end speculation by third parties which tended to profit by the split to the detriment of both companies and industry as whole.

The DeLaurentiis-Titanus handclasp involves two of the most powerful full-cycle Italian companies. DeLaurentiis rents studio space of his own and is building what should be one of Europe's largest and newest film plants outside Rome. DeLaurentiis has its own distrib organization for its own and outside productions as well as other subsid outfits such as its own music publishing firm. Titanus on the other hand owns studios, theatres, a distrib chain, printing plants, dubbing labs, as well as being one of this country's busiest producing companies. Titanus also has plans to build a studio in Sicily. Both companies have been involved in extensive joint production ventures with U.S. producers.

Broadway

Frank Sinatra came east for his parents' 50th anni, celebrated in Jersey City.

Eric Johnston has received the First Peace Award of the Philadelphia Zionist Organization.

Added to the new N.Y. Playboy Club's current license difficulties is a sort just disclosed by two ex-"bunnies" waitresses for kickbacks on their tips, etc.

Sol Abrams named director of publicity for Rosenthal Bros. Palisades Amusement Park, succeeding Bert Nevins who handled the account for the last 28 years.

Ethel Colby, drama and film critic for the Journal of Commerce and her husband, Julius, ad manager for VARIETY, sail Friday (15) on the S.S. France for Rio and the pre-Lenten carnival.

Ex-Gotham hotels' and restaurant publicist Frank Law now managing director of Dudley Murphy's Holiday House, Malibu Beach. Latter is the Hollywood film director-producer, who owns the inn.

Vet publicist Capt. George H. Maines (76), recovering from a bad auto accident, assisting Hollywood agent Lou Irwin in sponsoring Tony St. Thomas, a Jimmy Durante "find." Maines has been Durante's p.a. off and on.

A premium got into vet publicist Louis Cline's vox pop in re the Harry Hershfield "lay-on MacDuff lay off McBride" gag, and his name came out "Louse." He admits he's even been called "Louise" Cline, but never the femme billing.

William Morris topper Abe Lastfogel did the N.Y.-L.A.-N.Y. bit within two days. Flew west on Saturday and back on Sunday, because urgent of personal attention on the Coast. He's due in for his periodic pretty selling "long run," i.e. several weeks.

Hildegarde has finally taken an apartment up East 48th as her permanent digs after bivouacking so long at the Hotel Plaza when she is not on tour. Chanteuse's autobiog is due soon via Doubleday following part-serialization in McCall's last fall.

Macmillan editor Cecil Scott is working with boniface Sherman Billingsley on his autobiog, "The Stork Club and Me." Latter is putting his stuff down on tape, dictating ad lib, with Scott to handle the editing thereafter. It's primed for next October.

Mrs. Vivienne Nearing, onetime Warner Bros. legal staffer, who had been suspended from the bar for perjury in connection with the rigged tv "21" show, has been reinstated as a lawyer by the Appellate Division, following the N.Y. Bar Assn.'s disciplinary action.

Before Salvador Dali and his wife Gala sail (he never flies) back to their native Spain, he will execute six portraits (24x28) on commission for six individuals at $15,000 each. It may be his last American work, says the Yank flack handling the exploitation.

Those hotel heists continue latest victims Kay (Mrs. Joseph P.) Binns at the Waldorf Towers, where they have been longtime resident, and Mrs. Irene Mayer Selznick at the Pierre. Binns is eastern boss-man for Hilton Hotels operations, currently supervising the building of the new 2,200-room N.Y. Hilton Hotel on 6th Ave.

Two Brooklyn mobsters, members of the Joe Profaci gang, drew a year in jail each for beating up Sidney Slater, a henchman of "Crazy Joe" Gallo, Brooklyn racketeer in the Copacabana over a year ago. A third drew a suspended sentence. This was the jam which put an invidious spotlight on the nitery for allegedly admitting "known" criminals.

A national committee to establish the Rodgers & Hammerstein Wing for cancer research at the Medical School of Jerusalem's Hebrew U. is now being formed. Chairmaning the committee are Ed Sullivan and Mike Wallace. On the exec committee are O. Roy Chalk, Mrs. Oscar Hammerstein, Irv Kupcinet, Charles Revson, Richard Rodgers and Spyros P. Skouras.

The Skouras's fraternal group among the "21"-Toots Shor fraternity, of which Ted Husing was founder-president, have set up an $6,000 Ted Husing Memorial Scholarship in honor of the late sportscaster. Funds came from the Jack Kreindler Memorial Foundation. Income goes to partially defray collegiate education for a worthy alumnus of Stuyvesant High School of which Husing was an alumnus. William Canton, secretary of Stuyvesant Alumni & Scholarship Assn. will administer. Latter will supplement the Husing fund so as to assure an actual $800-per-annum yield for the highschool graduates entitled to this award.

B'way Jr.

By Walter Winchell

The wags (male and female) are taking snapshots of the "Stop the World" marquee (on the 44th St. Shubert Theatre) which is risqueer than a French postcard.

"Virginia Woolf" biz so biz at the 41st St. Theatre you can't get a table at spacious Longchamps on the corner without waiting.

Jr. recently pattycaked the paintings of a Sonzadance team in VARIETY's 46th St. window and omitted the illustrator's famed name: Norman Rockwell.

"Sound of Music" (at the Hellinger) usually plays to capacity Sat. mats. Patrons mainly children.

The Howard Johnson's (around the corner from VARIETY) won't sell an ice cream cone at the counter. A shot of hooch, yes, but no cone.

Rumor among pickets that the drivers' new contract is coming up: they may prolong the newspaper strike.

Don't invite Jerry Lewis and Bill Slocum after the latter's comment on Hy Gardner's tv show. Golly!

The Nick Keeselys of Madison Ave. and Westchester back from Puerto Rico.

The Abe Lastfogels (Frances Arms) at Dinty Moore's with their Beverly Hill tans making 46th Streeters look paler.

B'wayites in the "far wilds of Canada" last week report that NYC's WNEW comes in clear.

Bert Lahr's interview in The New Yorker was a corker. Particularly his line: "When I started in show biz I could never wait for the curtains to go up!"

Zero Mostel's "Forum" hit (Jackie Kennedy made it last week) didn't need the publicity to survive. Big advance sellout. But Jackie's visit was UPI'd.

Sad Sight: The wistful and devout religious worker holding a large American flag and Bible (and shrieking her head off for you to be Saved) without one passersby pausing to listen. At 45th.

As we strolled over to VARIETY to leave this copy we looked up at Geo. M. Cohan's statue (at 46th) and tipped our hat. The late Mr. Broadway winked and whispered: "I see now why you prefer the Coast."

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel: 479,316)

Gore Vidal in town and writing a new novel.

Brett Halsey in for "Adventures of Cellini" (Panda).

Anna Moffo in solo recital this month at Teatro della Cometa.

RAI-TV picked up 13 "Father of Bride" segments from Metro-TV.

Harvey Matofsky back, this time for "Gidget Goes to Rome" unit work.

Georgia Moll back after lengthy absence and does "Dark Purpose" next for Galatea-Barclay.

Howard Seeman skied to Madrid for unit publicity work on "Cleopatra" (20th) windup scenes.

Titanus Films reportedly has secured pic rights to the Mario Soldati bestseller, "Capri Letters," which Soldati himself will direct.

In-and-out Allied Artists European g.m. Ken Murray, Marshall Shacker, Syd Mirkine, Jerry Bresler, Leo Lax, Dino DeLaurentiis back from U.S. swing. Pier Angeli in from London.

Singapore

By Ooi Tow Chiew

(La Salle St.; Tels 42605)

"Longest Day" (20th) now entering its longest season of Odeon. It has passed its 67th day and still going strong.

The Kathk Enterprises' "Singapore Review" drawing crowds at new location at Rosie D'Orc in the Lido Building.

Nippon Kokan Kabushiki Kaisha, one of Japan's "Big Three" steelmakers, presented 100 recordings of Japanese songs to Ministry of Culture as "our New Year gift."

Japan's Mainichi Broadcasting Service has four tele men here lensing a series of films on sport, landscape, the way of life, industries and leading personalities to build up interest for next year's Olympic Games in Tokyo.

London

(HYde Park 4061/2/3)

Actress Renee Swanson has changed her name to Sally Ann Shaw.

Stanley Baxter signed for a vaude tour of Australia, starting in April.

Richard Morris, who authored "The Unsinkable Molly Brown," arrived in London this week.

John Woolf of Romulus Films and A. L. Harmel of the Schlesinger Organization, have joined the board of Rinerama, Ltd.

Sir Philip Warter, president of the Cinematograph Trade Benevolent Fund, has received a further $14,000 from the Variety Club.

Samuel Bronston's "55 Days at Peking," which Rank is releasing in the U.K., will have its world preem at the Dominion on May 6.

D. J. Goodlatte, managing director of Associated British Cinemas, became a grandfather. His daughter Tricia has given birth to a daughter.

It was politicians' day at the Variety Club luncheon yesterday (Tues.) when the guests of honor included the Minister of Transport, Ernest Marples and John Freeman.

Film Industry Publicity Circle is organizing a Savoy luncheon on Thursday (14) to honor Fred Hutchinson, who retired as Paramount's managing director at the end of 1962.

New ABC theatre, which will also be equipped for Cinerama, is set to open in Blackpool, May 31. Cliff Richard will star in the opening attraction, "Holiday Carnival," which will run for 16 weeks.

Around 100 stars, execs and journalists entered a car rally on Sunday (3) which set off from Pinewood Studios as a promotional stunt for the new Rank comedy, "The Fast Lady." Peter Haigh and his wife, Jill Adams, were the winners, with Bryan Forbes and Nanette Newman as runnersup.

Palm Springs

By A. P. Scully

(Tel 324-1838)

Pearl Bailey bought a place at Apple Valley.

Marguerite Chapman working on "My Chapman Report."

Wm. Welch working with playwright Edna Sheklow on pic script of "Promise Her Anything," originally called "The Plant."

Irving Sussman has a piece featuring Frank Scully and his Circus in current Catholic Digest.

H. Carmichael, Phil Harris, Kirk Douglas, Bob Hope, Burt Lancaster, Dennis O'Keefe, Zeppo Marx, Robert Sterling, Ray Bolger, George Gobel, Gordon MacRae, Harry James and Lawrence Welk among Hollywood amateurs who played with pros in Palm Springs $115,000 golf classic.

Bob Hope kicking off the United Fund which did badly in bygone years as the Community Chest.

Red Skelton landing up on new books which is news in this land of cocktails and cactus.

Ann Miller says she's toying with the idea of dusting off her dancing shoes.

Ranch Club's Pink Garter Players switched from "Trial by Jury" to the "Drunkard."

Harry Oliver has upped his Desert Rat Scrapbook from "one lousy thin dime" to a quarter. Same five page format and still "the only newspaper you can open in the wind."

"Palm Springs Weekend" crew and cast coming in next month. WB pic features Troy Donahue, Connie Stevens.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway, 374-4915)

Davis Cunningham, Alan Kass, Robert Penn, Ted Laurie and Ray Hyson are imports appearing in St. Paul Civic Opera's current offering of "The Merry Widow," which stars Patrice Munsel and Robert Wright.

Circuit owner Ben Berger expects a boxoffice upturn for the Minneapolis Millers hockey club which he owns, with ice show producer Morris Chalfen. Club was $80,000 in the red on Jan. 1 after dropping $30,000 a year ago.

Fifth St. Paul Theatre Guild entry, "Shot in the Dark," opens week's run at St. Paul Auditorium Monday (18).

Van Cliburn's recent appearance with Minneapolis Symphony orch drew 4,900 fans, a season's record for Northrop Auditorium. Ryszard Stanislaw Skrowaczewski rejoined the symphony Friday (8) after five-week guest conducting tour of Europe.

Tyrone Guthrie, Douglas Campbell, production director Peter Zeisler and designer Tanya Moiseiwitsch due Thursday to start readying Guthrie theatre's preem season.

"A Leonard Bernstein Gala" is University of Minnesota's offering tomorrow (13) in Celebrity Series at Northrop Auditorium.

Davy Jones' Locker, Downtowner Hotel nitery, has Doc Evans and his Dixieland band.

Edyth Bush theatre has the Phoebe Ephron comedy, "Howie."

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4812)

Lois Hunt, a replacement for Mary Martin in "Sound of Music," set for Town Hall recital on April 23.

Marian Anderson returns to her hometown after a six years absence to give a concert at Academy of Music, sponsored by the Temple Adath Israel's Men's Club, Feb. 17.

Susan Starr, second place winner in Russia's Tschaikowsky competition, making a European tour with her husband pianist Kenneth Amada, will give a joint recital on their first wedding anni in Moscow (14).

Howard Da Silva, costarring at the Locust in "Dear Me, the Sky Is Falling," who starred in "David and Lisa," opening at the Lane Theatre this week (12), to be honored by his co-players at a special showing.

Boston

By Guy Livingston

(508 Little Bldg., 338-7300)

Susan Kohner coming in to meet the press for "Freud," due at the Capri.

Danny White, now booking the Monticello, Framingham, inked Marlene Dietrich for a nitery stint.

Edward L. Bernays, the Manhattan public relations vet, now settled in Cambridge where he is penning his memoirs.

Barbra Streisand, seen here in "I Can Get It For You Wholesale," on the way to Broadway back for nitery date at Revere Frolic.

Mary X. Sullivan, former legit editor of the Sunday Advertiser, joining town's press agent corps, now tub thumping for annual flower show.

Peter Ustinov, in U.S. breakin of "Photo Finish" at the Colonial, garlanded legit critic Sarah Burman of the Patriot Ledger, Quincy, on his review of show.

Statler Hilton Terrace Room opened new show cabaret style with Daisy Wetchel, room's comely publicist, hosting biz group of press-showbiz personalities.

Bill Barnes, casting director for Otto Preminger's "The Cardinal" being shot in Boston, Brookline, Lynn and Quincy, signing up extras at the Hotel Kenmore.

Irving Isaacs, former operator of the Telepix, now distributor of foreign films, has three Polish films set to break in U.S. First, "Joan of Angels," is now playing at the Fenway, Boston, and in Seattle, and Portland, Ore.

Nassau, Bahamas

By Bill Elliott

Al Fike headlining at the British Colonial Hotel.

Chuck Jackson, Wand Records pactee at the Cat Fiddle Club.

Danny Dillon and pianist Kurt Maier doitoung at the Montagu Beach.

Violinist Bela Babai and his Hungarian Gypsy Quartet are the attraction at Cafe Martinique.

Huntington Hartford's Ocean Club at Paradise Island has Michael Zarin leading a Meyer Davis orchestra for dansapation.

Raymond Burr, who spent time at Harbour Island recuperating from recent surgery, contemplates building an ocean front property he owns there.

Now doing a weekly interview program called "Mary's Notebook" on ZNS local AMer, is Mary Kelly, onetime scout for Dave Garroway's old Today show.

The Arthur Murrays attended opening of the Bahamian Club, the island's sole gambling spot which operates only for a 10 week period each winter. Coincidentally, the Murrays were also on hand for the opening 30 years ago.

Cameron Mitchell currently shooting a locally backgrounded pilot film tentatively titled "The Piper of Paradise Island." Cast includes many native children and musicians.

Hollywood

Bob Hope set as national chairman of City of Hope's 50th anni.

Jerry Burke, organist for Lawrence Welk, had cataract removed.

Richard Kirschman joined National General Corp. realestate dept.

Chuck Connors headlines Houston Live Stock Show & Rodeo Feb. 20.

Cafe de Paris reopened at 20th-Fox following shutdown since last September.

Ken Murray named "Entertainer of the Year" by Beverly Hills Chamber of Commerce.

Susan Kohner will play title role in "Saint Joan" at Vancouver (B.C.) Festival in June.

Richard Tschudin upped from production manager to veepee of Filmways of California, Inc.

Art Linkletter will be honorary emcee of Foreign Press Golden Globes award dinner March 5.

Chicago

(DE'arborn 7-4984)

"Longest Day" closes a 26-week roadshow run at Roosevelt Theatre, Feb. 20.

Deejay Jim Lounsbury debuted his new "Danceville U.S.A." at Aragon Ballroom, Sunday (10); Show is being videotaped and offered for telesyndication.

Illinois Opera Guild will hold a buffet reception for artists and judges following the audition finals for the season on Feb. 18 at Opera House.

Carol Channing and Alan King head a variety show at the Opera House, Feb. 16, for benefit of heart research at Mt. Sinai Hospital. Other acts are being set.

Marie Wilson opened yesterday (Tues.) in "Lo and Behold" at Drury Lane Theatre. Others in the cast are William Menchow, John Homes, Beverly Zon, Andrew Johnson, Adele Malis and Larry Garnello.

Conrad Hilton Hotel bows a new ice show on Feb. 21. Entitled "It's a Hit," show features Professor Backwards and others in addition to the regular Boulevard Room ice skating troupe.

Keir Dullea is in ahead of "David and Lisa" to make the press rounds. Picture opens Feb. 15 at the Cinema. Dullea is being escorted on newspaper-tv-radio circuit by former Chi MGM adpubber Norman Pyle, who came out of retirement to handle the film here.

Paris

By Gene Moskowitz

(66 Ave Recteuil, SUF 5000)

Marcello Mastroianni may star in H. G. Clouzot's new pic "End of Night."

Herve Dugardin takes over as director of the state owned Opera-Comique.

Orson Welles local pic in English "The Trial" is doing solid biz in small arties.

In its first month, the Cinerama pic "How the West Was Won" (MGM) grossed $300,000.

"Flower Drum Song" (U) doing okay biz in keys and provinces though yet to be released here.

Rene Clair may revive "Fantomas," the silent screen Robin Hood crook, for his next pic.

Charles Aznavour to star in Francois Truffaut's pic version of the Ray Bradbury novel "Fahrenheit 451."

Roger Vadim to film Francoise Sagan's first play, "Chateau En Suede" (Chateau in Sweden), and wants a Yank star for it.

Brigitte Bardot to star in Jean-Luc Godard's next film, "Scorn," based on an Alberto Moravia novel. Georges De Beauregard produces.

Coccinelle, noted female impersonator, who was recently operated on and married, and then divorced, may head the summer revue at the Olympia.

"Snow White and the Seven Dwarfs" did solid biz in its firstrun reissue while new specs, "Mutiny on Bounty" (MGM) and "Taras Bulba" (UA) did okay if disappointing biz at firstruns.

Yank leather, "The Far Country," adapted by Pol Quentin, comes to the Theatre Gymnase next week as "Le Filroune" (The Red Thread). Curt Jurgens stars and Raymond Rouleau directs.

Top vaude stars only do tele occasionally because of small-scale wages. A name like Yves Montand can get $1,000 for a one nighter while video pays only $200. Stars do tv mainly for publicity.

OBITUARIES

JOSEPH McDONALD

Joseph Albert McDonald, 59, died Feb. 1. He was living in Bethesda, Md., and was a member of the Washington law firm Hennessey & McDonald, but before turning to straight law McDonald had spent 27 years at NBC and ABC.

He joined NBC in 1932, and after tours of duty as a company lawyer, became the network's assistant general counsel in 1943. In '45, he transferred to ABC where he became its general attorney and secretary, veep and assistant to the prexy.

In '51, he went back to NBC and became treasurer and assistant general counsel in N. Y. He shifted to Washington in 1958 and formed his own law firm, Hennessey & McDonald. His partner was Philip J. Hennessey, and he specialized in copyright and communications law. He wrote "Seven Copyright Problems Analyzed" and "Radio Defamation," and he lectured at N.Y.U. and the Practising Law Institute.

McDonald was a trustee of the Webb Institute of Naval Architecture. He is survived by his wife, two daughters, a sister and a brother.

BURTON CRANE

Burton Crane, 62, financial writer and a member of the N. Y. Times staff since 1937, died Feb. 2 in New York after a long illness.

Crane was also a playwright, author, foreign correspondent and instructor in economics. The son of a Presbyterian minister he was graduated from Princeton in 1922 and three years later was in Tokyo as financial editor of The Japan Advertiser where he remained until 1933. He became an authority on Japanese economy.

But, as was also his authority on Japanese geisha houses which his writings in VARIETY reflected—he was longtime Nippon correspondent for this paper—that spotlighted him in show business. Crane seemingly had a flair with the geisha and his exploits with the Yank vocal idiom in the then staid—not the present-day "westernized"—geisha houses made him a popular figure in the Tokyo night life. He also recorded for the Tokyo-based diskeries.

During the war Crane served with the OSS in the Far East and at war's end joined the Times' Tokyo bureau. He was wounded while covering the Korean war.

He directed six plays for the Tokyo International Players, five of which he wrote. He authored books on financial subjects, taught at New York Univ., wrote many of the "Financial Follies" shows put on by the N. Y. Financial Writers. During his illness he completed "Smart Money," book dealing with investment opportunities, which Simon & Schuster will publish next year. Wife, daughter, brother, sister and a half-sister survive.

IN FOND MEMORY OF
S. JAY KAUFMAN
On His Birthday Feb. 15
FLORENCE ANDRIN KAUFMAN

GEORGE DOLENZ

George Dolenz, 55, actor and Hollywood restaurateur, died of a heart attack in Hollywood Feb. 8 on the roof of the Marquis eatery while supervising some construction on building, which he owned in partnership with Tom Seward. He recently was signed for a "Bonanza" seg and [illegible] feature appearance in Metro's "Four Horsemen of the Apocalypse."

Born in Trieste, Dolenz was at the restaurant [illegible] Riviera prior to coming to this country. He also had an interest in stock in Havana and operated a nightclub in Mexico City. While studying at Max Reinhardt's drama school in Hollywood, he was a waiter at the Trocadero and later assistant manager at Ciro's.

Going under contract to Howard Hughes, he appeared in "Vendetta" for the latter and later was in several RKO films. He also was under contract at Universal. In 1955 he joined with Seward to operate the Marquis [illegible] simultaneously signing to star in Edward Small's teleseries, "The Count of Monte Cristo," for two years.

Surviving are his wife, former actress Jannelle Johnson, and four children, including Mickey Dolenz, who played title role in "Circus Boy" series.

ROBERT ROCKMORE

Robert Rockmore, in early 60s, attorney for musical and theatrical people, died suddenly Jan. 27 in Philadelphia from a heart attack. He was stricken in 30th St. Station.

Rockmore, with offices in Manhattan, was an investor in plays and occasional producer. He sponsored Lawrence Langner's first Broadway play, "These Modern Women" in 1928, and produced "Run, Chil'n Run." He also had a notable collection of modern art.

Survived by widow, the former Clara Reisenberg, who was an exponent of the theremin. She toured in concert.

Producer - director Shepard Traube delivered the eulogy at funeral services at Riverside Chapel and a mixed choir, conducted by Leonard dePaur, sang.

MAC McGUIRE

Mac McGuire (Raphael Fleming McGuire), 48, WPEN deejay, died Feb. 2 in Philadelphia. He was also the owner of the Town House, a supper club, in Gloucester City, N. J. Before joining WPEN in 1955 he had worked at KYW, WCAU, WIP and WPTZ-TV. A bandleader, vocalist and guitarist, he had toured with the Harmony Rangers.

Wife, two sons and daughter survive.

BENNO HUTSHING

Benno Hutshing, 72, master of properties for the San Francisco Opera House from 1933 to 1943, died of a heart attack Feb. 5 in San Francisco.

Born in Frisco, Hutshing spent 48 years in show business, working as a stagehand at every major theatre in the city and once toured as property master for the Henry Duffy Players. At the time of his death he was employed at the Coronet pic house.

Surviving are his wife, daughter, son (Edward Hutshing of L. A., former DAILY VARIETY staffer) and brother.

FRANCIS POULENC

Francis Poulenc, 64, one of the leading contemporary French composers, died Jan. 30 in Paris of a heart attack. His works ranged from sonatas and concertos to operettas and ballets.

Poulenc was a member of the famous Groupe des Six, which dominated French music during the 1920s. They comprised, in addition to Poulenc, Louis Durey, Arthur Honegger, Darius Milhaud, Georges Auric and Germaine Tailleferre.

One of Poulenc's most notable compositions was "The Dialogue of the Carmelites," an opera dealing with the martyrdom of a group of nuns during the French Revolution. It premiered La Scala, Milan, in 1957. Another noted work was his setting of Jean Cocteau's monolog, "The Human Voice."

Poulenc first came to attention at the age of 18 for "Negro Rhapsody" for voice accompanied by flute. He was a dominant voice in modern French music for nearly 50 years.

E. B. GOLD

E. B. ("Manny") Gold, 63, film executive, died of a coronary thrombosis Jan. 27 in Birmingham, Eng. He was former Midland area supervisor for Associated British Cinemas and retired a year ago. He had been with ABC for 32 years.

He joined the Graham-Wilcox organization in the pioneer British film days, then turned to management. He first managed the Silver, Worcester, and later managed two small Birmingham suburban cinemas before getting the Forum.

GEORGE C. LESLIE

George C. Leslie, record department manager of Words & Music, Dallas, and an authority on recorded music, died Jan. 25 in that city. A onetime staffer for several musical publications, he edited the 1942 edition of Gramophone Shop Encyclopedia of recorded music and served as editor of the Gramophone Record Review.

Leslie went to Dallas in 1946 as a representative of Musical America. For three years he programmed the Mid-Day Masterpiece radio show daily on KIXL, and was presenting the "Voices of the Golden Age" radio program over WRR at the time of his death. He also served as president of the Dallas Lyric Theatre.

He had no survivors.

JOHN ULLRICH

John Ullrich, 57, veteran radio-tv writer, producer and director, died Feb. 6 in Bryn Mawr, Pa. For the last six years he was radio-tv specialist for the Gray & Rogers ad agency in Philadelphia.

Previously, he was production manager of WHYY-TV, director-producer at WCAU-TV and a producer at WFIL-TV. He wrote for the screen as well as radio and television, and was a producer and program director of network shows.

His wife and daughter survive.

HARRY LOMBARD

Harry Lombard, 74, one of the earliest performers on both radio and television, died Feb. 4 in Beloit, Wisc. A baritone in an English opera company as a youth, he and his wife, Leila, worked as a team after their marriage in 1917 and toured the U.S. military camps during World War I. He then turned to radio, and later participated in the midwest's first experimental television broadcast in Chicago in 1927.

His wife survives.

C. P. CONSTANTINE

C. P. Constantine, 80, co-founder of Botsford, Constantine & Gardner ad agency, died Jan. 24 in Stockton, Cal. Despite his age he was still a senior v.p. and adviser for the ad firm he helped found in 1919. Born in England, he came to the U.S. by way of Canada, where he served in the Mounties.

Wife and two daughters survive.

MIKE MANDEL

Mike Mandel, 60, stage manager at the Shubert Theatre in Chicago, died Feb. 8 in that city. Prior to working at the Shubert, he had been stage manager at the now shuttered Chez Paree night club for 35 years.

Wife, daughter and two sons survive.

FRANC ZIEGLER

Franc Ziegler, 80, former conductor of the Hartmand and Southern Theatre pit orchestras, Columbus, O., died Feb. 6 in Blacklick, O.

His wife, two daughters and two brothe survive.

CHARLES T. DeVOIS

Charles T. DeVois, 44, former radio station exec in Knoxville and Memphis, died Feb. 5 in Murfeesboro, Tenn. His last stint was with WBIR, Knoxville.

His wife and son survive.

PAULINE L. GREEN

Pauline L. Green, 67, who operated the Guild Theatre in Pittsburgh with her two sons, Ralph and Millard, died of a heart attack Feb. 5 in that city. Her two sons survive.

Father, 76, of Andre Previn, composer-conductor-pianist, died of heart attack Feb. 6 in Hollywood. Survived also by his wife and another son, Steve, film director.

Eddie Burns, former RKO-Radio Scottish manager and latterly manager for Anglo-Amalgamated, died Jan. 29 in Glasgow, after a long illness.

Confiscatory Tax

Continued from page 2

the two figures is greater than $3,000, so he is eligible.

First step is to multiply the 1961-64 average by one and one-third. The result is $4,000. Next step is to subtract the $4,000 from the $44,000 taxable income. Result: $40,000 base income for computation.

Next step is to take the $4,000 and add to it 20 percent of the $40,000 base which is $8,000. The resultant total is $12,000.

Tax on this $12,000 would be $2,700 figured on the proposed rate revisions. The individual in this example is taken to be unmarried. The $600 tax on the aforementioned $4,000 is then subtracted from $2,700, result: $2,040.

The $2,040 figure is then multiplied by five to bring the tax to $10,200. To that is added the $600 tax. Final result $10,800 which is the tax on the $44,000 earnings.

Under the present system, the tax would be $17,900, Dillon pointed out. Thus the proposed reform would mean a $7,100 tax saving, or 39.5 percent.

Overall effect, concluded Dillon is as if the $44,000 had been spread over five years and taxed on that basis.

There are additional provisions (and complexities) if part of the income in question is capital gains.

Any questions?

Igor Cassini

Continued from page 2

Justice Dept. as required by law.

Second count of the indictment charged that between June and November, 1961, Cassini agreed to handle Dominican publicity here asking $120,000 and receiving about $45,000 from the government.

Cassini and Englander, on the third count of the indictment, were charged with conspiring to violate the registration act in concealing the alleged 1959-60 dealings.

Justice Dept. charged Cassini and Englander set up the Inter-American Public Relations Ltd. firm in Nassau, Bahama Islands in dealing with the Trujillo government and later destroyed the firm's records kept by Martin T. Birnbaum, the firm's New York rep.

Cassini denied the charges and voluntarily resigned as Journal American society editor.

The J-A said it would give Cassini a leave of absence pending the outcome of the case.

Cassini and Englander are scheduled to appear in U.S. District Court here Friday (15) for arraignment.

If convicted Cassini would face a maximum five years imprisonment and a $10,000 fine on each of the four counts of the indictment.

Picket Minstrels

Continued from page 1

stereotype dialect and blackface makeup.

Dr. Walker Wyman, the college president, refused to intervene in the matter, giving as his reason the conviction his school should refrain from imposing censorship over any community organization. He said he'd never ask to see a script in advance.

Wyman pointed out the school has three Negro students and that he has asked NCAAP to use college facilities in presenting the case against minstrel shows.

Legit Bits

Continued from page 66

agent; Del Hughes, production stage manager; Pierre Epstein, stage manager; Iris O'Connor, assistant stage manager; Richard O'Brien, press assistant; Peter Stern, production assistant, and Ruth Newton, production secretary.

Hugh Beaumont, head of the British play producing firm of H. M. Tennent Ltd., is the subject of an article by Irving Drutman in this week's Playbill, the official program for Broadway theatres.

Larry Gates will take over Feb. 12 for Hiram Sherman in the second company of "Mary, Mary." Sherman is leaving to appear in the film version for Warner Bros.

Gordon Davidson is in Palm Beach, Fla., directing "The Tender Trap" for its opening there next Monday (18) at the Royal Poinciana Playhouse.

Abby Lewis is the standby for Dorothy Stickney in "The Riot Act."

Coral Browne and Frank Silvera have been signed for featured roles in "The Lady of the Camellias," opening March 20 as an interim booking at the Winter Garden Theatre, N.Y. The house has "Sophie" scheduled for a May 7 preem.

Newcomers to this year's edition of the annual Canadian revue, "Spring Thaw," include Pam Hyatt, Bernard Behrens, Jan Goldin and Gran Cowan.

MARRIAGES

Joanne Aiello to Robert Caputo, Kennet Square, Pa., Feb. 9. Bride is daughter of Joe Aiello, VARIETY advertising staffer in Chicago.

Beryl Martin to Dennis Rastrick, London, Feb. 1. Bride is a dancer; he is a stage manager.

BIRTHS

Mr. and Mrs. Richard Downing, daughter, London, Feb. 1. Father is a tv actor.

Mr. and Mrs. John Guillermin, son, London, Jan. 24. Father is a film director, mother is actress Maureen Connell.

Mr. and Mrs. Wellington "Bud" Sawyer, son, Falmouth, Me., recently. Father is program manager of WGAN, Portland.

Mr. and Mrs. Ray K. Goman, daughter (fifth), San Francisco, recently. Father is comedian of family-owned Goman's Gay 90s; mother is Wanda Powers, former Gay 90s songstress.

Mr. and Mrs. Mort Lindsay, son, New York, Jan. 25. Mother is singer Judy Johnson; father's a composer-conductor.

Mr. and Mrs. Robert Webster, daughter, London, Feb. 2. Father is an Associated British Cinemas exec; mother is daughter of D. J. Goodlatte, ABC topper.

Mr. and Mrs. Arthur Broidy, son, Hollywood, Feb. 8. Father is an assistant director, son of Steve Broidy, Allied Artists prexy.

Mr. and Mrs. Malcolm D. Alper, daughter, Hollywood, Feb. 2. Father is manager of biz affairs for NBC film production.

Mr. and Mrs. Art Hannes, daughter, Westport, Conn., Jan. 19. Father is announcer on CBS-TV's "Ed Sullivan Show."

Mr. and Mrs. Philip Bessel, daughter, New York, Jan. 19. Father is producer-director at WNDT.

Mr. and Mrs. Johnny Dankworth, daughter, Apsley Guise, Eng., Feb. 5. Mother is jazz singer Cleo Laine; father is a bandleader.

Lawrence Harvey

Continued from page 2

$300,000 in local currency, Harvey says, to the budget cost of one-million-one.

It's a fair shake all around. Harvey is $300,000 closer to a producer's net, Tucell-Aguila gets Spanish nationality for an international without paying the heavy import license tab or worrying about a U. S. import quota, while UA can distribute "Ceremony" as a Yank or Hispano film depending on import quotas in world markets.

Harvey feels the producer's role has been extremely magnified in the past beyond a primary function in promotion. Beyond that, the producer somewhere along the line decided he knew more about all of the creative and technical processes of film production than the artists and technicians themselves. On "Ceremony," Harvey admits he shouldered and resolved every one of the numerous production problems that arose with only the help of translators.

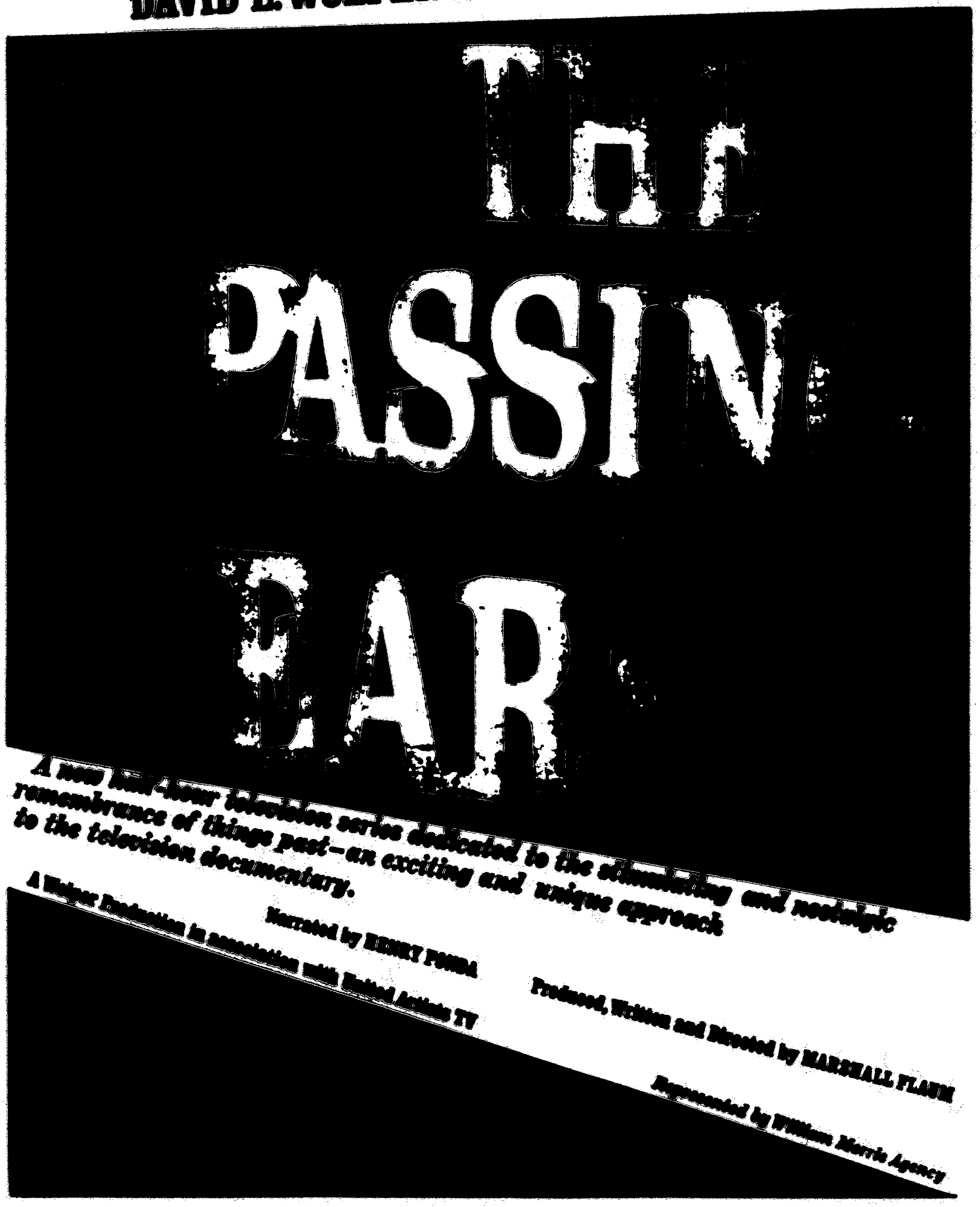
On the strength of his first UA deal, Harvey would sign a multiple picture contract with the distrib banner. He found that UA "lets you get on with the film and does not interfere except to provide solid counsel."

The title of his next starring role, "Of Human Bondage," could well apply to his own entanglements with other film companies. He has three more commitments to Metro, two to Hal Wallis, one to Paramount, and "I don't know how many more for Romulus and Remus." Despite the commitments, Harvey will help edit "Ceremony" while he is starring in "Bondage." He also intends to coproduce with Martin Shute the Dirk Conlon screenplay, "Talent for Loving" as a follow-up mission. To round out the calendar year, he plans to appear on Broadway in "Time of the Barracudas."

Definitely on Harvey's program for next year is "The Reason Why," a multi-million dollar project he will produce from the Cecil Woodham Smith novel of the same name which debunks "The Charge of the Light Brigade."

Other than that, Harvey intends to barnstorm the U. S. A. and European capital cities later this year in his triple mantle as producer, director and star of "Ceremony."

DAVID L. WOLPER PROUDLY ANNOUNCES



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HOLLYWOOD: NO HOSPITAL CASE

How High Is Up

On the basis of the fancy prices being asked by CBS for its new hourlong variety entries Judy Garland, Danny Kaye, the return of Jackie Gleason, the question's been raised in some quarters: "Is it possible for a network to price itself out of the market?" Or, conversely, is it a case where a network, as with CBS, is so far out in front of the Nielsen sweepstakes that it can woo sponsor support whatever the cost.

For some time now the hourlong CBS entries Garry Moore, Ed Sullivan, etc. have been fetching the network a neat $12,000,000 in annual billings. But CBS has now evolved a selling pattern on Kaye, Garland and Gleason which would up the sponsorship to some $15,000,000 per season per program. That's at the heretofore unheard-of rate of $50,000 per minute, which translates itself into $2,500,000 a year. Multiplied six-minutes-to-the-hour per show, it comes up beautiful red, white and pink roses.

2 French Troupes to Join British In U.S. Legit Invasion Next Season

By JERRY GROSS

A French invasion of New York legit is due for the next two seasons. Because of the language barrier, it'll be on a much smaller scale than the British barrage now blanketing the Broadway stage.

Two companies from Paris are scheduled to play New York during the 1963-64 season and another is due during 1964-65. The two slated for next semester are the Marie Bell troupe and the company headed by Jean-Louis Barrault and his w. fe, Madeleine Renaud. Earmarked for Manhattan the following season is Roger Planchon's classical repertory group.

Besides those French-language outfits, there's Le Treteau de Paris which hits New York on its annual U. S. tour. This troupe, which Jean de Rigault has been bringing over since 1956 for bookings mostly at universities and colleges, began its fifth American trek recently and among dates thus far played was a Jan. 29-Feb. 3 stand at Columbia Univ., N. Y.

The expansion of the de Rigault

Continued on page 70

Savoy Standoff

Paris, Feb. 19.

Juliette Greco and London's Hotel Savoy both won a victory, if that's what it is, after a long dispute which means she'll be working at the hotel for a week in late April. Miss Greco wanted 2,500 pounds ($7,000) for the week, to which the hotel agreed, but she also wanted her hotel room gratis during the engagement. Management balked, saying that hotel rentals and entertainer fees don't mix.

Hotel finally agreed to pay her 150 pounds ($420) extra, on condition she pay her own rent. But what if she decides to live in a different hotel?

Gleason's CBS-TVer Grooving Lotsa Sales Action for Acts' Disks

Jackie Gleason's "American Scene Magazine" tv show on CBS is developing into a disk sparkplug. Since the recent sales rumpus of Frank Fontaine's "Songs I Sang On The Jackie Gleason Show" album on the ABC-Paramount label, other performers have come up for a disk push via a spotlighting on the program.

Kenny Karen, a Columbia Records newcomer, is up for a spot on the show this Saturday (23) and will have his new Col album, "Songs I Wished I Sang On The Jackie Show," flashed on the screen. Sammy Spear, the maestro on the Gleason stanza who also conducted for the Fontaine LP, has been tapped by London Records to record an album, "Sammy Spear

Continued on page 70

AB-PT's $2,500,000 'Cleo' Guarantee

Of the nearly $10,000,000 in cash advance rentals collected by 20th-Fox so far on road-show bookings for "Cleopatra" 25% of that came from American Broadcasting Paramount Theatres. These cover situations in Minneapolis, Salt Lake City, Phoenix, Dallas, Houston, Fort Worth, Chicago, San Antonio and a couple of other cities. AB-PT prexy Leonard H. Goldenson states that he, like others who have laid it on the line—in advance—has not seen the picture "for the very good reason it's still not quite finished" but did accept former 20th-Fox production exec Pete Levathes' statement that "it's very very good." Meaning, of course, that Levathes is one of the few who has been privy to any of the footage.

The Rivoli on Broadway put up $1,250,000 in advance and Harry Mandel, prez of RKO, advanced $1,000,000 for the RKO Pantages, Hollywood, roadshow.

CHECK-LIST OF HEALTHY OMENS

By ABEL GREEN

A recent visit to Hollywood suggests a somewhat upbeat pulsation, born of a combination of circumstances.

These range from the good b.o. performances of some pictures, including such offbeat surprises as "Baby Jane", the palaver about Federal legislating against runaway production (wishful-thinking, admittedly, but evidence of a will-to-do-something-about-it), the reality, for example, that Billy Wilder is making "Irma La Douce" on the Goldwyn lot for the Mirisches (a theme which nobody could blame him choosing Paris quarters which instead have been skillfully recreated here), the excitement that pervades the Universal-Revue lot, for example, Jack Warner's continuing high batting average at WB, the early 1963 evidence that Paramount is "getting back more and more into production", the expectancy that new MGM prez Bob O'Brien will maintain a

Continued on page 70

Chevalier Tops 75G Guarantee On 6-Week Deal

Maurice Chevalier, currently in the final frame of a four week stand at the Ziegfeld Theatre, N.Y., will earn more than $75,000 from six-week of bookings under the auspices of Broadway producer Alexander H. Cohen. The six-stanza spread covers the Ziegfeld engagement, as well as a pre-Broadway week at the O'Keefe Centre Toronto and another stand next week at the Fisher Theatre, Detroit.

The vet French entertainer, who's appearing under the Cohen banner in his one-man show, "An Evening With Maurice Chevalier"

Continued on page 70

Urge Tax Reform For 'One Big Year' Victims

Washington, Feb. 19.

Show biz reps will testify here tomorrow (Wed.) before the House Ways & Means Committee on President Kennedy's complex proposal for giving a tax break to those with fluctuating incomes.

To appear are Ralph Bellamy and Angus Duncan for Actors Equity, Eric Johnston for Motion Picture Assn.; George Chandler and Dana Andrews for Screen Actors Guild; Richard F. Walsh for IATSE, and Rex Stout for Authors League of America.

Niteries Envision New Era Of Non-Expense Account Customers

Noted on the Tab

Irving Ludwig, president of the Walt Disney subsidiary, Buena Vista, was playing luncheon host at "21" last week and got rather topical.

He said: "With the tax situation what it is, I decided to talk for five minutes about our pictures in addition to having lunch."

Nitery honifaces foresee the era rapidly approaching when bulk of the customers will be those who go out for an evening with no thought of passing the expenditure onto the expense account. The cafes, it's felt, must prepare for that era, when their customers will comprise many folk who must pay their own tabs and regard it as an expenditure for personal amusement.

As a matter of fact, many feel that that day is practically upon them. The current slump in cafes is regarded as the period of readjustment—the shift from the expense account era to the day of the personal account. Some may even regard a nitery tab as a personal investment in the firm, but nonetheless one that they will have to shell out with no thought of reimbursement.

This realization, according to both cafemen and talent agency reps, is the first which will have far-reaching consequences. Even now, according to the talent men, nitery owners are asking for ways and means to cut down talent budgets. An increasing amount now seem willing to take chances on upcoming acts.

Hotels are looking into formats which will lead to the use of non-

Continued on page 70

Talk Up February Cannes Film Fest

Paris, Feb. 19.

The annual film festival at Cannes, heretofore scheduled in May when the sun shines and the starlets sashay in bikinis, may be moved back to February, come 1964. This is seriously under consideration at the Centre du Cinema because of a French Film Producers Assn. proposal.

Argument: too many completed films must now hold back release in the hope of qualifying for the May festival, also winning films

Continued on page 70

S.F. to N.Y.

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SAHARA HOTEL, Las Vegas
hungry i, San Francisco

H'wood Suffers From Hardening Of Categories, Blake Edwards Contends

Rome, Feb. 19.

"Hollywood is suffering from hardening of the categories."

So feels director Blake Edwards currently winding his "Pink Panther" shot in Rome for the Mirisch Co. adding that "many people are ignoring Hollywood's time-proven formula for developing dramatic stars—letting performers mature in their roles as they grow older."

"Much energy is currently being expended to discover dramatic stars overnight from the ranks of foreign actors, tv personalities, and unknowns," Edwards adds. "There is no longer the gradual grooming of handsome young leading men for eventual status as important dramatic stars."

"Take Robert Wagner, for example. His recent roles have earned him acceptance as a dramatic star, yet for over 10 years he was trapped in the quicksand of a 'handsome leading man' identification. Most filmmakers refused to think of him in any other sense, a classic example of hardening of the categories," says Edwards, currently directing Wagner in "Panther."

"This blind attitude to Wagner's potential was a blatant denial of what after all is a Hollywood tradition," Edwards opines. "Most of the screen's great dramatic stars went through a similar metamorphosis, starting as photogenic young men—Cary Grant, Kirk

(Continued on page 70)

Stalking Their Man

Almeria, Spain, Feb. 19.

A couple of 16m sound cameras are whirring away at the "Cleopatra" location here. They belong to NBC and they are trained on Darryl F. Zanuck, president of 20th Century-Fox.

Zanuck's here to watch Joseph L. Mankiewicz do additional scenes for "Cleo," and Eugene Jones, producer and director of the web's "The World of Darryl F. Zanuck" show, is filming him for the April 2 airing. NBC unit consists of six people. They'd already done lots of material on DFZ in New York.

JOE E. LEWIS

Beloved King of the Bistros, says "PAUL ANKA and I play the same spots—Toots Shor's, Sullivan's and Danny's Hideaway. I can't understand how a youth like PAUL ANKA achieved so much in so little time and never takes a drink. It's a miracle."

"PAUL, perhaps, thinks he should [illegible] go on the wagon."

Unpaid, Uncredited Singer Gets Unknown Settlement For 'West Side' Voicing

Los Angeles, Feb. 19.

Singer Betty Wand, who demanded $00,000 damages in Superior Court on claim she had sung two songs credited to Rita Moreno in "West Side Story" but had neither been paid for chore nor received screen or album credit, settled out for an undisclosed sum during course of trial before Judge Charles A. Loring.

Actress testified on stand her voice was heard singing "I Have a Love" and "A Boy Like That" for which Miss Moreno, who won a "Supporting Actress" Oscar for her performance in picture, was credited.

Suit was filed against B & P Enterprises Inc., which produced "West Side," along with Columbia Broadcasting System and its Columbia Records division, which put out an album which included the two songs in question. Miss Wand in complaint stated she was hired in April, 1960, as a standby singer, and was told too late to put agreement in writing that her voice would be used for two songs. She

(Continued on page 70)

'Cleo' in Deepest Spanish 'Egypt' With No Antony

Almeria, Spain, Feb. 19.

When Joseph L. Mankiewicz's "Cleopatra" is finally completed, a small but nevertheless significant part of its budget will be chalked up against some spectacular sequences now before the Todd-AO cameras on a wind-swept stretch of dune near here.

The original plan had been to film these new scenes with Richard Burton, Rex Harrison and Roddy McDowall, but the by-now proverbial "luck of 'Cleopatra'" dictated otherwise and Burton's commitments on his current London chore cut across the Almeria schedule. Result: Burton, at the last minute, couldn't come and shooting plans here had to be juggled so that Marc Antony will do his scenes in London.

In any case, he has missed some really grandiose spectacle in-the-making. Director Mankiewicz, with 20th-Fox prexy Darryl F. Zanuck watching from the wings, is putting on one of those shows that the screen rarely knew before the advent of the wide-wide approach to things. An entire Roman camp has been built in the middle of no-

(Continued on page 70)

Paris Fashions

By LUCETTE CARON

Paris.

Icy temperatures, the Common Market, N.Y. newspaper strike, packed the Paris Fashion Openings with drama — but the premieres came off with their usual jazz and showmanship.

The fashion editors' striptease act was as much part of the show as the models. Dressed for the Siberian weather outside, fur bonnets, sweaters, snow-boots, socks came off one by one as the temperature rose to 78 degrees in the crowded salons, trampled by indifferent mannequins in ethereal summer clothes.

When the Common Market bomb exploded, top diplomatic skill had to be used in handling an outraged British press to avoid clashes with hot-tempered Gaullist partisans. Missing were many familiar faces from N.Y. daily papers, and tv gained new prestige as N.Y. Herald Trib's Eugenia Sheppard planned short films on fashion.

Seemingly, world crises cannot dim the suspense and feverish excitement of these shows. Crushed anywhere, on staircases, pell-mell, Sophia Loren, Mrs. Christian Herter, Tina ex-Onassis, Marquess of Blandford, Princess Nina Khan, Mrs. Georges Litman, Madame Andre Malraux, wore the same ecstatic look as model after model paraded by.

No New Shape for 1963. The all-important hemlines have not moved. A new emphasis on shoulders and sleeves will not change the silhouette. A soft "pretty-pretty" look is featured. Who's complaining?

A new fitted sexy chemise appears; a new trim street dress, a new tube dress under a straight coat (a tube within a tube). Necklines are opening up, sometimes slashed to the waist—in front, this year, instead of the back.

Everywhere the comfortable pullover look for women who love to feel they're wearing sweaters.

St. Tropez style is it with tee-shirt, men's shirts, artists' smocks. All influenced by Paris debs—now more in the news than movie stars. Youth is in the air: berets, schoolboy caps worn backwards, bow-ties, low heels, Gigi hats.

After dark, women will become gold or silver statues, glittering with paillettes and sequins woven in as tightly as brocades—or will float in frail crepes and chiffons. Evening hairdos go wild: fantastic ornaments made of real hair (lacquered)—flowers, bows, grapes—add a touch of madness.

Pierre Cardin is all softness, pleats and ruffles. Models swing and swirl. Pale makeup, pale mouth, no eyebrows, short ponytails—they all look like Cardin's fiancee, actress Jeanne Moreau ("Jules and Jim"). She inspired and disciplined the collection.

(Continued on page 70)

Study Use of Radio-TV In National Emergency (Floods, Weather, Etc.)

Washington, Feb. 19.

The possibility of using AM, FM and TV stations in a national emergency warning system will be studied by the FCC National Industry Advisory Committee.

The special NIAC Working Group will be headed by John Meagher, National Assn. of Broadcasters v.p., as chairman and J. Leonard Reinsch, exec director of the Cox Stations, as vice chairman.

Group will look into using broadcast facilities for peacetime emergencies such as floods and weather warnings as well as for war emergencies.

The basic problem to be studied is how to link broadcast stations and individual radio and tv stations.

Under the Defense Communications Commission warning message from North American Air Defense Command would be relayed to stations by press teletype facilities of Associated Press and United Press International.

The stations, in turn, would transmit a distinctive signal to turn on radio or tv receivers in homes, offices, schools and factories.

Oscar Date (April 8) as Is Despite Sundry Conflicts

Hollywood, Feb. 19.

That an attempt to switch date of 35th annual Oscar Awards to avoid the April 8 conflict with the Jewish Seder and upcoming Canadian general elections has failed, was admitted by Wendell Corey, prexy of Academy of Motion Picture Arts & Sciences.

ABC-TV and Academy sought to switch the April 8 date but without success. ABC carries oscarcast on tv and radio and its available on tv to Canadian Broadcasting Co.

'Mona Lisa' Art Parader Makes It for Hit Parade

The record business often imitates art. Latest example is ABC-Paramount's tie with the Leonardo da Vinci painting, "Mona Lisa," now on display at New York's Metropolitan Museum of Art and accounting for the Museum's record crowds.

The diskery is coming out with an album tribute to the da Vinci masterpiece called "The Musical Moods Of The Mona Lisa." A reproduction of the painting will be on the album cover and the disk will contain songs relating to "Mona Lisa."

It'll be an instrumental LP recorded by various artists including the orchs of Sid Feller, Sy Shaffer and Joel Herron; and Cy Walters at the piano.

'SCHOOLDAYS' THEME

Veep's Wife Staging Show For Senora Betancourt

Washington, Feb. 19.

Mrs. Lyndon B. Johnson, wife of the Vice President, is showcasing young talent with a "schooldays" theme, at the luncheon she has planned for tomorrow (Wed.) honoring Senora Romulo Betancourt, wife of the president of Venezuela.

The first lady of Venezuela is a former schoolteacher.

To entertain the VIP ladies at her luncheon, Mrs. Johnson invited Karen Morrow, television and stage vocalist and a former schoolteacher, and Catholic University's Modern Choir, under direction of Michael Cordovano.

Rank's Grey Stores

London, Feb. 19.

For an investment of just under $1,400,000 the Rank Organisation has acquired the Sidney Grey Stores (London) Ltd., a company controlling 16 retail outlets for radio, tv and domestic electrical appliances.

The chain will now become part of the Top Rank Home and Leisure Division. Payment was via the issue of 310,000 A ordinary shares of Rank.

Only 77 Russians Visit U.S. Against 9,000 Yanks on Reverse Trek

Washington, Feb. 19.

Russian tourists to the United States are becoming fewer each year whereas Americans visiting the Soviet Union are increasing in numbers. Only 77 Russians on tourist visas visited here in 1962, all of them during the first six months.

Americans travelling to Russia have been roughly 9,000 in 1962 and about 8,000 each of two previous years.

In 1961 there were 1,316 Russians tourists and in the two previous years the number was between 200 and 300.

It's Awful Cold, Anyhow, Business in Minneapolis Hates 'Airport' Readings

Minneapolis, Feb. 19.

Local nitery owners and film exhibitors are hoping that the Junior Chamber of Commerce here will succeed in inducing the municipal airport commission to have its airport temperature readings taken at a place other than the present where they show it to be colder than downtown.

The airport thermometer now is close to the ground where they've registered 32 below zero when those downtown readings for the weather bureau are five to seven degrees less sub-zero.

What bothers the Chamber of Commerce is that the airport readings, as well as those downtown, go out on television and radio as well as being reported in the newspapers. The business community's feeling is that this is bad publicity for the Twin Cities and keeps out-of-towners away. In other words, it isn't as cold as airport thermometers would have the public believe.

On its part the commission says that pilots are entitled to know the exact temperatures nearest where their planes take off and land and should have those readings for various safety and other reasons.

2-20

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ABEL GREEN, Editor

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INDEX

Bills	62	New Acts	62
Casting	68	Night Club Reviews	68
Chatter	69	Obituaries	71
Film Reviews	6	Pictures	3
House Reviews	62	Radio	26
Inside Music	56	Radio Reviews	46
Inside Pictures	17	Record Reviews	52
Inside Legit	64	Television	26
Inside Radio-TV	46	TV Films	30
International	24	Television Reviews	34
Legitimate	63	Vaudeville	57
Literati	66	Wall Street	16
Music	52		

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WHAT'S TV GOT? JUST MONEY!

Postscript on Joe Vogel

The timetable on Joseph E. Vogel "kicking himself upstairs" to chairman of the board of MGM was for the end of summer this year when exec veepee Robert H. O'Brien would have been formally elected to the presidency. Last month's move, sparked by the Wall Streeters, was the culmination of a series of b-o disappointments from "Mutiny" to "Jumbo," the latter particularly so after its annual Radio City Music Hall kickoff.

Vogel had long been expressing himself that "it took the courage of a lion" to buck the initial moves for the takeover of Metro—before the release of "Ben-Hur" which "bailed out the company"—and in recent months he kept saying, "I'm wrong—it takes the courage of three lions." He would add, "How many fights has a man got in him with this constant hattle?"

Just back from vacationing in Florida, the veteran film man is said to be quite "happy about passing on the load to younger shoulders."

William Morris Agency Now Markets O'Seas Film Rights in U.S.-Canada

Without fanfare or whoopla the William Morris Agency has been recently expanding its activities to include the representation of international clients in marketing distribution rights to completed theatrical features and shorts. For the most part deals repped by the agency have been for the domestic U. S. market, but in some cases have been for world rights.

Sparking the WM expansion in this area is Bernie Widens, head of the New York office, assisted by Marvin Manoff and Don Kapaloff, are working out of N. Y. In the last several months, they've repped nine completed European pix plus one made-in-U. S. short subject.

Five of the nine have already been sold, including "Square of Violence," an Italo-Yugoslav co-production starring Brod Crawford, picked up by Metro, the indie "Pagan Hell Cat," made in Tahiti, bought by Times Film; Emschwiller Productions' "Time of The Heathen," sold to British Lion, the Israeli "S.naia," sold to indie distrib Jerome Balcam, and Herbert Danska's short, "The Gift," sold to Brandon Films.

Among the five pix not yet licensed for domestic distribution are Max Scheil's "Hamlet," originally produced for German television but later reedited and dubbed under supervision of Edward Dmytryk, plus two Italo pix, one French and one Swedish.

Agency's activity in this line is considered significant by many of the importing trade in that it reflects both a new hesitation on the part of the importers to buy, sight unseen, pix while in production, as well as a hesitation on the part of overseas producers to sell U. S. rights prior to, or during, production.

Forman Takes Prudential Position With Cinerama; All Proclaim 'Good Deal'

Deal was formally wrapped up last week whereby William Forman, West Coast driven operator the, president of Pacific Driven Theatres', has taken over the Prudential Insurance Co's position in Cinerama.

Forman acquired Prudential's $15,000,000 in secured C'rama notes, warrants to purchase 200,000 C'rama common shares and certain profit participations. Prudential, in selling out, received "cash sufficient to return its investment plus accrued interest," said a rep of the insurance outfit.

Prudential's man and Nicolas Reisini, president of C'rama, said t' deal was in the best interests of both parties.

It was Reisini who initiated the transaction and who got for his C'rama more favorable terms than those which obtained with Prudential. He understood that in view of C'rama expanded position in the film field "there was a sound business advantage to Cinerama having its improved financing with interests more familiar with the motion picture industry."

Forman is no stranger to C'rama. The California exeter impresario last November took over physical operation of 10 C'rama houses in Europe.

Heart of a Salesman

Morey (Rami) Goldstein, new president of Warner Film Distributing, tells the story of how, after 26 years with Metro, he joined Allied Artists as a sales exec and was attending an exhibitor meeting in Minneapolis as AA shield-bearer. Officials of other distribution companies spoke glowingly of their elaborate product.

The lineup of pictures which Goldstein had to offer comprised "Bowery Boys," "Joe Palooka" and "Jiggs and Mary." The exec announced these titles and told the theatremen: "You may not make as much money as with the other film companies, but then you won't lose as much either."

Zanuck Ripening His Future Fruit

With Darryl F. Zanuck back in New York this week from Europe, where he was supervising the kickoff of the additional "Cleopatra" shooting, which director Joe Mankiewicz is handling, he is expected to formally reveal an extensive 20th-Fox production program. It will be "realistic," the accent on that is in contradiction to the past pronouncements of "new productions," strictly paper hallyhooey, and Zanuck is committed to void any of that.

Incidentally, sales veepee Seymour Poe, who made his first Coast trip to powwow with Dick Zanuck, at the studio, clarifies something which doesn't call for clarification, he states, in re Arnold M. Grant. Latter merely has returned to his lucrative and demanding law practice and, while he is on the 20th-Fox board and continues as chairman of the executive committee, he didn't feel it necessary to "punch the clock" as Grant had been doing when Zanuck first took over at 20th-Fox company president. Grant, at that time, had an office next door to DFZ but now finds that the regular periodic meetings take care of the normal business routine.

Incidentally, it is not beyond the realm that 20th may give up its longtime 444 West 56th St. building in Manhattan "and do what Jack Warner and Ben Kalmenson did—move to a more civilized midtown address."

Irwin Marks to Paris; UA's Boxer to London

Paris, Feb. 19.

Irwin Marks is taking over as assistant to Norbert Auerbach, United Artists' Continental manager here. He replaces Walter Boner, being shifted to London to supervise sales for United Artists Television International.

Marks for the last 14 years has been manager of various territories in Latin America for Columbia and spent the last year in the Col homeoffice as exec assistant to the foreign manager.

DISTRIBS NEED THE WINDFALL

How you gonna keep old and not-so-old negatives in the can when television syndication offers big dbl fees for the air rights? Theatre owners and circuit officials complain that the new early hour station exposures of vaulties is "murdering" their boxoffices. But is it rational to expect the distributor to pass up the tv coin?

Television rentals run up to $275,000 for strong single features. Even minor releases of yesteryear emerge from mothballs to collect 200,000. This is no rummage sale in the cellar but respectable takings from assets.

Part of the present debate (actually in progress for the past five years and more) centers on old marketing concepts. It remains true that on certain exceptional films theatrical releases are more profitable to the distrib than disposing of the rights to television would be. But against that there are two considerations:

(1) *Television buys product in bulk, minimizes the promotion and service costs which the distributor pays on theatrical releases.*

(2) *Even in the deep of despondency over product shortage theatremen tend, as frequent stories in* VARIETY *bear out, to fight shy of reissues. They are especially prone to resist adequate rental terms and also lukewarm about putting on a real hearty campaign.*

Some showmen contend that, in the "old days," a distrib profited more from the fifth, sixth and seventh theatrical runs of his pix than he does now after the first extensive dating. As a result the exhibs say tv has become the subsequent run medium thus hitting them with the one-two punch of depriving them of much needed product and, at the same time allowing the home screen to match the theatre screen in relatively contemporaneous star power.

The recent example of Embassy Pictures' fast $1,000,000 billings after only a couple of weeks exposure to the telemarket of a 33-feature pix package demonstrates the quick return advantage of the sell-off system. It is entirely possible that these films, many of them exploitation type productions, could draw that kind of cash at the

Continued on page 17

Paramount's Quiet Redesigning Of Its Top Authority Structure; Mix in Lesser Levels of Maturity

By GENE ARNEEL

It's been going on almost imperceptibly for over the past several years and now it's obvious fact: Paramount has changed things around in its table of organization. Barney Balaban, as president, remains as indisputable boss but he and exec committee chairman Edwin L. Weisl, as well as board chairman Adolph Zukor, have spread around the power lines more than ever before.

What has happened is hardly a youth movement — that is, not youth for youth's sake. But chief exec Balaban nonetheless has given greater autonomy to department heads and administration and production officials.

The recent election of George Weltner as exec v.p. is of particular significance. In many areas Weltner functions as the head operating officer. It's to be noted that he, Weltner, was the one revealing the appointment of Charles Boseberg as president of the Par Film Distributing subsidiary. Indeed, it was Weltner who brought in Boseberg in the first place as domestic distribution head. And it was Weltner who named Martin Davis a v.p. (see separate story).

Throughout the organization there's a factual spread of authority. Balaban wanted it this way and Weltner is helming the follow-through on the policy. Weltner, in speaking of the Davis v.p. appointment, said: "The type of active and energetic leadership needed in this industry today can only be achieved through giving a wider range of responsibility. This is the key to the new way of doing things at Par. Balaban continues as the leader but now with Weltner as every-

Continued on page 6

Is No 'First' Really One?

Fact that "Cleopatra" will get a $5.50 top is not such startling news to William Kurtz, now boxoffice treasurer at the State Theatre. He recalls that "Way Down East" charged $5.50 for loges at the 44th Street Theatre back in 1920 when he was in the boxoffice of that theatre. "East" made further news at that time by charging $10 opening night in September of that year.

"East," a D. W. Griffith production, was roadshown in N.Y. under the direction of late J. J. McCarthy.

Creditors' Atty. In Astor Sequel

A committee of creditors has been formed to negotiate with Astor Pictures on the reorganization of that company, as petitioned by Astor last month under Chapter 11 of the Bankruptcy Act. Committee includes reps for Pathe Films, DeLuxe Labs, Republic Corp., Stanley Warner, Titra Sound, Blaine Thompson ad agency, the pubrel firm of Solters, O'Rourke and Sabinson and various smaller creditors.

Attorney Joseph J. Bernstein is secretary to the committee, which will have its first meeting with the court appointed referee John E. Joyce Feb. 28. All creditors are being asked to file reports of their claims with the committee prior to the Feb. 28 date.

At the time it filed its petition for reorganization last month, Astor listed assets of $3,078,504 and liabilities of $2,488,786. Latter includes unpaid wages of $9,055.77. Shortly before filing the petition, Astor principals, including George Foley, president, formed a new company, Astor Productions, which acquired the U. S. distribution rights to Orson Welles' "The Trial," which had its U. S. preem in New York Monday (18).

Mirisches' Capital Gain Sale to UA

Acquire 62,000 Shares of Class B, United Artists—20 Negatives Transferred

United Artists' purchase of the Mirisch Co., involving all rights to 20 pictures including six presently shooting and or still unreleased, will eventually result in a nice capital gains profit for the indie producers. Not involved in the deal are two other Mirisch firms, Mirisch Pictures Inc. and Mirisch Corp., which will continue the Mirisch brothers' longterm, exclusive arrangement with the distrib.

According to Marvin Mirisch, veep of the indie firm, negotiations on the deal were undertaken several months ago as a means of converting the earnings of the Mirisch Co. to something "more tangible." The "something more tangible" in this case is 62,000 shares of UA class B common stock, which is convertible on a one-for-one basis into class A common. On the basis of Monday's (18) closing market price on the UA common, this would be worth $1,088,104.50. Says Marvin Mirisch, however, "we don't intend to sell this stock tomorrow." It's also understood that under the terms of the transaction, which is effective March 1, the Mirisches cannot convert their class B stock for a specified length of time.

All of UA's class B common—that is a total of 430,000 shares—are held as joint tenants by UA chairman Robert S. Benjamin and prexy Arthur B. Krim, which means they vote those shares. The 62,000 shares now held by the Mirisches compares with Krim's 101,458 shares, Benjamin's 90,611 and 50,542 shares each for exec veep Arnold Picker and veep Bill Heineman (according to the most recent proxy statement). The 430,000 shares of class B common reps 24.72% of the total outstanding voting stock.

Not included among the pictures thus acquired by UA are "West Side Story," "Two for The Seesaw" and "By Love Possessed," the interest in which is owned by Mirisch Pictures.

Films which were acquired by UA in the deal include the unreleased and or unfinished "Pink Panther," "Irma La Douce," "The Great Escape," "Summer Flight," "Toys in The Attic" and "Kings of The Sun." Other features include "Fort Massacre," "Man of The West," "Gunfight at Dodge City," "Man in The Net," "Some Like It Hot," "Horse Soldiers," "Cast A Long Shadow," "The Apartment," "Magnificent Seven," "The Children's Hour," "One, Two, Three," "Follow That Dream," "Kid Galahad" and "Town Without Pity."

'Palm Springs Weekend' Now Bearable to Resort; Restrain Mudcap Youth

Palm Springs, Feb. 19.

Warner Bros. and the Palm Springs City Fathers have kissed and made up. The script of "Palm Springs Weekend," the studio assured the city council in a letter, will be revised so that the resort town doesn't come out of it's Norman Taurog-directed picture as an ogre.

Some of the opinions expressed were wilder than an old Mack Sennett comedy but all of them now feel that while the picture will not bring people here in droves, it won't do any harm. The city therefore is giving a cooperation which up till now it has withheld and shooting started around town last Tuesday.

Troy Donohue is starring. Bit which made Police Chief Gus Kettman tolerant of kids throwing firecrackers at him from a passing car have been pulled out and other revisions will be okayed by the city manager, Daniel Wagner, an ex-Navy man of admiralty rank.

Jack L. Warner, Norman Taurog and others involved in the picture own property around Palm Springs and it was pointed out they would hardly befoul their own nests for a fast buck.

Though it failed to get official endorsement and cooperation of the "Palm Springs Story," Warners began shooting around the Riviera hotel pool Tuesday (12). Police were on hand to handle crowds, as for all practical purposes the studio is getting its cooperation, and plans to shoot around town for the next two weeks, according to Norman Taurog, the director.

What caused the uproar was that WB promised to send a first script and kept its promise and the city fathers, being non-pros took the yellow for a final which in the picture business is like taking an acorn for the oak.

Gene Kelly in Mar del Plata Party; MPAA's Participation Remains Vague

By VINCENT CANBY

Director-star Gene Kelly will be one of the members of the official U. S. delegation to the Mar Del Plata (Argentina) film festival March 13-23. Rest of the delegation is still unset but efforts are being made to get John Cassavetes, director of the official U. S. entry, "A Child Is Waiting," and Mrs. Cassavetes (Gena Rowlands), who appears in the pic. Cassavetes is considered a particularly good choice because of the success of his "Shadows" with Latin American critics and filmmakers.

It's uncertain yet whether there will be a U. S. rep on the fest jury this year (Delmer Daves served at last year's fest), but talks are going on with both Mark Robson and Joseph Von Sternberg. Latter will be in South America attending the Cartagena (Colombia) fest (March 1-7) just prior to the Argentine affair.

Apparently still uncertain is the extent (if any) to which the Motion Picture Assn. of America may officially participate at Mar Del Plata. The MPAA's top Latin American rep, Robert Corkery, will be in Argentina at the time and is expected to attend at least a portion of the fest but whether or not he'll be coordinating the American effort seems not to have been decided.

The indecision stems from the conflicting attitudes between MPAA and the U. S. Information Agency's Motion Picture Section, headed by George Stevens Jr. Ever since last year, when the MPAA turned over the responsibility of picking U. S. fest entries to the Hollywood Guilds Committee at the instigation of Stevens, MPAA has assumed it no longer was required to play an official role at fests, though MPAA did help coordinate functions at both Venice and Cannes last year.

Contrarily

The U.S.I.A., on the other hand, points out that since it is a governmental agency, and the American film industry is a strictly private affair, it can only function in a liaison capacity between foreign governments and the U. S. industry. It cannot act as a substitute for official industry representation.

In the absence of an MPAA rep at Mar Del Plata throughout the fest, the job of supervising activities of the Americans may go to a member of the information office at the U. S. embassy in Buenos Aires. U. S. Ambassador to the Argentine, Robert McClintock, is expected to attend the fest, but just for the screening of the U. S. entry. McClintock had been scheduled to attend last year, but the sudden ouster of President Frondizi and subsequent political crisis kept him at his B.A. desk.

LIVING OFF CREDIT

'Diners Club' Stunt Centres on Winsted, Conn.

Columbia has invited the New York press, among others, to join in on a gimmick in Winsted, Conn., March 13, where and when everybody is to transact their business by credit, no cash. Local ordinance has it that not a copper cent is to exchange hands that day, and this comes from no less an authority and believable source than Robert S. Ferguson, expert in social and economic events and also the ad-pub director of Columbia Pictures.

Danny Kaye will be there with the Col people and it ties in with the premiere of Kaye's-Columbia's "Man from the Diners' Club."

UA Long-Range Plans; 25 Films 'Solidly Committed'

United Artists, one of the most consistently successful of the major companies in long-range product planning, currently reports 14 films in the editing rooms, five ready for release, plus four more before the cameras and another two ready to start shooting within the next four weeks. Altogether, this makes for a current total of 25 "solidly committed" properties.

Scheduled to go into production in March are Frank Ross' "The Norman Vincent Peale Story" and "From Russia, With Love," the second James Bond melodrama from Harry Saltzman and A. R. Broccoli. Now shooting are George Stevens' "The Greatest Story Ever Told," Billy Wilder's "Irma La Douce," Yul Brynner's "Kings of The Sun" and Blake Edwards' "The Pink Panther."

In the editing stage are 14 pix: Stanley Kramer's Cinerama comedy, "It's A Mad, Mad, Mad, Mad World," "Call Me Bwana," Bob Hope comedy; Tony Richardson's "Tom Jones," with Albert Finney; "Toys in The Attic," Dean Martin-Geraldine Page-Gene Tierney starrer; Batjac's "McLintock," John Wayne starrer; the Harold Hecht-

(Continued on page 20)

Par in Times Sq., Art, Nabe Parlay For 'Papa' March 6

Paramount Pictures is now to the fore with the scheme of opening a picture at a major showcase (Paramount Theatre), an art outlet (Trans-Lux 52d St.) and the neighborhoods as well. Picture is "Papa's Delicate Condition" and the nabes are around the Loew's chain. Opening date is March 6.

Par and other distribs more and more are departing from tradition in showcasing their pictures in the Gotham area.

IRV ASHER WITH LANDAU TO COORDINATE FILMS

Hollywood, Feb. 19.

Irving Asher, vet producer, has joined Ely A. Landau's outfit in New York as exec in charge of coordinating all future production activity. Asher will make headquarters in east. He's already taken charge of Landau's "Fool Killer," skedded to roll April 29 with Jose Quintero directing.

Previously with Warners, Metro, Paramount, Asher last was production veepee for 20th-Fox-TV for five years.

L.A. to N.Y.

Bill Asher
Peter Bogdanovich
Silvio Clementelli
Phil Cohan
James Darren
William Dozier
Jim Herbert
Hugh Heller
Charlton Heston
Peter Howard
George Jessel
Norman Jewison
Ed Kleban
Peter Lawe
Steve McQueen
Terry Melcher
Art K. Moss
Suzanne Pleshette
Seymour Poe
Lou Rawls
Walter Reisch
Stanley Schneider
Wilbur Stark
Jan Sterling
Ivan Tors
Bill Woens

U.S. to Europe

Trudi Ames
Samuel A. Arkoff
Joby Baker
Jerry Berger
Peter Brooks
Irma Demich
Eddie Elbert
Lucien Farrar
Hugh Fordan
Mike Frankovich
John Gavin
Larry Gelbart
John Kurland
Roddy McDowall
James H. Nicholson
Lloyd Nolan
Mark Robson
Burt Shevelove
Lester Sharr
Irving Strouse
Willard Swire

'Mockingbird' to Cannes

Universal Pictures' "To Kill a Mockingbird" has been selected as the official U.S. entry at the Cannes Film Festival next May.

Starring Gregory Peck, the adaptation of Harper Lee's Pulitzer Prize winning novel, is a Pakula-Mulligan-Brentwood production. Alan Pakula produced, Robert Mulligan directed and Horton Foote wrote the screenplay.

15 Creative Minds Chained to Desks For Seven Arts

Hollywood, Feb. 19.

Seven Arts Productions currently has 13 writers working on a total of 16 screenplays on filming slate for 1963-64 covering at least eight pictures to be made in the U.S. Six of the films are aimed for foreign filming, with remaining two locations as yet undetermined.

Properties for domestic filming are "Sunday in New York," which Norman Krasna is adapting from his own Broadway play for filming in Hollywood and New York, "A Global Affair," with Charles Lederer scripting for shooting here and in New York; "This Property is Condemned" and "Night of the Iguana," Tennessee Williams plays being adapted by Horton Foote and Gavin Lambert, respectively; "No Strings," which Arthur Laurents is adapting from the Richard Rodgers musical; "Settled Out of Court," Isobel Lennart; "The Wild Affair," John Kirsh; and "Perils of Paula," Everett Freeman.

For foreign production are "Of Human Bondage," being adapted by Bryan Forbes from W. Somerset Maugham's novel for filming in Dublin; "A Candle for St. Jude," John Patrick; "King of Paris," Orson Welles; "Kowloon," Richard Murphy; "A Heart and a Diamond," Harry Kurnitz; and "Meet Me in Monte Carlo," Norman Krasna.

Undetermined are "The Walls of Jolo," being written by Robert Holt, and "The Amorous Ghost," Roger MacDougall.

Indie Prod. Goulis Staging Hellenic Fest At Philharmonic & Chi

James Goulis, 30, with experience ranging from Balaban & Katz errand boy, stock, sales, television and promotion, is staging a Hellenic-Near East Music Festival March 30 at Philharmonic Hall in Manhattan. Himself of Greek extraction his talent lineup includes Greeks Eleni Bartori and Evanoes Dancers; Lebanese Eddie Shork Kochak; Hakki Obadia; Fred Elias, cousin of opera singer Rosalind Elias, and Kharaman; also Armenian Buddy Sarkissian's orchestra. A Cretan dance turn is also in prospect.

The same music festival will be repeated April 5-6 at the Civic Opera House in Chicago. Other turns set by Goulis include George Mitros, Lufti Gamori, Suraya Melik, Lisa & Ahmad, Rossanna, Russell Jarjourian, Manny Petro, Paul Mooradian.

Goulis has been active in recent years as producer, director and sometime writer of low-budget indie feature films shot in New York. His most recent film, "The Truant," had him associate producer for Baron-Brody Productions. He co-produced "Strangers In The City," currently circulating via Embassy.

Europe to U.S.

Lionel Bart
Rick Hobard
John Huston
Euan Lloyd
Poman Choir
Harry Saltzman
Romy Schneider
Mrs. Walter Shirley
Stefan Stoliagrue
Ed Sullivan
Darryl F. Zanuck

N.Y. to L.A.

Jack Brodsky
Edward Mosey
Harold Roth
William L. Snyder

New York Sound Track

Mrs. Mo (Hannah) Rothman is off to Switzerland where their baby and nurse are awaiting the wife of Columbia Pictures Intl. exec veepee. Both just made a South American tour where Rothman presided at a Latin American sales conference. He's due in Paris in two weeks for the "Lawrence of Arabia" premiere—snafued somewhat by Princess Margaret's cancellation of her French state visit, following the DeGaulle-Macmillan ECM contretemps—and they return end-March to reopen their new Manhattan apartment. The Rothmans gave up their 5th Ave. co-op before the holidays, knowing they'd be away several months, in anticipation of finding a larger home . . . When Hy Gardner returns from Las Vegas, where he is currently taping interviews for his tv series, he flies to London for Mickey Spillane's "The Girl Hunters" which Bob Fellows is producing with Lloyd Nolan starred and wherein Spillane, like Gardner, play themselves. The whodunit creator of "Mike Hammer" wrote the N.Y. Herald Tribune syndicated columnist into "Girl Hunters," originally a novel, and also into the film.

Tony Perkins, who made several films in Paris without ever meeting Brigitte Bardot, will finally do so as her costar, the first American juvenile to do so. It's a World War I comedy spy plot, "An Adorable Fool," based on a novel by French author Charles Exbrayat. Filming in London and Paris, produced and directed by Molinaro. Herman Citron is Perkins' agent on the deal. The son of the late Osgood Perkins, a legit star in his day, wants to make another Hollywood film; his last was "Psycho" (Hitchcock) which paradoxically projected him into European popularity. Currently three Perkins films are concurrent on the Champs-Elysees, "Five Miles to Midnight," "Phaedra" and "The Trial."

Bosley Crowther, film critic for the N.Y. Times, has, since the newspaper strike, made many television appearances, to review films. He declared in Albany that he does not think the video medium compares with the printed word in the impact a "byliner" makes. Despite the "exposure" to millions, Crowther told the VARIETY rep, "I think viewers are more interested in studying me as a person, and trying to determine what I am like, than in listening to my opinions on motion pictures."

Saul Trauner, Columbia's local branch manager, named John Wenick as local sales manager . . . Paramount fashion specialist Edith Head has an article in the Feb. 26 Look on cuisine . . . Seems that Miss Head also knows her way through a cook book . . . Metro was going along with "Athena" as title for its A. C. Lyles production, then decided on changing it to "The Young and the Brave" . . . Word from Madrid is that Samuel Bronston was knee deep in Spanish snow while producing "Fall of the Roman Empire" but has arranged his schedule to switch to interior shooting without any loss of production money . . . Paul N. Lazarus Jr., exec v.p. of Samuel Bronston Productions, a granddad via a son for his son Paul N. Lazarus III Feb. 3 at the Grace New Haven Community Hospital in New Haven. New arrival is Robert Morris.

Mr. and Mrs. Julian Loeser and Mr. and Mrs. Michael J. Fasman hosting an "open house" reception for show biz friends of their parents, Fay and Sol Lesser, on occasion of their 50th wedding anniversary on Tuesday, March 26, at 701 N. Rexford Dr., BevHills.

Boston's Irving Isaacs who is setting up shop as a distributor is handling the "Joan of the Angels" feature made in Poland. He was quoted as saying the esoteric views of the N. Y. Times critics often misled ordinary folk but says he meant to say "New York critics," and was not finger-pointing at Times alone.

Melina Mercouri is a bet to fill the niche long unoccupied by Greta Garbo, thinks Toronto Globe & Mail film critic Frank Morriss. "Miss Mercouri," he writes in reviewing "Phaedra," "has the tremendous allure of Garbo, the same opulent magnetism and the ability to suggest the woman who can be all things to all men. Certainly, I can think of no other present-day screen actress who has her gift of filling the screen with the heady aura of her personality and who is able to project any mood she wants with such power and imagination."

Producer Herman Cohen acquired Western Hemisphere distrib rights to English-produced "The Traitors," written-produced by Jim O'Connolly, who was Cohen's associate producer for three years when latter was in England . . . Chuck Connors signed seven-year deal with Universal calling for one pic annually . . . "Kings of the Sun" is final 'ing for Mirisch Co.'s "Mound Builders," currently shooting in Mexico . . . James Coburn, back from doing two pix abroad, returns to Europe in June to star in Martin Shute production, "A Talent for Loving" . . . Edith Head inked new pact with Paramount for two additional years as designer . . . Bern-Field Productions starting "The Gun Hawk" as Rory Calhoun-Rita Lee-Rod Lauren-Rod Cameron item for Allied Artists release . . . Carol Lynley joins Jack Lemmon in Col's "Under the Yum Yum Tree."

Otto Preminger, currently producing "The Cardinal," for premiere in Boston, Dec. 11, and in New York, Dec. 12, said via an interview over NBC-TV last week that he had chosen Tom Tryon for a lead because the character "appears between the ages of 25 to 50 or 52 and most of our stars are not young enough to look 25." Preminger explained that it is "easier" to make "a 25-year-old man look like 50, than vice versa."

Merle M. (Marty) Greenstein has been set as manager of branch operations for American International Pictures by sales-distribution veepee Leon P. Blender. Greenstein, for past year assistant in company's homeoffice contract dept., will make his headquarters in Hollywood.

David Karr, the proxy fight strategist who played a part in the struggle for control of Metro some years ago by the Joe Vogel team, and who went on later to become chairman of Fenn-Texas, no longer is that . . . correction-in-need-of-correction. Joseph Fryd's telephone number is 808-140, and that's Rome, Italy, not London, England.

Frank Sinatra, who planned remaining east at least two weeks including supervision of a new apartment he's furnishing on East 72d St., just remained for the past weekend's golden anniversary celebration of his parents, Natalie and Martin Sinatra, at the Casino-in-the-Park, Jersey City. Some 300 attended, of which 150 were kin — cousins, uncles, aunts and the like. When the Mayor of Hoboken and assorted judges asked all the Sinatra relatives to stand up, virtually 50% got to their feet. The star came east expressly for the event and was ably convoyed by Henri Giné, his longtime eastern agent-friend, Jilly, the West 52d St. (N.Y.) bistro owner, Paul (Skinny) D'Amato, who runs the 500 Club, Atlantic City. Nancy Sinatra Jr. and her husband, Tommy Sands, also attended but Frank Jr., 18, was tied up on the Coast in a tv series, and Tina, 14, the third child was at school also on the Coast. This kept Nancy (ex-Mrs. Frank Sinatra) west also, because of the children. Among other attendees were the original best man and maid of honor for the 50th anni Sinatras, also assorted children and their parents to whom Frank's mother had been godparent.

Leo McInerley ankles his Allied Artists post for Samuel Bronston Productions Feb. 25 . . . Embassy tv veep E. Jonny Graff currently touring the south and west peddling features . . . Suzanne Pleshette into Gotham over weekend for personals on behalf of U's "40 Pounds of Trouble" and "The Birds." While here she'll also receive the Photoplay Gold Medal Award as "most promising new actress" on the "Tonight" show, Feb. 28 . . . "promising actor" award will be presented to Gary Clark, of tv's "The Virginian," then too.

John Michael Hayes has delivered his "Carpetbaggers" script and lensing of the Paramount-Joseph E. Levine coproduction has been set to begin in April . . . Otto Preminger's "Cardinal" cast addenda: Bill Hayes, Cameron Prud'homme, Cecil Kellaway, Loring Smith and Russ

(Continued on page 16)

HUNTER LOADED FOR BASICS

Warner's Gets Out Among the Press

Razz Goldstein, the Old Billiard Shark, Works His Conference Without a Script

Morey (Razz) Goldstein, president (since last July) of Warner Bros. Film Distributing, states frankly he "fell in on an era of prosperity," what with the company's back-to-backing of four clicks in a row, namely "Music Man," "What Ever Happened to Baby Jane," "Chapman Report" and "Gypsy."

Addressing a trade press conference, the ex-Allied Artists distribution official declared, with frankness, he looks upon the job of film company sales head as something akin to manager of a baseball club in that one is successful if he has strong pictures while the other is a hit if he has substantial players.

Goldstein said he was gratified with the welcome mat he was offered at WB and helping to spread the carpeting were the exhibitors who made the sales drive bearing his name such a wham winner. The final week of the drive, ended Feb. 2, brought billings of $1,400,000 and the WB label was on view in more than 90% of all theatres in the United States and Canada. This was among the "tributes" which Goldstein is pleased to acknowledge.

Goldstein is no ingenue, obviously, but nonetheless it sounds like kidding when he says (and as confirmed by the history books) he spent 25 years at Metro and 17 years at Allied before joining WB. This has to be thrown in somewhere, so here might just as well be the place: As a youngster in the Boston area he taught Benny Rubin how to play billiards.

Goldstein says many people have asked him how he likes things at WB and he says he likes it fine. He finds most agreeable the functioning of the ad-pub department, for one thing.

In addition to the aforementioned

(Continued on page 16)

Exhib Fete for Bonsberg

Exhibitor leaders from around the country are banding together on a testimonial for—and this is a switch—for a distributor. Theatremen, including the brass of Allied States and Theatre Owners of America, as well as regional exhib organizations, are in process of organizing a luncheon-salute for Charles Boasberg on occasion of his having been elected president of Paramount Film Distributing Corp.

It's set for March 20 at New York's Americana Hotel, with S. H. (Si) Fabian, president of Stanley Warner, as chairman.

Honorary chairmen include Jack Armstrong, president of Allied; Harry Brandt, president of Independent Theatre Owners Assn.; John Stembler, TOA president; William Forman, Southern California Theatre Owners, and Robert K. Shapiro, president of the Metropolitan Motion Picture Theatres Assn.

DEMANDS SANITY ON TALENT FEES

Hollywood, Feb. 19.

War against sky-high talent demands appears to be suddenly breaking out from scattered "brushfire" skirmishes into an all-out frontal attack.

Ross Hunter revealed that an agreement was reached last week among six top Hollywood producers which sets a ceiling on coin to be offered talent and per the recent decision by Paramount, nixes future rental gross participation deals. Huddle included Frank P. Rosenberg and Lawrence Weingarten in addition to Hunter. The others Hunter was not sure wished to be named.

"If top writers, directors and stars are not willing to go along with us," declared Hunter, "then we'll go ahead and do the pictures without them."

Producers said that in order for the plan to work it was imperative that such independents as United Artists, Mirisch and Seven Arts go along with them, and with similar statements of policy having been made by several of the indies of late it would seem their cooperation was a foregone conclusion.

"Agents are starting to get the shocks of their lives," said Hunter. He told of an agent calling him up recently and offering a top actress at a price tag of $400,000 for Hunter's "12th of Never." "When I told him we were thinking more along the lines of $150,000," said the producer, "he was struck speechless."

Outlandish demands are not necessarily limited to the rarefied strata of the so-called "super-stars" according to Hunter. He cited the $250,000 recently asked by a director for one of his pictures. "I told his agent I wasn't even mildly interested." TV director Norman Jewison fell heir to "Thrill of It All" under similar circumstances.

While casting an important role in his recently completed "Thrill Of It All," Hunter said they overtured Walter Matthau. "He asked $100,000. I turned him down and got Edward Andrews for role at a considerably reduced figure," adding that Andrews all but

(Continued on page 6)

Wilding, Doing $11,000,000 Annually In Indust. Pix; Sets Merger Deal With MacDonald, Sales Engineers

Chicago, Feb. 19.

Wilding Studios of Chicago, and the E. F. MacDonald Co. of Dayton, O., have reached an agreement for a statutory merger subject to the approval of their respective stockholders. Wilding is located on the site of the old Essanay Studios, the pioneer Bronco Billy Anderson-George K. Spoor motion picture studio and home studio for the Keystone Cops, Gloria Swanson, Wallace Beery and Francis X. Bushman. Firm believes itself the country's largest producer of audio visual materials, industrial shows and training programs, and grossed in the neighborhood of $11,000,000 last year.

Although it grosses a healthy $115,000,000 a year (1962 estimate), the MacDonald company is little known outside the business community. The firm was a pioneer in the setting up of sales contests for other companies in the '20s, and now has most of the major corporations as customers. It's reticence outside the business world is intentional, since employees in the contest, are given to believe that their own company runs the competition.

MacDonald is personally said to have talked the A&P food chain into taking on his Plaid Stamps after a long A&P holdout against the trading stamps. The MacDonald company also owns a travel firm, Happiness Tours, which it uses when trips are awarded as prizes.

Williams Hanmer, prexy of Wilding, said that his firm will remain autonomous and that there were no plans for management changes at any level.

More Instant Morality

Washington, Feb. 19.

A House resolution due for a fast fadeout called on the motion picture industry to write a self censorship and classification code of decency.

Rep. John Kyl (R. Iowa) who stands far from the seat of legislative power, said Congress would impose a code on the film industry unless it accepted his plan to establish and enforce "a code of taste, decency and morality . . . at least as high" as the Will Hays Code of 1930.

Kyl also called for an industry board to classify films suitable for children.

Theatre operators would be required to enforce classification decisions.

20th Puts 12 Pix Into Release By End of This July

Twentieth-Fox has skedded 12 features for release between now and the end of July. Highlight is the June 12 preem of "Cleopatra" in 70 hardticket dates in the U.S. and Canada. Not included in the 12-pix total is "The Longest Day," which in June will switch to general release after eight months of hardticket and "selected performance" dates.

List includes the current "The Lion" and "30 Years of Fun," plus the reissue of "The Robe," which also is going out this month. Set for March is Robert Lippert's "House of The Damned." In April, Mark Robson's "Nine Hours to Rama" and "Marilyn"; May, Pat Boone's "The Yellow Canary" and Lippert's "Police Nurse"; June, Jerry Wald's "The Stripper," starring Joanne Woodward; and July, Burt Lancaster's "The Leopard," directed by Luchino Visconti, and Carlo Ponti's "The Condemned of Altona," costarring Max Schell, Sophia Loren and Fredric March.

Reveal Details Of Mobile Rentals Takeover by NGC

Los Angeles, Feb. 19.

National General Corp has completed acquisition of Mobile Rentals Corp., creators of "instant space" mobile units, on a share-for-share stock transfer.

As pointed out in National's recent proxy statement, deal involves 483,000 shares of common stock outstanding, of which M. K. Hersch, president of Mobile and a recent nominee for election as director of National General, owns 240,400 shares. Hersch has entered into a five-year employment contract with National, under which he will receive an annual salary of $57,000 as supervisor of the Mobile business.

Other stock exchanges include 5,000 Mobile shares owned by National prexy Eugene V. Klein, 500

(Continued on page 20)

Quinn of Pleasantville Turns to Treble-Damage Action Vs. 14 Distribs

Westchester exhibitor William J. Quinn, Theatres Inc., operator of the Rome Theatre, Pleasantville, N. Y., since 1955, has filed a $900,000 treble-damage suit in N. Y. Federal Court against 14 distributors and exhibitors, mostly majors. The antitrust action charges the defendants with discrimination, restraint of trade, monopoly and conspiracy.

Named in the suit are MGM, Paramount, Loew's Theatres, Warners, 20th-Fox, Universal, United Artists, Columbia, Buena Vista, Allied Artists, Skouras Theatres, RKO Theatres, Moredall Realty and Suburban Theatre Corp.

Action further charges that distrib defendants refuse to offer their pix to the plaintiff at the Rome Theatre except under the alleged unlawful clearances. Quinn claims that he will go out of business if the alleged actions are permitted to continue. Harry M. Pimstein is the filing attorney.

Feel Safe Re 'Fail-Safe,' Which Is Set for April; ECA Print Order: 500

Hollywood, Feb. 19.

Max E. Youngstein, prexy of Entertainment Corp. of America, reports his company is proceeding with plans for an April start of "Fail-Safe," outfit's initial despite British author Peter George's plagiarism suit filed in U. S. District Court here Feb. 11 to restrain such filming.

Moreover, he said, new company has firmed plans for an initial order of 500 prints, constituting somewhat of a record.

Entertainment Corp., McGraw-Hill, Curtis and others were named as defendants by George and three companies, Columbia Pictures, Hawk Films and Polaris Productions, partnered in current production in England of George's book, "Two Hours to Doom," being lensed under title of "Dr. Strangelove Or How I Learned to Stop Worrying and Love the Bomb."

Said Youngstein: "From the title and what I've learned about the screenplay, 'Dr. Strangelove' appears to be something of a comedy. Ours is a serious drama. I don't see how the suit could stand up in court."

Youngstein stated, too, that McGraw-Hill, named as one of defendants as publishers of "Fail-Safe," had assured him that the suit would "pose no problems." Other defendants included tome's authors, Eugene Burdick and Harvey Wheeler, and the Saturday Evening Post where novel was serialized.

Kubrick's Press Confab

London, Feb. 19.

Stanley Kubrick summoned a mass press confab in the Dorchester Hotel here to disclose filming of his application in the New York courts for an injunction pre-

(Continued on page 13)

Par Veepcy Awarded Ad-Pubber Marty Davis

Martin Davis, ad-pub director of Paramount since 1960, has been appointed a v.p. of Par Film Distributing. He joined the company in 1958 as second in command under Jerry Pickman, who since left Par and has become exec v.p. of Entertainment Corp. of America.

Sewing the chevrons on Davis was George Weltner, exec v.p. of the parent Par corporation, who in formal announcement said Davis' election to the brass "reflects our appreciation of his expert direction of our organization's advertising, publicity and marketing activities. He will now be playing an even more important role at a time when the company is embarked upon the most important production program in its history."

Footnoted Weltner: "The type of active and energetic leadership needed in this industry today can only be achieved through giving a wider range of responsibilities to our executives who have distinguished themselves as men of ability, experience and vision."

Before joining Par Davis was eastern ad-pub director of Allied Artists and prior to this held a like post with Samuel Goldwyn Prod.

Irv Ludwig Re Buena Vista's 10th

Geometric Progression Looks Big—But Chief Builds In an Engineer's 'Tolerance' of Wobble

Buena Vista, the Walt Disney distribution wing, is moving into its 10th year of operation and it just might be that this anno will be the best. For one thing, states Irving Ludwig, BV president, Disney likely will have his first $10,000,000 grosser (in terms of domestic rentals) via "Son of Flubber" on the basis of boxoffice performance so far. This is a sequel to "Absent-Minded Professor," which did $9,000,000.

Perhaps more important, so far as exhibitors are concerned, said Ludwig, is that BV started off in 1953 with only one feature, the documentary "Living Desert" and "we didn't know where we were going and, now, in 1963, the company will have nine features for release."

It was in 1953 that Disney, who for years had distributed through RKO, broke away from this company.

Time was, Ludwig reminded, when the Disney company was looked to for perhaps one picture at Easter, another at Christmas and one in the summertime. Company is now operating throughout the 12-month calendar. He added the nine features for '63 are not completely set but "at least are a p . . . is." Ludwig, who's a vet exec in the picture business but doesn't subscribe to the industry-characteristic big talk sans reservations wants it known that the upcoming program looks for sure but there's always a possibility of a miscalculation.

Also is a possibility of one more being added to the list but, said Ludwig, no comment for the present time.

The nine include two reissues, namely "20,000 Leagues Under The Sea" and "Fantasia," and the remaining seven represent a negative production budget of $15,000,000. "Fantasia" will be limited to theatres equipped with four-track stereophonic sound.

For 1963: "Castaways," which actually started in December-January, and already looks for $6,000,000 in domestic rentals (claims Ludwig); "Flubber," the Easter release; "Miracle of White Stallions" starring Robert Taylor, Curt Jurgens, Lili Palmer; "Savage Sam," sequel to "Yeller," in June; "Summer Magic," Hayley Mills, Eddie Hodges, July; "Fantasia" in October; "20,000 Leagues" in November; "The Sword in the Stone," December, and a special June release of "Yellowstone Cubs" in June. Last named is a 47-minute live actioner aimed for programming with a regular Disney feature for the summer market places desirous of double feature policies.

WHY-THEY-FLEE-REDS FILM VIA DAVE WOLPER

Hollywood, Feb. 19.

Documentary producer David L. Wolper will turn out a half hour anti-Communist film for the U.S. Information Agency Motion Picture division, USIAMP chief George Stevens Jr. disclosed here.

Film, called "Escape to Freedom," will deal with the effect of Communist domination on nations behind the Iron Curtain and will show why millions have fled from Red countries.

Wolper Productions has named Alan Landsburg producer of the film, which will be delivered to the USIA in April. Alex Grasshoff is now in Berlin filming sequences for the doc. Peter C. Johnson is editor on the project. Films recently lensed in East Berlin and North Korea, never before shown publicly, will be integrated into the documentary.

Nine Hours to Rome
(C'SCOPE—COLOR)

Incisive and intriguing historical drama concerned with nine hours leading up to assassination of Mahatma Gandhi by a bitter and confused young fanatic. Flaws around the edges but overall strength. If stylishly sold, could score at b.o.

Hollywood, Feb 13.

Twentieth-Fox release of Mark Robson production. Stars Horst Buchholz, Jose Ferrer, Valerie Gearon, Don Borisenko, Robert Morley, Diane Baker. Directed by Robson. Screenplay, Nelson Gidding; based on novel by Stanley Wolpert; camera (De Luxe), Arthur Ibbetson; editor, Ernest Walter; music, Malcolm Arnold; assistant director, Kip Gowans. Reviewed at the studio, Feb. 11, '63. Running time, 100 MINS.

Nathuram Godse	Horst Buchholz
Superintendent Das	Jose Ferrer
Rani Mehta	Valerie Gearon
Nar'yan Apte	Don Borisenko
P. K. Mussadi	Robert Morley
Sheila	Diane Baker
General Singh	Harry Andrews
C. D. Bell?	Jairaj
Detective Munda	David Abraham
Mother	Achla Sachdev
F'rinch?	Marne Maitland
Sobrene? Prahlad	Harold Goodblatt
Detective Rao	Wolfe Morris
Ram Pure?	Francis Matthews
P. ? Mehta	Narendra Nath
Pilputrich?	Jack Hedley
Mahatma Gandhi	J. S. Casshyap

At the core, this dramatization of circumstances surrounding the assassination of Mahatma Gandhi is an achievement of insight and impact. Close inspection by fussier customers will reveal plenty of wear and tear around the edges, but the film's weaknesses are overshadowed by its strengths. So although the Mark Robson production for 20th-Fox is limited in marquee appeal, its historical significance, rich cultural values and basic dramatic voltage should attract filmgoers. Original and dynamic selling will have to lure audiences less influenced by artistic merit than by the glamour of star names and other such commercial salad dressing.

The success of a drama focusing its attention on the assassinator of a great man is to make the character of the killer dimensional and clearly motivated. This insight and clarity are achieved in Nelson Gidding's screenplay from Stanley Wolpert's novel and bolstered by Horst Buchholz's virile portrayal of the perpetrator of one of the most reprehensible acts in the history of mankind.

For those who may have forgotten, Gandhi's assassination was devised and executed by a fanatic secret faction of his own Hindu followers who blamed his doctrine of passive resistance for their misfortunes in the internal struggle against the Moslems. The complex passions that motivated this misguided faction have been expertly synthesized into this one character so that, although the outcome is known, enough concern and sympathy has been aroused for the killer to keep the viewer on the edge of his seat right down to the foregone conclusion. Action of the drama takes place in the nine-hour span culminating with the fatal measure, with several flashback passages to illustrate the incidents of the past that contributed to the unstable frame of mind of a young man who would murder a person of Gandhi's stature.

The story falls down in its development and clarification of certain key secondary characters implicated in the deadly issue. A married woman (Valerie Gearon) for whom the killer-to-be has fallen does not make very much sense. Her love for him seems to have no real foundation other than one of instant chemistry. They are utterly incompatible from the word go and the explanation that "opposites attract" is hardly sufficient or convincing. And her abrupt metamorphosis from sophisticated lady of the world to devout woman of India in the final scene is both superfluous and dramatically awkward. Several other important characters, too, are poorly defined, among them the assassin's unwilling accomplice (Don Borisenko), a hefty Indian politico (Robert Morley) and an impulsive prostitute (Diane Baker). But, stacked up against the force of the heart of the matter, these are relatively minor pillar breaks in a fundamentally healthy specimen.

Buchholz, as noted, delivers a performance of intensity and conviction. He's now one of the screen's finest young actors. Jose Ferrer is excellent as a desperately concerned and conscientious police superintendent guarding Gandhi against disheartening odds. An astonishingly accurate personification of the latter is etched by J. S. Casshyap. Miss Gearon, a beautiful woman, plays Buchholz's lady love with grace, delicacy and sincerity. Borisenko is appealing as the killer's uncertain sidekick. Miss Baker capable as the prostie and Morley his reliable self as the politician. Among those in support who merit praise are Harry Andrews, Jairaj, David Abraham, Achla Sachdev, Marne Maitland and Harold Goodblatt.

Film is an outstanding effort on both counts by producer-director Robson. It has been accomplished with scope, style, taste and intelligence. De Luxe colored views of India captured artfully through Arthur Ibbetson's lens are fascinating. Expert celluloidal knitting by editor Ernest Walter, particularly in management of flashback transitions, keeps the story moving smoothly and with momentum. Artwork by Elliot Scott is careful and attentive to detail and locale. An exotic Indianesque score has been composed by Malcolm Arnold. It is especially effective behind the imaginative main titles by Saul Bass. *Tube.*

Tempo Di Roma
(Roman Rhythm)
(FRENCH—FRANSCOPE)

Paris, Feb 12.

Pathe release of Cyclope production. Stars Charles Aznavour; features Arletty, Gregor Von Rezzori, Marisa Merlini, Serena Vergano. Directed by Denys De La Patelliere. Screenplay, Pascal Jardin, De La Patelliere from novel by Alexis Curvers; camera, Marcel Grignon; editor, Renee Lichtig. At Avenue, Paris. Running time, 90 MINS.

Marcello	Charles Aznavour
Marcelle?	Arletty
Sir Craven	Gregor Von Rezzori
Pia	Marisa Merlini
Geronima	Serena Vergano

This unassuming pic is a rambling account of a stranded little Frenchman in Rome who ends up finding friendship and love. But a dearth of plot structure, much inventiveness or characterization have this primarily a local item on the name pull of Charles Aznavour.

Aznavour plays a gentle little man with feeling, but the complacent sentimentality of the film strains even this talented thesp's credulity. He becomes a guide, though not knowing the city, is helped by an eccentric noblewoman and coveted by a strange rich man for some unnamed reason. He also finds love with a pretty Italian girl.

Aznavour sometimes gives this a measure of bright situation comedy in his scenes as guide, taking a test or studying for it. But all this relies on a touristic look at Italy. If this is the result of greater Common Market collaboration, it is not the right route.

Fresher scripting and insight are called for. Director Denys De La Patelliere rarely pulls this uneven production. It is only intermittently amusing and technically par. *Mosk.*

Le Meurtrier
(The Murderer)
(FRENCH—FRANSCOPE)

Paris, Feb 12.

Cocinor release of Cocinor-Marceau International-Corona Film production. Stars Marina Vlady, Maurice Ronet; features Robert Hossein, Gert Froebe, Yvonne Furneaux. Directed by Claude Autant-Lara. Screenplay, Jean Aurenche, Pierre Bost from novel by Patricia Highsmith; camera, Jacques Natteau; editor, Madeleine Gug. At Triomphe, Paris. Running time, 108 MINS.

Sorrard?	Maurice Ronet
Ellie?	Marina Vlady
Corbi	Robert Hossein
Kimmel	Gert Froebe
Clara	Yvonne Furneaux

Attempt at a psychological-suspense murder film comes a cropper because of skimpy characterizations, overplaying and lackluster direction. It appears primarily a local item with foreign spots mainly for dualer use on its theme.

A man with a neurotic wife, who will not give him a divorce, is arrested for a crime in which a husband is declared innocent. He thinks of killing his own wife but can not do it. When she commits suicide, he is blamed.

But a wily, violent police inspector links the two crimes and the two men become opposed to each other. It seems the first really did kill his wife.

Idea of paralleling two crimes may work on paper but it does not get the film treatment required to make it arresting. Gert Froebe overdoes his part of the real killer in an outmoded Teutonic manner. Robert Hossein is an unbelievable policeman.

Maurice Ronet and Marina Vlady are acceptable as the lovers but can not do much to give this film the dash and the drive it needs. Claude Autant-Lara has directed unevenly. Technical credits are okay. *Mosk.*

The Barber of Stamford Hill
(BRITISH)

Good quality dualer, though rather slight for general presentation.

London, Feb 12.

British Lion release through BLC of a Ben Arbeid production. Stars John Bennett, Megs Jenkins, Maxwell Shaw. Directed by Casper Wrede. Written by Ronald Harwood; camera, Arthur Lavis; editor, Thelma Connell; music, George Hall. Reviewed at Hammer Theatre, London. Running time, 64 MINS.

Mrs Werner	Megs Jenkins
Mr Fox	John Bennett
Tobias?	Maxwell Shaw
Mr Lester?	John Graham
Will?	Trevor Peacock
Lennie?	David Franks
Marilyn?	Judi Bloom
Mother	Delya Hamlett
First Customer	Eric Thompson
Mr. ?	Wensley Pithey
Second Customer	Barry Keegan
Boy	Matthew Peters

This is a wellmade, well written, well conceived picture but, at 64 minutes, it has the air of a blown-up tele screenplay, which is not quite strong enough to be anything but a useful dualer. It is a fantasy of a barber who is a bachelor and invents a dream world for his patrons in which he is a married man with two children. The lonely bachelor spends his Friday nights playing chess with a dumb friend under the glow of two candles lit in the Jewish tradition.

Tired of bachelordom, he decides to propose to a widow with two children. Here, he thinks, he will find all the joys of married life. But she disillusions him. He realizes that there are many drawbacks to marriage and he returns to his chess playing and his fantastic dream life with his customers.

Casper Wrede has directed with a sensitive feeling for this slight but poignant anecdote. Productionwise the film has been produced unextravagantly but effectively.

Megs Jenkins is convincing as the widow while John Bennett, as the bachelor-barber, and Maxwell Shaw, as his dumb, chess-playing friend, strike up an impressive accord. Barry Keegan, Trevor Peacock, John Graham and Delya Hamlett also chip in with useful contributions.

The team of producer Ben Arbeid, director Casper Wrede, writer Ronald Harwood, cameraman Arthur Lavis and music writer George Hall were responsible recently for the interesting offbeat picture, "Private Potter." And as a combo, they are one to be watched with interest. *Rich.*

The Winter Light
(SWEDISH)

Latest Ingmar Bergman film. Metaphysical pumbplay for intellectuals. Heavy on introspection, shy on action.

Goteborg, Feb 7.

A Svensk Filmindustri product. Screenplay and directed by Ingmar Bergman. Stars Gunnar Bjornstrand and Ingrid Thulin; features Gunnel Lindblom, Max von Sydow, Allan Edwall. Previewed at Cinerama, Goteborg. Running time, 80 MINS.

Pastor	Gunnar Bjornstrand
M's Lundberg	Ingrid Thulin
Fisherman	Max von Sydow
His Wife	Gunnel Lindblom
Sacristan	Allan Edwall

Ingmar Bergman is apparently determined to explore every possible facet of the human soul. In the latest picture "The Winter Light," he tackles faith, God, knowledge, loneliness, love and hate, meaning of life and suicide. All this through five actors and a church background.

A widowed village pastor fails to counsel a suicide-minded fisherman, a member of his parish, because he himself is not aware of the presence of faith in his mind. Nothing is the pastor sure if he loves a middle-aged, desperately infatuated schoolteacher. Nor can he answer the instructive questions of the [illegible] sacristan, an invalid, who compares his own suffering with [illegible] only on the cross.

[illegible] the depressed fisherman [illegible] the clergyman is still [illegible] about God and [illegible] becomes certain that [illegible] does not want the love of the [illegible] Everything is a [illegible] are apparent [illegible] has its limits. [illegible] church the pastor [illegible] the routine of worship.

[illegible] with modest-seeming [illegible] this Bergman feature is [illegible] of sex, is lacking [illegible] physical violence. It [illegible] up as a sort of philosophical [illegible] formal rituals. [illegible] challenge and provocation. There is a scene when the disenchanted pastor reveals to his mistress how much disgusted he is with her love. It is a scene so brutal and ruthless as to be almost without remembered parallel on the screen.

As is his habit the director, who is practically synonymous with Sweden's film industry outside Sweden, uses his regular "stock company" of players, including Max von Sydow as the self-destroying fisherman, the same actor chosen for Jesus Christ in George Stevens' "Greatest Story Ever Told" now shooting in Utah.

Camera work is lowkey, another trademark of this unique creator. Sound and technical credits seem professional, although some film buffs combine their admiration of Bergman with charges that his technical work is sometimes careless, as if he were too preoccupied with metaphysics to be bothered with studio details.

Le Petit Soldat
(The Little Soldier)
(FRENCH)

Paris, Feb 12.

SNC release of Georges De Beauregard production. With Michel Subor, Anna Karina, Henri-Jacques Huet, Laszlo Szabo. Written and directed by Jean-Luc Godard. Camera, Raoul Coutard; editor, M. Nasilie. At Marbeuf, Paris. Running time, 90 MINS.

Bruno	Michel Subor
Veronica	Anna Karina
Jacques	Henri-Jacques Huet
Arab	Laszlo Szabo

Held up for three years because of mentions of torture in neutral territory by both sides during the recent Algerian War, this emerges more an espionage and love tale than a political gambit. Its talky aspects, jagged techniques and improvisation have this dated somewhat by now. But there is a crispness and dash that could have this an okay specialized item abroad if arty spots are insulated while dualers may be in on its action aspects.

Jean-Luc Godard made this in Switzerland after his successful "Breathless." This too is full of jump cuts, ragged progression and impromptu performances. But Godard has a visual flair that keeps it bouncing along. He again paints a portrait of a tired, disillusioned youth who here turns to political killing and desertion rather than taking pictures of his girl, sharp and plotting uneven. But the scenes of love told via the so-called hero, chase scenes, and a vividly-made gangsterism.

Characterizations are skin deep; torture sequence gave this some interest in spite of its uneven envelope.

Michel Subor has the right ingenuousness as the selfish youth who moves in politics and kills and resists torture out of whim more than belief. Anna Karina, in her first screen vehicle, shows her bright film presence and budding thesp talents that were proved in later pix by Godard.

Fast film and on-the-spot shooting help give this some briskness. But it remains an uneven offering. *Mosk.*

Un Chileno En Espana
(CHILEAN)

Santiago, Feb 12.

Producciones Jose Bohr, released by Compania Cinematografica Nacional. Starring Manolo Gonzalez; featuring Roberto Parada, Jose Guixe, Rosario Lamsel, Salvador Cicero and Sergio Feito. Directed by Jose Bohr. Screenplay by Ricardo Montenegro, based on an idea by Jose Bohr. Camera, Jorge Morgado and Alex Phillips Jr. At Teatro Central. Running time, 100 MINS.

The main asset of this Chilean feature is local funnyman Manolo Gonzalez, longtime star of the Teatro Opera revues. It concerns a waiter at Santiago's aristocratic Club de La Union, who plays court jester to the businessmen convening there and is given a winning lottery ticket by one of them. He then goes on a spending spree including a trip to Spain and finally returns home to the girl who all along has loved him in silence. The plot is even thinner than it sounds. Supporting cast is poor and Jose Bohr's direction, haphazard and inadequate. Technical credits are also far from satisfactory.

What matters however is Manolo Gonzalez, whose first pic this is. Though he does not create a character, his verbal and visual gags bring out the laughs. This, in spite of all round lack of quality has kept the B.O. moving at a pace that promises to set records for Chilean product. The film cost approximately $30,000 and is expected to bring in twice that amount in Latin markets. *Chile.*

Hunter for Basics

Continued from page 3

"steals" the James Garner, Doris Day pic.

"We went after one actress fresh from a recent success and offered her $150,000. She promptly asked for twice the amount plus a cut in the profits. So we went looking and found ourselves a fine actress who was willing to work for $30,000. The first girl was kidding herself; she needed a good part more than the money," asserted Hunter.

"Rather than do pictures with the so-called stars who are pricing themselves out of reach, I would rather work with people like Rock Hudson, Lana Turner, Barbara Stanwyck and Jane Wyman," said Hunter. "Their prices are honest and legitimate and they are obviously for the industry and are above trying for exorbitant salaries merely as a matter of ego."

Producer reserved a special tribute for Doris Day. "Here is the Number One star and is still the most co-operative, least temperamental and is happy to keep her prices at a reasonable level," he observed.

Re Liz Taylor

Hunter said he'd love to do a picture with Elizabeth Taylor. "I'd offer her $150,000," he said, "and ask her to gamble for the rest of her usual $1,000,000 fee on profits. If she isn't willing to take that much of a risk—she shouldn't be in pictures."

Producer said that he had heard of two pix recently shelved because of the crippling burden of the above-the-line nut. "But," he said, "stars are beginning to wake up—they are coming to realize that if the industry goes under their outlandish demands are going to look pretty silly."

Hunter is now in the process of putting finishing touches on his "Tammy and the Doctor" and simultaneously dubbing "Thrill of It All." His "Chalk Garden" goes April 1 in London, with John and Hayley Mills and Deborah Kerr set to topline cast. Ralph Richardson is currently being paged for a role.

Next on his slate is the Rock Hudson starrer, "Dark Angel," pencilled for a summer start, then "The Richest Girl in Town," with Sandra Dee skedded for a July start, to be followed by the Douglas Heyes original, "The 12th of Never." Hunter plans to wind year with "Art of Love," which Carl Reiner is currently scripting.

Also on his slate is "Studio Club" which he is gearing for Jane Wyman.

Par's Redesigning

Continued from page 3

day officer of the day, and with Paul Raibourn functioning more pronouncedly as senior v.p., instead of as just v.p. as before, and with for the most part a younger element running their respective shows on the departmental level.

The hotshots of the extended command post range from Davis, who's 32 years old, to "seniors" in their 40's and 50's. To be listed within this calendar count are Paramount International Telemeter prez Howard Minsky, Par International head James Perkins, Bernard Donnenfeld, James Richardson, treasurer, and Joseph Fryer, comptroller.

Middle-agers, too, are Jack Karp, brain in the antitrust field, and Leonard Kaufman, general counsel and widely recognized studio v.p., and his exec assistant, production chief Martin Rackin.

Seems like the whole operating team is aged middle-ly; not from the middle ages.

It must be stressed that Balaban has invariably called all the plays and will continue as the top power. He has long since won the respect, and obviously still holds it, of stockholders and Wall Streeters. His conservative attitude when earnings are great have resulted in a flow of the quarterly 50c cash dividend checks without interruption even when the profits lost ground. A continuance of the payoff to stockholders appears assured, at least for the time being. The [illegible] wisdom of diversification moves and just plain outside investments has been proven.

To wrap it up, at Par it's: Long live Barney Balaban as king, but, meanwhile, more power to the younger, braided generals.

UNION AS N.Y. STUDIO PARTNER

Updated Film Festival Calendar

LOCATION	TYPE	DATE
Cartagena, Col.	Non-competitive	March 1-7
Mar Del Plata, Arg.	Competitive	March 13-23
Asian Festival (Tokyo)	Asian films only	April 11-15
Valladolid, Spain	Competitive—religious, human value films	April 15-22
Cannes, France	Competitive	May 10-22
Melbourne, Australia	Competitive	May 31-June 15
Sydney, Australia	Non-competitive	June 7-20
San Sebastian, Spain	Competitive	June
Berlin	Competitive	June 21-July 2
Moscow	Competitive	July 7-21
Vancouver, Canada	Non-competitive	July
Locarno, Switzerland	Non-competitive	July
Edinburgh	Non-competitive	Aug. 18-Sept. 1
Venice	Competitive	Late August
Bergamo, Italy	Art films	September
Cork, Ire'and	Non-competitive	Sept 15-22
Mannheim, Ger.	Documentary	October
London	Non-competitive	October
San Francisco	Competitive	Oct 30-Nov. 12
Mexico City	Non-competitive	Late November

SHOOTING DAY STARTS AT NOON

By EDDIE KALISH

A Paris-like noontime start of the film shooting day looms as one novelty in a new Long Island production studio. Other innovations will be craft union partnership with management, union rights of budget approval, union access to the studio books, and other history-making two-way concessions between showmen and workers.

Long in process of negotiation, and previously sketched in general terms in this publication, the whole project was spelled out last week by the central enterpriser, Michael Myerberg and Union reps Steve D'Inzalio and Milt Felson.

Construction by Myerberg of a $2,500,000 film studio complex at Roosevelt Field, L.I. is slated to begins this week. Completion of a five-stage portion of the facility is expected to be ready before summer. First production at the plant, to be known as Long Island Studios Inc., will be a filmization of Joyce MacGiver's anti-psychoanalytical tome "The Frog Pond." It may roll as early as June.

Myerberg is prexy of both Long Island Studios and Michael Myerberg Productions, firm which will produce "Frog Pond" and other as yet uncontracted features. The producer and various investors own 75% of the plant, which has been designed to ultimately contain 12 stages. William Zeckendorf's Webb & Knapp realty firm owns the other 25%. Myerberg has a 25-year lease on the property and facilities, leased from Roosevelt Field Inc., a Webb & Knapp subsid which also has a shopping centre and other constructions in the area.

At a press conference last Friday (15) Myerberg declined to name the investors in the project, saying only that the money came from "a nationally-known financial source." He stated that both the studios and the "Frog Pond" projects are "completely financed." "Latter is budgeted at $356,919, via various participation plans worked out with creative personnel and special "experimental" concessions obtained from union Locals involved. Without these arrangements, the producer contends, the pic would have been budgeted at $730,413.

Reason for the anticipated quick construction of working facilities is that there are presently three airplane hangars standing on the property which Myerberg feels are readily convertible for production use. There are 10 acres involved, three of which will contain the first five stages. There is 300 feet of continuous stage space alloted for these initial stages, the smallest of which will be 100 by 120 feet and the largest 140 by 130 feet of stage space.

Another facet of the project is that International Alliance of Theatrical Stage Em-

(Continued on page 20)

Fewer Pix, More Playtime: Better Biz

Universal's Hi Martin Details Company's Credo—Distrib as Selling Strategist for Industry

"If you can get up the pictures the public wants, there's no top to what a picture can do today." That's the upbeat appraisal of the current film biz as offered by Hi Martin, v.p. and general sales manager of Universal Pictures.

"Every company is trying to make and release the best pictures that talent, ingenuity, brains and money can afford on today's market. Mistakes are made, but they're honest mistakes. It's a changing business, changing constantly. The number of pictures in 1962 is obviously less than, say, in 1952. But is there a shortage of top pictures?", he asks.

"Universal has had more top films this year than in the last five years. We're releasing less but getting more playtime and playtime is more important than volume. In fact, although volume is generally off, important pictures are getting more playtime. Our program is based on optimism for Universal and for the industry. If you can come up with the right picture the public will buy as never before, but the public is also more selective and will stay away from good pictures, too," he opines.

"It is our (the distributor's) responsibility to sell every feature in every situation and to try to encourage new theatres to open and present ones to keep going. The basic concept of the business is that it's our responsibility to sell and the exhibitor's to buy the best pictures they can lay their hands on," he states.

B.O. As The Value

On the subject of the sales terms of pix, Martin says, "I can only speak for Universal. What we get for a picture in dollars depends on its acceptance at the boxoffice. In today's market that can only be determined a picture at a time. It'll vary in different exchange markets. Accordingly, we don't set sales pricing out of New York but rather in the field from the response. The terms depend on the theatre and its situation."

In answer to exhibitor charges that some distribs have been raising rentals unconscionably, Martin asks, "do the prices that were put on features 30 years ago fit today? Maybe they should be less. If you sell each situation, their terms will take care of themselves. It's our job to sell pictures and its also our responsibility to protect the investments we have in these pictures," he states.

"We have found that if you have a boxoffice picture, the question of price is of less concern that the playtime and playdate. If you have a picture they (the exhibs) don't want, you could offer it to them for $10 and they wouldn't buy it. And some exhibitors are strictly price buyers, Martin avers.

As far as the sale of features to television, the exec says that U was the last to sell to tv and hasn't sold any new releases to the medium. "At Universal our main function is to make pictures for theatrical consumption. We're not in the television business. We actually only lease films to tv and haven't even done that for some years," he relates.

"We feel great optimism for the industry and are already working into 1964. If a picture is right, the public today will buy it more than ever before. Of course there are changes in the business today, but its the evolution of current trends in business and economics," Martin believes.

Sid Rogell Tenders Bill For $429,000 Vs. 20th-Fox

Hollywood, Feb. 12.

Sid Rogell, who held title of executive production manager at 20th-Fox, has filed a $429,000 breach of contract suit against the company, for amount he claims is due him under terms of pact he asserts still has three years to run. "Twentieth-Fox stopped paying his salary and Rogell is suing for what is due," attorney Frank B. Belcher, who filed complaint, stated.

Sum demanded is understood to include his salary for alleged duration of contract and certain money deferred. Rogell and studio have been negotiating settlement of contract since last fall.

Resist Half-Week Plea Re 'Navarone'

London, Feb. 19.

British Lion Corp. is not giving way in its adamant intention of not allowing "Guns of Navarone" to be issued as yet to small houses on three-day runs. But it has agreed with the Cinematograph Exhibitors' Assn. not to lay down a dogmatic policy. Any individual exhibitor who feels he has a genuine case for not being able to support a full week run, can apply to Lion which will give the plea sympathetic consideration.

But the corporation warns immediately that it will not consider as suitable excuse for a short run, the exhibitor's argument that a full run will lead to other renters demanding the same for all their films. An exhibitor will have to have a good set of circumstances relating to his particular location, before BLC will begin to think of allowing a split week run.

The CEA exec committee is recommending its members affected to make out full application to BLC listing all the reasons they have, in detail. If the request is then turned down the committee will be ready to consider whether or not it is able to back up the exhibitor or help in any way.

TOA LEADERS POW IN WASHINGTON MAR. 19

Annual midwinter meeting of the Theatre Owners of America board of directors and executive committee will be held March 19, at the Statler Hilton Hotel, Washington, D. C.

TOA committee meetings will be conducted March 17 and 18, with the board and exec committee convening the following day for an all-day session.

Delays Will Keep 'Victors' From Cannes

Sub-Zero Weather Prevents Foreman From Winding World War II Pic on Sked

By HAROLD MYERS

London, Feb. 12.

Taking triple credits as producer, director and writer has been an invaluable experience for Carl Foreman, who is now completing the filming of "The Victors." "Even if I never direct another picture," he comments frankly, "I will, as a producer, from now on have a greater appreciation of the problems that confront the director."

Production of this pic, which began on location in Sweden almost a year ago, should have been completed in the first week in January, but sub-zero temperatures made it impossible to build the outdoor sets for the final scenes. So, with just three or four days filming to go, work had to be temporarily suspended. It's now hoped that the last shots will be in the can by the end of February.

Too Late For Cannes Fest

Had it been completed on schedule, Foreman would have regarded it as a contender for the Cannes festival. Now he hopes that it can be considered for Venice. He had also originally planned a July 4 opening, but the preem will be delayed until fall.

When should a producer-writer also take on the mantle of a director? Foreman insists there is no slide-rule answer to the question, but the decision must be governed by the nature of the subject. He regards "Victors" as a personalized story with something special to say, and he understood best what it was he wanted to say. "Whether I have succeeded or not is something that will be proved in time."

Second World War Story

It tells the story of World War II from 1941, when the U. S. joined in, until the occupation of Berlin in 1946.

While Foreman jokingly admits that there were no problems of communication between producer, director and writer, he was aware of a communication problem with the artists. The close association with the cast over months of filming taught him a lot, however, and it was an experience which will stand him in good stead in the future.

Although filmed in a British studio with a British crew, "Victors" had to forego its claim to quota entitlement because of its large international cast, including Vincent Edwards, George Hamilton, Melina Mercouri, Jeanne Moreau, George Peppard, Romy Schneider, Rosanna Schiaffino, Eli Wallach, Michael Callan, Elke Sommer, Jim Mitchum, Peter Fonda, Albert Finney and Senta Berger.

Foreman has unreserved praise for the enthusiasm of the cast and the crew, particularly the contingent of young Continental femmes, as well as the American stars.

By-Law Committee Busily Updating M.P. Advertisers

Robert Montgomery, member of the board of directors of the Associated Motion Picture Advertisers, has been named chairman of the group's by-law committee.

Committee will review the 47-year-old organization's by-laws and make recommendations regarding any necessary changes required to update the group's procedures and streamline its operation.

'Cleopatra' Top In Minneapolis, $3.50

Minneapolis, Feb. 19.

At the Century on June 12, "Cleopatra" (20th) will have the highest top ever charged for any film here. To wit, hitherto, the top admission here has been $2.80, now in effect for "Longest Day," also a 20th-Fox release and in its 17th week at the local loop Mann Theatre. Ordinarily, the limit here is $2.65. For Cinerama currently it's $2.50.

United Paramount outbid Ted Mann to land "Cleo" for its Minneapolis-St. Paul reserved seat engagement. The deal involved a "huge" guarantee and advance payment to 20th, but Minnesota Amusement Co. says it isn't "ready" yet to reveal the amount.

HARD DUCAT TROUBLES IN CROWDED ATLANTA

Atlanta, Feb. 19.

Theatre situation here is one of too few houses for first-run product and this has caused something of a booking jam involving "The Longest Day," "Mutiny on the Bounty" and, inadvertantly, "Cleopatra."

Darryl F. Zanuck's "Longest Day" after four hard ticket months at Wilby-Kincey's Roxy Theatre ended Sunday (17). Metro has been chaffing to get into the house with road show of its "Mutiny," but complication developed because of "Cleo."

Wilby-Kincey is expecting the 20th-Fox film on a large epic around June and is determined to get in some much-needed refurbishing in and on the Roxy before it arrives. So the circuit is going to have the carpenters and painters in to shape up the place before the "Bounty" can drop anchor there. Target date has been set now at March 8.

On the Cinerama front, Louis de Rochemont's "Windjammer," hard-ticketing at Martin Cinerama Theatre, is scheduled to run through March 13, with Metro's "How the West Was Won" due to preem the following day.

How Much Was the Favor Worth?

Perlberg-Seaton Loaned Bill Holden—Want $300,000 Credit—Paramount Figures Nearer $83,300

William Perlberg and George Seaton, who left Paramount after a longtime association, did so with some loose ends still dangling. For one thing they said Par was to credit their production of "Counterfeit Traitor" with $300,000, this allegedly being the amount it cost them. Perlberg-Seaton, to make available William Holden for another picture while working on a P-S entry.

Perlberg-Seaton, in association with Par, had Holden going in "Traitor." All agreed to give Holden time off to work in "World of Suzie Wong," also for Par via Ray Stark, producer. Perlberg-Seaton claimed this added $300,000 to the "Traitor" budget.

And P-S have claimed this $300,000 should be credited to their production.

But sources close to Par say the figure should be only $83,300.

The figure is meaningful in that Perlberg-Seaton participate in the financial outcome of "Counterfeit Traitor."

Perlberg-Seaton state the delay in shooting "Counterfeit Traitor," because of the release of Holden to work in "Suzie Wong," cost them 300G. But Par-related sources say the figure should be 83 1-3G.

IA Exec Board to Houston

General exec board of the International Alliance of Theatrical Stage Employees will convene in Houston, March 18.

Sessions will be held at the Rice Hotel there and will continue until all business submitted for the board's consideration has been disposed of.

Hub Okay Despite Weekend Freeze; 'Freud' Wow 12G, 'Mockingbird' Big $30,000; 'Diamond' Hot 19G in 2d

Boston, Feb. 19.

A weekend deep freeze set biz way back and cut deeply into Saturday night's traditionally strong biz. However, new arrival "Freud" looks great at the Capri. "To Kill a Mockingbird" shapes socko at Memorial.

"Diamond Head" continues big in second round at Orpheum. "Festival Girls" is holding well at E. M. Loew's Center in third frame. "Gypsy" went into the Mayflower on subrun and is doing brightly.

"Rage of Lion" is sad in second at Music Hall. "Lawrence of Arabia" continues to be the big name of hardticketers at Gary in ninth session. "Longest Day" is rated okay in 20th round at Astor.

Estimates for This Week

Astor (B&Q) (1,117; $1.90-$2.95)—"Longest Day" (20th) (20th wk). Oke $8,000. Last week, $9,300.

Beacon Hill (Sack) (900; $1-$1.80)—"Term of Trial" (WB) (4th wk). Fair $5,000. Last week, $6,000.

Boston (Beacon Ent) (1,354; $1.20-$2.95)—"Best of Cinerama" (Cinerama) (3d wk). Good $13,000. Last week, $15,000.

Capri (Sack) (900; 75-$1.80)—"Freud" (U). Wow $12,000. Last week, "Boccaccio" (Embassy) (11th wk), $4,000.

Center (E. M. Loew) (1,350; 90-$1.25)—"Festival Girls" (Indie) (3d wk). Good $6,500. Last week, $9,000.

Exeter (Indie) (1,376; 90-$1.40)—"Billy Budd" (AA) (9th wk). Oke $4,000.

Fenway (Indie) (1,200; $1.30)—"Hiroshima" (Indie) and "Last Year at Marienbad" (Indie) (subruns) (3d wk). Mild $2,000. Last week, $2,300.

Gary (Sack) (1,277; $1.20-$3)—"Lawrence of Arabia" (Col) (9th wk). Hotsy $20,000. Last week, $19,000.

Mayflower (ATC) (600; 90-$1.50)—"Gypsy" (WB) (subrun). Fat $4,500. Last week, "Manchurian Candidate" (UA) (subrun), $3,500.

Memorial (RKO) (3,000; 90-$1.50)—"To Kill Mockingbird" (U) and "Young Guns of Texas" (U). Looks wow $30,000 or near. Last week, "40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie) (3d wk), $12,000.

Music Hall (Sack) (4,200; 90-$1.80)—"Rage of Lion" (20th) (2d wk). Pale $7,000. Last week, $9,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Diamond Head" (Col) (2d wk). Torrid $19,000. Last week, $27,500.

Paramount (NET) (2,357; 70-$1.05)—"Son of Flubber" (BV). Opened Sunday (17). Last week, "Who's Got Action" (Par) (3d wk), $10,000 in nine days.

Park Square (Indie) (300; $1.80)—"Divorce, Italian Style" (Embassy) (22d wk). Fine $4,000 again. Last week, same.

Saxon (Sack) (1,100; $1.20-$3)—"Mutiny On Bounty" (MGM) (14th wk). Fancy $12,500. Last week, $13,000.

State (Trans-Lux) (730; 75-$1.20)—"Searching For Venus" (Indie) and "Time of Desire" (Indie) (2d wk). Peppy $7,500. Last week, $10,000.

'Mockingbird' Wow 20G, D.C.; 'Exit' Big $12,000; 'Lisa' Great 10G, 3d

Washington, Feb. 19.

Strong fare is clicking this round despite wet and cold weather. "To Kill Mockingbird" shapes wow in initialer at the Town. "Son of Flubber" is sock in two spots.

"Diamond Head" is smash in second at Trans-Lux after whopping $15,000 opener. "David and Lisa" is still wow in third at Playhouse. "No Exit" is big on initialer at Keith's. "Longest Day" looms lofty in first at the Apex on subsequent-run.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Son of Flubber" (BV). Looks sockeroo $30,000 or near.

Apex (KB) (940; $1.25-$1.49)—"Longest Day" (20th) (subrun). Big at $9,000. Last week, "Der Rosenkavalier" (Rank) (3d wk), [illegible].

Capitol (Loew) (3,240; $1-$1.49)—"Samson and Seven Miracles" (AI). Mild $10,000 or near. Last

(Continued on page 22)

'POUNDS' POTENT 9G, DENVER; 'HOOK' $8,500

Denver, Feb. 19.

Trade shapes offish currently, most houses reporting mild to okay biz. Only "40 Pounds of Trouble," of newcomers, is doing well. It looms good on initial week at Orpheum. "The Hook" is rated okay in first at Paramount. "Brothers Grimm" shapes fine in 20th session at the Cooper. "Longest Day" is okay in 10th at the Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Longest Day" (20th) (10th wk). Okay $6,500. Last week, $7,000.

Centre (Fox) (1,270; $1.25-$1.49)—"The Lion" (20th) (2d wk). Good $7,000. Last week, $12,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (20th wk). Nice $10,000 or near. Last week, $10,000.

Denham (Indie) (900; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (9th wk). Fine $6,500. Last week, $7,000.

Denver (Fox) (2,432; $1.25)—"Reptilicus" (AI) and "Sword of Conqueror" (UA). Mild $6,500. Last week, "The Raven" (AI) and "Stakeout" (Indie), $12,000.

Esquire (Fox) (600; $1.25)—"30 Years of Fun" (20th) (2d wk). Pale $1,500. Last week, $2,500.

Orpheum (RKO) (2,600; $1.25)—"40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie). Good $9,000 or over. Last week, "Term of Trial" (WB) and "Follow a Star" (Indie) (2d wk), $4,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"The Hook" (MGM) and "Cairo" (MGM). Okay $8,500 or close. Last week, "Who's Got Action" (Par), $10,500.

Towne (Indie) (600; $1.25-$1.49)—"Child is Waiting" (UA) (2d wk). Fair $2,500. Last week, $4,000.

Vogue (Art Theatre Guild) (400; $1.25)—"Phaedra" (Lope) (8th wk). Okay $1,800. Last week, $1,800.

Key City Grosses

Estimated Total Gross
This Week $2,602,862
(Based on 22 cities and 202 theatres.)
Last Year $2,806,900
(Based on 22 cities and 271 theatres, chiefly first runs, including N.Y.)

'Lion' Fair $6,500, K.C.; 'Samson' 7½G

Kansas City, Feb. 19.

Grosses are mostly modest this session with only two new bills in city. "The Lion" at the Paramount is doing fairly well but "Samson and Seven Miracles" in two Fox Midwest theatres is rated modest.

"Two for Seesaw" is showing strength in second round at the Plaza. Among the longruns, "Mutiny on Bounty" at the Capri in ninth week and "Longest Day" at Roxy in 13th stanza are pleasing. Weather hangs on the cold side.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Boccaccio '70" (Embassy) (3d wk). Mild $3,000 or near. Last week, $3,500.

Capri (Durwood) (1,260; 90-$2.50)—"Mutiny on Bounty" (MGM) (9th wk). Good $7,500, holds. Last week, $7,700.

Empire (Durwood) (1,264; 90-$2.50)—"Brothers Grimm" (MGM) (20th wk). Slow $3,000. Last week, $3,100.

Kimo (Dickinson) (504; $1.25-$1.50)—"Phaedra" (Lope) (9th wk). Steady $1,500. Last week, same.

Paramount (Blank-UP) (1,900; $1-$1.25)—"The Lion" (20th). Getting fair play at $6,500 despite a critic slam. Last week, "Term of Trial" (WB), $6,000.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Two for Seesaw" (UA) (2d wk). Smart $7,500. Last week, $10,000.

Roxy (Durwood) (864; 90-$2.50)—"Longest Day" (20th) (13th wk). Nice $4,500, holds. Last week, $5,000.

Saxon (Durwood) (1,110; 75-$1.25)—"40 Pounds of Trouble" (U) (4th wk-4 days). Okay $3,000. Last week, $4,500.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.25)—"Samson and Seven Miracles" (AI) and "Pirate and Slave Girl" (AI). Modest $7,500. Last week, "Raven" (AI) and "Guns Black Witch" (AI), $7,000.

'TRIAL' BRISK $7,000, L'VILLE; 'ACTION' 6½G

Louisville, Feb. 19.

Most downtown houses are serving new product this week, and coupled with the weather, will boost current week's tally. "Who's Got Action" at the Kentucky, looks lively. "Longest Day" in second at Rialto shapes wow. "Term of Trial" at the Mary Anderson is bright. United Artists' "Samson and Seven Miracles" is only okay.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Who's Got Action" (Par). Lively action here at bright $6,500. Last week, "40 Pounds of Trouble" (U) (3d wk), $4,500.

Mary Anderson (People's) (1,100; 75-$1.25)—"Term of Trial" (WB). Brisk $7,000 or over. Last week, "Boccaccio 70" (Embassy) (3d wk), $4,500.

Ohio (Settos) (900; 75-$1.25)—"Son of Flubber" (BV). Great $9,500. Last week, "Barabbas" (Col) (3d wk), $4,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Longest Day" (20th) (2d wk). Wow $14,000 after opening week's $12,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Samson and Seven Miracles" (AI) and "Young Guns of Texas" (AI). Okay $7,500. Last week, "Billy Budd" (AA), $5,500.

'Diamond' Dandy $16,000 in Cleve

Cleveland, Feb. 19.

Best showing here currently in an uneven week is "Diamond Head," shaping nice on opener at the Hipp, which has reverted to grind after some hardticketers. "Barabbas" is rated fair in third at the Allen while "Term of Trial" is only average in second.

"Rage of Lion" looms dreary in first round at Palace. "The Hook" is sad on opener at State. "Two For Seesaw" shapes routine on moveover to the Stillman.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.25-$1.50)—"Barabbas" (Col) (3d wk). Fair $8,000. Last week, $9,000.

Colony Art (Stanley-Warner) (1,364; $1.50)—"Term of Trial" (WB) (2d wk). Average $8,000. Last week, $8,800.

Continental Art (Art Theatre Guild) (925; $1-$1.50)—"Counterfeiter of Paris" (Indie). Poor $1,700. Last week, "Anna Karenina" (Indie) (reissue), $1,800.

Heights Art (Art Theatre Guild) (925; $1.50)—"Loneliness of Long Distance Runner" (Cont). Thin $1,800. Last week, "Summerskin" (Indie), $2,000.

Hippodrome (Eastern Hipp) (1,982; $1.25-$1.50)—"Diamond Head" (Col). Putting house back on pop-priced grind with nice $16,000. Last week, "Longest Day" (20th) (13th wk), $2.75 top, $6,000.

Ohio (Loew) (2,700; $1.25-$2.75)—"Mutiny on Bounty" (MGM) (9th wk). Slow $6,000. Last week, $6,500.

Palace (F & A Theatres) (2,739; $1.25-$1.50)—"Rage of Lion" (20th). Dreary $4,300. Last week, "Sodom and Gomorrah" (20th) (3d wk), $6,500.

State (Loew) (3,700; $1.50)—"The Hook" (MGM). Sad $8,000. Last week, "Two For Seesaw" (UA), $8,000.

Stillman (Loew) (2,700; $1.50)—"Two For Seesaw" (UA) (m.o.). Routine $5,000. Last week, "Who's Got Action" (Par) (m.o.), $4,800.

Westwood Art (Art Theatre Guild) (905; $1.50)—"Seventh Seal" (Indie) and "Smiles of Summer Night" (Indie) (reissues). Ordinary $2,000. Last week, "Three Strange Loves" (Indie) and "Illicit Interlude" (Indie) (reissues), $1,300.

Philly Perks; 'Lisa' Wham $16,000, 'Flubber' Boffo 22G; 'Day' 10G, 19th

Broadway Grosses

Estimated Total Gross
This Week $632,300
(Based on 30 theatres)
Last Year $595,300
(Based on 30 theatres)

Philadelphia, Feb. 19.

Exhibitors' spirits perked as biz did the same over the past weekend. Opening day of "David and Lisa" at the Park Lane hit a new high for such day and a wow session looms. "Son of Flubber" shapes whams at Stanton, with overflow helping other houses. "No Exit" looks fine in opener at the Yorktown.

"Sodom and Gomorrah" is heading for a fancy session in second at the Fox. "Longest Day" is rated trim in 19th round at the Goldman. "Lawrence of Arabia" shapes lofty in ninth at the Midtown. "Gypsy" is amazingly strong in third session at Randolph for one of big money totals of current week.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$2)—"Jumbo" (MGM) (9th wk). Fair $3,000. Last week, $4,200.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (20th wk). Sturdy $7,500. Last week, $8,000.

Bryn Mawr (Goldman) (900; $1.49)—"Divorce, Italian Style" (Embassy) (9th wk). Neat $2,300. Last week, $1,400.

Fox (Milgram) (2,200; 99-$1.80)—"Sodom and Gomorrah" (20th) (2d wk). Fast $14,000. Last week, $22,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (19th wk). Trim $10,000. Last week, $11,500.

Lane (SW) (1,000; $1.49)—"David and Lisa" (Cont). Whom $16,000 or over. Last week, "My Uncle" (Indie), $2,500.

Midtown (Goldman) (1,200; $2.20-$3)—"Lawrence of Arabia" (Col) (9th wk). Tall $15,500. Last week, $15,000.

Randolph (Goldman) (2,300; 99-$1.80)—"Gypsy" (WB) (3d wk). Hotsy $18,000. Last week, $25,000.

Stanley (SW) (2,900; $2-$2.75)—"Mutiny on Bounty" (MGM) (14th wk). Firm $9,500. Last week, $10,000.

Stanton (SW) (1,483; 99-$1.80)—"Son of Flubber" (BV). Wow $22,000 or over. Last week, "Who's Got the Action" (Par) (3d wk), $6,000.

Studio (Goldberg) (380; 99-$1.80)—"Naked Island" (Indie) and "Peeping Tom" (Indie). Hot $6,500. Last week, reissues.

Trans-Lux (T-L) (500; 99-$2)—"Term of Trial" (WB) (3d wk). Okay $3,000. Last week, $4,000.

World (R&B-Pathe) (400; 99-$1.80)—"Divorce, Italian Style" (Embassy) (9th wk). Nice $2,000. Last week, $2,200.

Yorktown (SW) (865; $1.49)—"No Exit" (Indie). Fine $6,500. Last week, "Carry On Teacher" (Indie) (7th wk), $2,500.

'Tamiko' OK 15G, Det.; 'Raven' 8G

Detroit, Feb. 19.

Good biz continues among the firstruns this week. "Girl Named Tamiko" looks okay in initial outpouring at the Michigan. Another newcomer, "Joseph and His Brethren" at Grand Circus shapes slow. "Battle Beyond Sun" at Adams is only fair for first.

Meanwhile, "Lawrence of Arabia" continues to pace the city with a wow third week at the Madison. "Brothers Grimm" stays socheroo in 20th session at the Music Hall. "The Raven" flutters a little in second round at the Palms. "Mutiny on Bounty" stays sturdy in 13th sailing at the United Artists.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)—"Not Tonight Henry" (Indie) and "Playgirl After Dark" (AI) (3d wk). Mild $8,500. Last week, $10,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"A Girl Named Tamiko" (Par). Okay $15,000 or near. Last week, "Who's Got Action" (Par), $13,000.

Palms (UD) (2,995; $1.25-$1.49)—"The Raven" (AI) and "Dangerous Charter" (Indie) (2d wk). So-so $8,000. Last week, $9,000.

Madison (UD) (1,408; $1.50-$3.20)—"Lawrence of Arabia" (Col) (3d wk). Socko $21,000. Last week, $21,300.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Joseph and His Brethren" (Indie). Slow $5,000. Last week, "Billy Budd" (AA) (3d wk), $5,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Battle Beyond Sun" (AI) and "Night Tide" (AI). Fair $7,000 or near. Last week, "Seven Brides Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues), $8,000.

United Artists (UA) (1,667; $1.25-$3)—"Mutiny On Bounty" (MGM) (13th wk). Steady $8,000. Last week, $8,300.

Music Hall (Cinema Enterprises) (1,213; $1.25-$2.90)—"Brothers Grimm" (MGM) (20th wk). Wow $17,000 or over. Last week, $18,000.

Mercury (United Motion Theatre Co.) (1,400; $1.20-$3)—"Longest Day" (20th) (17th wk). Fine $9,500. Last week, same.

Trans Lux Krim (Trans-Lux) (1,000; $1.40-$1.65)—"Playtime" (Indie) (2d wk). Slow $2,500. Last week, $4,000.

'Action' Loud $7,000 In Indpls; 'Sodom' 5G, 2d

Indianapolis, Feb. 19.

Moderate weather over the weekend helped firstrun biz here some, but new films aren't helping this stanza. "Who's Got the Action" at Keith's, shapes sturdy. "Two For Seesaw" at Loew's is very mild. "Sodom and Gomorrah" is fair in second round.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Sodom and Gomorrah" (20th) (2d wk). Fair $5,000. Last week, $10,000.

Indiana (C-D) (1,100; $1.20-$2.50)—"Best of Cinerama" (Cinerama) (8th wk). Oke $4,000. Last week, $3,000.

Keith's (C-D) (1,300; $1-$1.25)—"Who's Got Action" (Par). Sturdy $7,000. Last week, "Barabbas" (Col) (2d wk), $4,500.

Loew's (Loew) (2,427; 75-$1.25)—"Two For Seesaw" (UA). Mild $6,000. Last week, "Divorce, Italian Style" (Embassy), $8,000.

Lyric (C-D) (850; $1.25-$2.50)—"Longest Day" (20th) (10th wk). Good $5,500. Last week, $6,500.

'Diamond' Brisk $11,000, Mpls.; 'Term' Light 5G, 'Grimm' Big 7½G, 27th

Minneapolis, Feb. 19.

After a brief absence, sub-zero weather is back again at current week's start and damaging boxoffice takes. Thermometers went to as low as 18 below on Friday (15). This came at a time when exhibs thought they were free from the weather bugaboo for the remainder of this winter. However, starting Saturday the weather moderated considerably.

Among the several fresh entries, "Diamond Head" at the Park and "Term of Trial" at the Century are doing best. "Head" is rated sock. "Longest Day" ends its highly successful 18-week hardticket run today (19) at the Academy. "Brothers Grimm" is big in 27th week at the Cooper. "The Raven" shapes okay at Orpheum for eight-day first round.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65)—"Mutiny on Bounty" (MGM) (9th wk). Fancy $7,000. Last week, $8,000.

Avalon (Frank) (800; $1)—"Paradiso" (Indie) and "Doctor's Dilemma" (Indie) (2d wk). Good $2,000. Last week, $2,200.

Cameo (Mann) (800; $1)—"The Island" (Indie). Modest $1,200. Last week, "Fate of Man" (UA), $1,500.

Century (Par) (1,200; $1.25-$1.50)—"Term of Trial" (WB). Slim $5,-

(Continued on page 12)

FRESH FARE BOOSTS CHI BIZ

New Films Lift L.A.; 'Diamond' Boff $32,000, 'Action' Very Good $28,000, 'Hook' 18G; 'Mock'bird' 13½G, 8th

Los Angeles, Feb. 19.

Firstrun trade is picking up slightly this week for an overall good outlook, sparked by a trio of openers and a number of impressive holdovers. "Diamond Head" is heading for a boffo $32,000 on exclusive date at the Hollywood Paramount, initial session. "Who's Got the Action" looks like a stout $28,000 or near in five theatres.

"The Hook" shapes okay $18,000 in four houses. Of the regular holdovers, "West Side Story," with smash $21,000 or close in two spots, and "Son of Flubber," sock $20,000 in fifth at the Chinese, are leaders.

"Gypsy" still is solid in sixth round at Pantages while "To Kill Mockingbird" is fancy $13,500 in eighth at Fox Wilshire. "David and Lisa" looks torrid $10,500 in second at Fine Arts. "Brothers Grimm" winds 38-week stand at Warner Hollywood with bright takings in four-day final round.

"Lawrence of Arabia" again paces the hardtickets with $26,000 in ninth at Warner Beverly. "Mutiny on Bounty" looms $19,000 in 14th at Egyptian.

Estimates for This Week

Hollywood Paramount (State) (1,468; $1.50-$2.40) — "Diamond Head" (Col) Boffo $32,000. Last week, "Jumbo" (MGM) (8th wk), $7,000.

Warren's, Hawaii, Baldwin, Four Star (Metropolitan - G&S - State-UATC) (1,757; 1,106; 1,800; 868; $1-$1.49)—"The Hook" (MGM) and "Cairo" (MGM). Okay $18,000. Last week, Warren's, Hawaii, "Telltale Heart" (Ind), "Night They Killed Rasputin" (Indie), $6,100. Baldwin with Los Angeles.

(Continued on page 12)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Mockingbird' Ace In Prov., $15,000

Providence, Feb. 19.

School holiday this week is giving a tremendous boost to the likes of Majestic's "Son of Flubber" and RKO Albee's "To Kill a Mockingbird." Latter is biggest sock. Elmwood's ninth of "Longest Day" looks big. Strand's second of "Diamond Head" looms nice. State is surprisingly mild with "Divorce, Italian Style."

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"To Kill Mockingbird" (U). Very heavy weekend play helping to boffo $15,000 or near. Last week, "40 Pounds of Trouble" (U) (3d wk), $8,500.

Elmwood (Snider) (724; $2-$2.50) —"Longest Day" (20th) (9th wk). Big $8,500. Eighth was $8,000.

Majestic (SW) (2,200; 75-$1.25)—"Son of Flubber" (BV) and "Olympic Elk" (BV). House resembles kiddieland this week and being boosted to smash $12,000. Last week, "Sodom and Gomorrah" (20th) (3d wk), $8,000.

State (Loew) (3,200; 75-90)—"Divorce, Italian Style" (Embassy) and "Something Wild" (Indie). Slow $7,000. Last week, "Password Courage" (MGM) and "Swordsman of Siena" (MGM), $6,000.

Strand (National Realty) (2,200; 75-$1.25)—"Diamond Head" (Col) (2d wk). Trim $6,000 after $8,500 for opener.

'Tamiko' Noisy $13,000, St. Loo; 'Lisa' Big 5½G; 'Flubber' Fast 17G, 2d

St. Louis, Feb. 19.

Holdovers and longruns dominate local firstrun setup currently. "Girl Named Tamiko," one of few newcomers, shapes nice at Ambassador while "David and Lisa" is doing remarkably big biz on initial round at the Shady Oak. "Son of Flubber" shapes big in second at Loew's Mid-City.

"40 Pounds of Trouble" is fancy in fourth at the Fox while "Two For Seesaw" is trim in second at State. "Mutiny on Bounty" is rated good in ninth at the Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Girl Named Tamiko" (Par). Nice $13,000. Last week, "Longest Day" (20th) (14th wk), $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"Phaedra" (Lope) (8th wk). Okay $1,300. Last week, $2,000.

Esquire (Schuchert-Levin) (1,800; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (9th wk) Good $10,000. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25) — "40 Pounds of Trouble" (U) (4th wk) Fast $11,000 or near. Last week, $13,000.

Loew's Mid-City (Loew) (1,160; 90-$1)—"Son of Flubber" (BV) (2d wk) Big $17,000. Last week, $20,000.

State (Loew) (3,600; 60-90) — "Two for Seesaw" (UA) (2d wk). Nice $12,000. Last week, $14,000.

Martin Cinerama (Martin) (913; $1.20-$2.50) — "Brothers Grimm" (MGM) (6th wk). Good $10,000 or over. Last week, $17,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Term of Trial" (WB) (3d wk). Okay $2,300. Last week, $3,000.

St. Louis (Arthur) (3,800; 75-90)—"Sodom and Gomorrah" (20th) (4th wk). Good $8,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"David and Lisa" (Cont) Noisy $5,500 or better. Last week, "Lady Doctor" (Indie) (3d wk), $2,900.

'Seesaw' Smooth $9,000, Buff; 'Flubber' 16G, 2d

Buffalo, Feb. 19.

Biz is tapering off some this week, with not much help from newcomers. Best of these appears to be "Two For Seesaw," which looks sturdy daydating at the tiny Cinema and 1,000-seat Amherst. The biggest score is being racked up by "Longest Day," now just starting its second round at the Century. It was socko in opener. "Mutiny on Bounty" is rated okay in second at the Teck while "Son of Flubber" is lively in first holdover stanza at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.40)—"40 Pounds of Trouble" (U) (3d wk). Okay $8,500. Last week, $11,000.

Center (AB-PT) (2,500; 90-$1.25)—"Who's Got Action" (Par) (3d wk). Fair $6,000 in 5 days. Last week, $10,000.

Century (UATC) (2,700; $1.00-$2.50)—"Longest Day" (20th) (2d wk). This week just getting under way. First week was socko $17,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Son of Flubber" (BV) (2d wk). Smooth $16,000. Last week, $26,000.

Teck (Loew) (1,200; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (2d wk). Okay $7,500. Last week, $9,500.

Cinema (Martina) (450; 90-$1.25)—"Two For Seesaw" (UA). Big $4,000. Last week, "Phaedra" (Lope) (7th wk), $2,000.

Amherst (Dipson) (1,000; 90-$1.25)—"Two For Seesaw" (UA). Fine $5,000. Last week, subrun.

'POUNDS,' 'FREUD' 'LISA' NEW TOPS

Chicago, Feb. 19.

A batch of bright, new pix is infusing new blood into Chi first-run biz. "40 Pounds of Trouble" is teeing off with a boffo $23,000 at the United Artists while "Freud" looks sock $15,000 at the Loop on opener. "David and Lisa" is rated giant $10,000 at Cinema while "A Girl Named Tamiko" is preening to a stout $6,000 at Esquire.

Monroe duoler of "Riff Raff Girls" and "Man To Man Talk" shapes fair in first round. "Mon Petit" looms nifty at the Town for opener.

"Diamond Head" is registering a torrid first holdover session at the Chicago. "A Child Is Waiting" is rated good in its Oriental third. "Lonely Are The Brave" is nailing a frisky third Surf stanza. "Sodom and Gomorrah" looks hotsy in its Woods fourth. "Barabbas" shapes sturdy in its fifth State-Lake frame.

"Lawrence of Arabia" is pacing the hardticket field with a tall fifth Cinestage canto. "Mutiny On Bounty" continues hardy in 14th Todd lap. "Longest Day" shapes big in 19th Roosevelt frame. "Brothers Grimm" is sock in its McVickers 27th session.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Divorce, Italian Style" (Embassy) (m.o.). Brisk $8,500. Last week, "Gypsy" (WB) (subrun), $6,000.

Chicago (B&K) (3,900; $1.25-$1.80)—"Diamond Head" (Col) (2d wk). Boffo $38,000. Last week, $47,000.

Cinema (Stern) (500; $1.50) — "David and Lisa" (Cont). Giant $10,000. Last week, "Great Chase" (Cont) (3d wk), $8,000.

Cinestage (Todd) (1,000; $2.40-$3.00) — "Lawrence of Arabia" (Col) (5th wk). Sizzling $23,000. Last week, $22,500.

Esquire (H&E Balaban) (1,300; $1.25-$1.80)—"A Girl Named Tamiko" (Par). Fast $6,000. Last week, "Divorce, Italian Style" (Embassy) (8th wk), $6,500.

Loop (Telem't) (606; $1.25-$1.80) — "Freud" (U). Mighty $15,000. Last week, "Password Courage" (MGM) (4th wk), $5,300.

McVickers (Beacon) (1,100; $1.75-$3.50)—"Brothers Grimm" (MGM) (27th wk). Sock $17,000. Last week, $17,000.

Monroe (Jovan) (1,000; 65-90)—"Riff Raff Girls" (Indie) and "Man To Man Talk" (Indie). Fair $4,000. Last week, "Tales of Paris" (Indie) and "Sins of Casanova" (Indie) (reissues), $4,900.

Oriental (Indie) (3,400; 90-$1.80)—"Child Is Waiting" (UA) (3d wk) Good $11,000. Last week, $15,000.

Roosevelt (B&K) (1,400; $1.75-$3.50)—"Longest Day" (20th) (19th wk). Big $12,000. Last week, $12,300.

State-Lake (B&K) (2,400; 90-$1.80)—"Barabbas" (Col) (5th wk). Busy $11,000. Last week, $14,500.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Lonely Are Brave" (U) (3d wk). Excellent $7,000. Last week, $8,700.

Todd (Todd) (1,000; $2.20-$3.50)—"Mutiny On Bounty" (MGM) (14th wk). Hardy $16,000. Last week, $15,500.

Town (Teitel) (640; $1.25-$1.80) — "Mon Petit" (Indie) Bright $6,000. Last week, "Green Mare" (Indie) (4th wk), $3,200.

United Artists (B&K) (1,700; 90-$1.80)—"40 Pounds of Trouble" (U). Smash $23,000. Last week, "Castaways" (BV) (5th wk), $10,000.

Woods (Essaness) (1,200; 90-$1.80)—"Sodom and Gomorrah" (20th) (4th wk). Hot $15,000. Last week, $18,000.

World (Teitel) (606; 90-$1.25)—"Naked Interlude" (Indie) and "Assault" (Indie) (reissues). Neat $3,200. Last week, "Flame in Streets" (Indie), $3,500.

Additional Picture Grosses On Page 12

Lengthy Dailies' Strike Bops B'way; 'Mockingbird' Big 160G, 'Child' 32G; 'Flubber' Fat 31G, 'Arabia' $47,682

Some new screen fare, launched the middle of last week, had to weather another cold wave and rain but at least seemed to bolster the business tone at Broadway firstruns this session. Brutally cold temperatures Friday night and Saturday obviously hurt every theatre, especially those with new bills. And the prolonged blackout of New York dailies is a recurring headache for exhibitors. Milder weather starting Sunday gave many spots a lift. But rain and snow yesterday (Tues.) again slowed down biz.

"To Kill a Mockingbird" with stageshow is outstanding newcomer, with a big $160,000 likely for initial stanza at the Music Hall. The Hall had long lines Saturday despite the bitter cold, with $34,300, one of the bigger non-holiday Saturdays, registered that day. "A Child Is Waiting" did only good $32,000 or close opening week daydating the Astor and Trans-Lux 85th Street.

"Son of Flubber" looks like stout $31,000 in second round, daydating the DeMille and Normandie. "Lawrence of Arabia" hit a capacity $47,682 in ninth session at the Criterion, aided by an extra matinee on Feb. 12.

"The Hook" is heading for a big $15,000 or close opening week at the Embassy despite a sluggish start in the cold of last Friday. The Palace brings in vaudeville headed by the Three Stooges and "Samson and Seven Miracles" on the screen today (Wed.).

"Term of Trial" looks like fair $8,500 in third round, daydating the Paramount and Trans-Lux 52d Street. "West Side Story," now on continuous-run for second week, shapes sturdy $21,000 at the Rivoli on initial holdover round on this policy. It's the 70th week at the Riv.

All hardticket films are down a bit from the upbeat of last week, with biggest coin going to "Mutiny on Bounty" at the State in 15th stanza and "Longest Day," at the Warner, in 20th session.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"A Child Is Waiting" (UA) (2d wk). First session ended yesterday (Tues.) was good $21,000 or less. Daydating with Trans-Lux 85th Street.

Cinerama (Loew) (1,582; $1.50-$3.50)—"Brothers Grimm" (MGM) (30th wk). The 29th stanza finished Sunday (17) was nice $16,000, with extra matinees helping, after $12,000 for 27th week and 11 shows. "How West Was Won" (MGM) is due in next, within the next few weeks.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (10th wk). Ninth week concluded Sunday (17) was capacity $47,682 for 11 shows after $42,000, also capacity for eighth round, but one less performance. Stays indef.

DeMille (Reade) (1,463; $1.50-$2.50)—"Son of Flubber" (BV) (2d wk). This round finishing tomorrow (Thurs.) is heading for big $24,000 or close after $28,500 for opener. Stays on. Daydating with Normandie.

Embassy (Guild Enterprises) (500; $1.50-$2.00) — "The Hook" (MGM). First week ending tomorrow (Thurs.) looks like big $15,000 or near.

Palace (RKO) (1,642; $1.25-$2)—Vaudeville headed by Three Stooges and "Samson and 7 Miracles" (AI). Opens today (Wed.). In ahead, "40 Pounds of Trouble" (U) (4th wk), off to okay $12,000 or near after $15,000 for third week.

Forum (Moss) (813; $1.25-$1.80)—"Her Bikini Never Got Wet" (G. Hakim) (4th wk). Third round ended yesterday (Tues.) was very sturdy $9,000 or less after $10,300 for second. Stays on, likely for two more weeks at least.

Paramount (AB-PT) (3,665; $1-$2)—"Term of Trial" (WB) (4th wk). Third round completed yesterday (Tues.) was fair $8,000 or close after $8,000 for second. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"To Kill a Mockingbird" (U) with new stageshow. Initial session ending today (Wed.) looks like big $160,000 or close. Holding, natch! In ahead, "Days of Wine and Roses" (WB) and stageshow (4th wk), $130,000 for a very solid extended-run, especially for season of year.

Rivoli (UAT) (1,545; $1.50-$2.50)—"West Side Story" (UA) (70th wk). This is second week on pop-scale with continuous-run, and sturdy $21,000 looms. Last week, $27,000. Continues on.

State (Loew) (1,800; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (15th wk). This round ending tomorrow (Thurs.) looks to hit big $25,000 or near after $28,500 for 14th week. Continues.

Victoria (City Inv.) (1,003; $1.25-$2)—"Diamond Head" (Col). Opens today (Wed.). In ahead, reissues.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (20th wk). This session winding up tomorrow (Thurs.) is heading for sock $22,000 or over after $26,000, with one extra matinee for 19th week. Stays on, natch!

First-Run Artics

New Baronet (Reade) (400; $1.25-$2)—"Monkey in Winter" (MGM) (3d wk). This week ending today (Wed.) is heading for good $7,500 after $8,000 in 2d.

Coronet (Reade) (500; $1.50-$2)—"Love and Larceny" (Indie) (3d wk). This stanza finishing tomorrow (Thurs.) looks like sock $11,500 after $12,000 in second.

Fine Arts (Davis) (468; $1.80-$2)—"Sundays and Cybele" (Davis)

(Continued on page 12)

'Tamiko' Lofty $10,000, Toronto; 'Tiara' Smash 25G; 'Gypsy' Wham 17G

Toronto, Feb. 19.

"Tiara Tahiti" and "Girl Named Tamiko" are newcomers off to great weekend starts. "Lawrence of Arabia" still is capacity in third round at Carlton. "Taste of Honey" is rated okay at 557-seat International Theatre.

"Forty Pounds of Trouble" looms lusty in fourth round at Loew's. "Mutiny on Bounty" looks socko in 12th session at the University.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3) — "Lawrence of Arabia" (Col) (3d wk). Capacity $48,000. Last week, ditto.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,330; 1,166; 1,303; 778; $1.25-$1.50)—"Tiara Tahiti" (20th). Smash $25,000. Last week, "Phaedra" (Lope), $14,000.

Eglinton (FP) (918; $1.50-$2.75)—"Best of Cinerama" (Cinerama) (6th wk). Tapering to $3,000. Last week, $4,000.

Hollywood (FP) (1,080; $1-$1.50)—"Girl Named Tamiko" (Par). Swell $10,000. Last week, "Who's Got Action" (Par) (3d wk), $6,000.

Imperial (FP) (3,216; $1-$1.50)—"Gypsy" (WB) (2d wk). Wham $17,000. Last week, $19,000.

International (Taylor) (557; $1.25)—"Taste of Honey" (IFD) and "Raisin in Sun" (Col). Okay $3,000. Last week, "Bell Antonio" (IFD), $2,000.

Loew's (Loew) (1,641; $1-$1.50)—"Forty Pounds of Trouble" (U) (4th wk). Big $9,000. Last week, $9,300.

Tivoli (FP) (930; $1.50-$2.50) — "Longest Day" (20th) (9th wk). Great $8,000. Last week, same.

Towne (Taylor) (693; $1-$1.50) — "Divorce, Italian Style" (IFD) (8th wk). Nifty $4,000. Last week, $4,500.

University (FP) (1,363; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (12th wk). Sock $12,000. Last week, $13,500.

Uptown (Loew) (2,250; $1-$1.50)—"Two for Seesaw" (UA) (2d wk). Big $9,000. Last week, $11,500.

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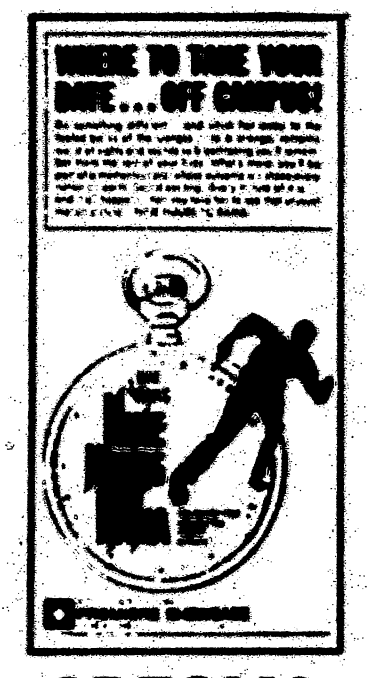

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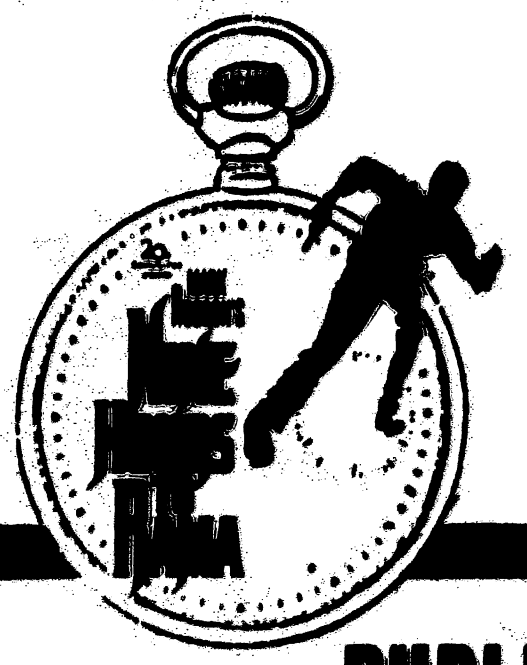

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AND BIG HARD-SELL ADS THAT SELL MILLIONS AND MILLIONS AND MILLIONS OF MOVIEGOERS

LABLE FOR EASTER!

20th Century-Fox presents a new showmanship approach to co-ordinated merchandising.

Pitt Beats Cold Weather; 'Pounds' Great 14G, 'Hook' 7G; 'Day' Sock 9G

Pittsburgh, Feb 19.

Pitt's bitter cold weather and the general resistance toward paying the new 10% parking tax, which in reality is around 25%, is having its effect again this round. But five newcomers should give the wickets a little bounce.

Heading the new entries is "40 Pounds of Trouble" which shapes great at Gateway. "Best of Cinerama" is fancy in first at Warner. "Loneliness of Long Distance Runner" appears boff at arty Squirrel Hill. "Hook" is dish at Stanley.

Hardticketers "Longest Day" in ninth round at Fulton and "Mutiny on Bounty" in 10th frame at Nixon remain firm. "Day" is rated boffo.

Estimates for This Week

Fulton (Assoc) (1,800; $1.50-$2.75)—"Longest Day" (20th) (9th wk). Sock $9,000. Last week, $9,500.

Gateway (Assoc) (1,900; $1-$1.50)—"40 Pounds of Trouble" (U). Great $14,000. Last week, "Taras Bulba" (UA) (5th wk-5 days), $7,000.

Nixon (Rubin) (1,700; $1.50-$2.75)—"Mutiny on Bounty" (MGM) (10th wk). Season $8,200 with groups after $7,500 last week.

Penn (UATC) (3,472; $1-$1.50)—"Girl Named Tamiko" (Par). Opened Sunday (17). House had legit for the two weeks ended Saturday (16).

Shadyside (MOTC) (825; $1.50)—"Carry on Nurse" (Gov) (8th wk). Hep $1,900. Last week, $2,000.

Squirrel Hill (SW) (833; $1.50)—"Loneliness of Long Distance Runner" (Cont). Excellent $4,000. Last week, "Billy Budd" (AA) (9th wk), $2,200.

Stanley (SW) (3,700; $1-$1.50)—"Hook" (MGM). Slow $7,000. Last week, "Term of Trial" (WB), $6,000.

Warner (SW) (1,256; $1.50-$2)—"Best of Cinerama" (Cin). Solid $11,000.

BROADWAY

(Continued from page 9)

(15th wk). The 14th session completed Sunday (17) was excellent $7,300 after $6,800 for 13th week.

Beekman (Rugoff Th) (300; $1.50-$2)—"Electra" (Lopert) (10th wk). The ninth week ended Sunday (17) was solid $7,000 after $7,300 for eighth.

Cinema Two (Rugoff Th) (300; $1.50-$2)—"Elusive Corporal" (Indie). Opened Monday (18). Last week, "Freud" (U) (10th wk), in for four days in final round.

Cinema One (Rugoff Th) (700; $1.50-$2)—"Freud" (U) (10th wk). This week ending today (Wed) is heading for smash $16,000, which included four days at Cinema Two after $17,300 for ninth session. Continues indef. Last week "Freud" hit $17,000 day-dating both Cinema One and Cinema Two, in ninth weeks.

Fifth Ave. Cinema (Rugoff Th) (250; $1.25-$2)—"Lovers of Teruel" (Cont) (subrun) (3d-final wk). Current round ending today (Wed) looks like good $3,300 after $3,800 for second. "Eclipse" (Times) (m.o.) opens Thursday (21).

Normandie (T-L) (592; $1.25-$2)—"Son of Flubber" (BV) (3d wk). This week finishing tomorrow (Thurs) is heading for a nice $7,000 or close after $10,800 for opener over hopes. Stays on.

Tower East (Loew) (300; $1.50-$2)—"Long Day's Journey Into Night" (Levine) (20th wk). The 19th stanza completed yesterday (Tues) was good $5,000 or near after $6,300 for 18th week. Stays on.

Guild (Guild) (450; $1-$1.75)—"Trial" (Astor). Opens today (Wed). In ahead, "Boccaccio" (Embassy) (subrun), was okay $4,000 or close for eight days.

Murray Hill (Rugoff Th) (565; $1.50-$2)—"Love at 20" (Embassy) (2d wk). Initial holdover round completed yesterday (Tues) was nice $7,000 or near after $8,000 for initial week.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (23d wk). The 22d stanza finished Sunday (17) was sock $12,000 after $12,500 for 21st week. The 22d week took in Lincoln's Birthday holiday.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (9th wk). The eighth session ended yesterday (Tues) was boff $17,000 or close after $18,700 for seventh week.

Sutton (Rugoff Th) (561; $1.50-$2)—"Seven Capital Sins" (Embassy) (6th wk). Fifth round completed yesterday (Tues) was stout $11,000 or near after $12,000 for fourth.

Toho Cinema (Toho) (300; $1.50-$2)—"Bad Sleep Well" (Toho) (5th wk). Fourth stanza finished yesterday (Tues) was okay $5,000 after $5,500 in third.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Term of Trial" (WB) (4th wk). Third round ended yesterday (Tues) was fine $6,500 or near after $8,000 for second.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Child Is Waiting" (UA) (3d wk). Initial stanza ended yesterday (Tues) was from $11,000 or thereabouts.

'Seesaw' Slick $8,000, Port.; 'Raven' Fat 7G

Portland, Ore., Feb. 19.

City is loaded with hardticket pix, and they are doing the best biz in current session. However, "Two For Seesaw" looks socko as opener at the Irvington while "The Raven" is rated solid in first at Orpheum. "Longest Day" shapes top hardticketer, with a sock total in fourth Paramount round. "Gypsy" is smooth in eighth stanza at Broadway.

Estimates for This Week

Broadway (Parker) (1,800; $1-$1.50)—"Gypsy" (WB) (8th wk). Bright $5,500. Last week, $6,100.

Fox (Evergreen) (1,600; $1.40)—"Billy Budd" (AA) and "Flat Top" (Par) reissue. Okay $6,000. Last week, "Who's Got Action" (Par) and "Where Truth Lies" (Par), $6,300.

Hollywood (Evergreen) (1,100; $1.40-$2)—"Best of Cinerama" (Cinerama). Warm $6,000 or near. Last week, "Brothers Grimm" (MGM) (12th wk), $12,400.

Irvington (Smith) (650; $1.50)—"Two For Seesaw" (UA) and "Period of Adjustment" (UA) reissue. Big $8,000 or near. Last week, second-run policy.

Music Box (Hamrick) (640; $1.50-$2)—"Mutiny On Bounty" (MGM) (3d wk). On hardticket, nifty $8,000. Last week, $10,100.

Orpheum (Evergreen) (1,536; $1-$1.40)—"The Raven" (AI) and "Assignment Outer Space" (AI). Solid $7,000. Last week, "Mongol" (Indie) and "Trojan Horse" (Indie), $4,300.

Paramount (Port-Par) (1,400; $1.50-$2)—"Longest Day" (20th) (4th wk). On hardticket, sock $8,300. Last week, $12,300.

LOS ANGELES

(Continued from page 9)

Hollywood, "Madame" (Embassy), $10,300. Four Star, "Lonely Are Brave" (U) (reissue), $2,900.

State, Wiltern, Hollywood, Loyola, Village (Metropolitan-SW-FWC) (2,404; 2,344; 956; 1,298; 1,536; $1-$1.40)—"Who's Got Action" (Par) and "Rat Race" (Par) (reissue). Stout $38,000. Last week, State, "Raven" (AI), "Warriors Five" (AI) (3d wk), $4,100. Wiltern, Loyola, Village with Iris, Hillstreet, "Lion" (20th), "Happened in Athens" (20th), $23,400.

Los Angeles, Iris, El Rey (Metropolitan-FWC) (2,040; 825; 861; $1-$1.40)—"Madame" (Embassy) (2d wk), Los Angeles, 1st wk, Iris, El Rey) and "Go Naked in World" (MGM) (reissue) (Los Angeles) (2d wk), "The Raven" (AI) (Iris) (m.o.), "Mary Had a Little" (UA) (reissue) (El Rey). Slow $9,700. Last week, El Rey, "Manchurian Candidate" (UA) (reissue) (2d wk), $2,300.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont) (3d wk). Wow $10,500. Last week, $11,000.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; $1-$1.40)—"West Side Story" (UA) (2d wk). Smash $21,000 or near. Last week, $22,300.

Lido (FWC) (576; $2-$2.40)—"Seven Capital Sins" (Embassy) (14th wk). Dull $1,800. Last week, $1,900.

Chinese (FWC) (1,408; $2-$2.40)—"Son of Flubber" (BV) (5th wk). Sock $30,000. Last week, $38,400.

Fox Wilshire (FWC) (1,900; $1.25-$3)—"To Kill Mockingbird" (U) (9th wk). Fancy $12,900. Last week, $11,000.

Vogue (FWC) (810; $1.25-$1.40)—"Days of Wine and Roses" (WB) (9th wk). Fine $8,000. Last week, $9,900.

Warner Beverly (SW) (1,316; $1.05-$3.50)—"Lawrence of Arabia" (Col) (9th wk). Wham $30,000. Last week, ditto.

Pantages (RKO) (1,512; $1.25-$2.75)—"Gypsy" (WB) (9th wk). Neat $15,000. Last week, $14,200.

Huntington Hartford (Allied) (1,012; $2-$2.50)—"Long Day's Journey Into Night" (Levine) (9th wk). Mild $3,800. Last week, $3,900.

Beverly (State) (1,150; $1.40-$2.40)—"Two for Seesaw" (UA) (9th wk). Wan $2,400. Last week, $3,300.

Crest (State) (750; $2)—"Electra" (Lope) (9th wk). Pale $1,500. Last week, $1,400.

Music Hall (Ros) (720; $2-$2.40)—"Freud" (U) (10th wk). Busy $6,000. Last week, $5,500.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (14th wk). Smash $19,000. Last week, $20,200.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (19th wk). Hep $10,000. Last week, $10,300.

Warner Hollywood (SW) (1,291; $1.25-$2.50)—"Brothers Grimm" (MGM) (20th wk). Brisk $16,000 or near. Last week, $25,000.

'Flubber' Socko $15,000 in Balto

Baltimore, Feb 19.

"Son of Flubber" is off to a sock start at the Hipp. Another great one is "Two for Seesaw," which opened at the Ambassador, nabe house now holding for first-run films. Leading the holdovers are "Longest Day," big in fifth week at the New and "Mutiny on the Bounty," also big in seventh session at the Town.

"40 Pounds of Trouble" is nice in third round at Mayfair. "Sodom and Gomorrah" looms mild in third at Stanton and "Child Is Waiting" is okay in fourth at the Crest.

Estimates for This Week

Aurora (T-L) (365; 90-$1.50)—"World Without Shame" (Indie). Good $2,000. Last week, "French Mistress" (Films around World) and "Rosemary" (FAW) (reissues), $1,500.

Charles (Fruchtman) (500; 90-$1.50)—"Divorce, Italian Style" (Embassy) (8th wk). Steady $3,500. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"My Uncle" (Cont) and "Mr. Hulot's Holiday" (Indie) (reissues). Oke $1,500. Last week, "Bell Antonio" (Indie) (3d wk), $1,000.

Crest (Fruchtman) (1,700; 90-$1.50)—"Child Is Waiting" (UA) (4th wk). Okay $4,500. Last week, $5,000.

Five West (Schwaber) (435; 90-$1.50)—"Long Distance Runner" (Cont) (4th wk). Upped to $1,300. Last week, $1,200.

Little (T-L) (300; 90-$1.50)—"Laughter Then and Now" (Union). Fair $1,500. Last week, "Miracle Worker" (UA) and "Breakfast at Tiffany's" (Par) (reissues), $1,000.

Hippodrome (T-L) (2,300; 90-$1.50)—"Son of Flubber" (BV). Great $15,000. Last week, "Who's Got Action" (Par) (3d wk), $6,000.

Mayfair (Fruchtman) (700; 90-$1.50)—"40 Pounds of Trouble" (U) (3d wk). Nice $6,000. Last week, $8,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (5th wk). Big $10,000. Last week, $12,000.

Playhouse (Schwaber) (305; 90-$1.50)—"Term of Trial" (WB). Good $3,500. Last week, "Mr. Arkadin" (Indie) (4th wk), $1,300.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Sodom and Gomorrah" (20th) (3d wk). Mild $6,000. Last week, $8,000.

Town (T-L) (1,125; $1.80-$3)—"Mutiny on Bounty" (MGM) (9th wk). Holding at big $10,000. Last week, same.

Rex (Freedman) (500; $1.50)—"Seducers" (Indie) (3d wk). Okay $2,000. Last week, $4,500.

Ambassador (Durkee) (600; 90-$1.50)—"Two For Seesaw" (UA). Socko $8,000 or over.

WASHINGTON

(Continued from page 8)

week, "Sodom and Gomorrah" (20th) (2d wk), $10,300.

Dupont (Mann) (372; 90-$1.05)—"Child Is Waiting" (UA) (2d wk). Fair $3,500 after $4,500 for first.

Keith's (RKO) (1,200; $1-$1.40)—"No Exit" (Indie). Big $12,000 or close. Last week, "Raven" (AI) (2d wk), $6,200.

MacArthur (KB) (900; $1.25-$1.40)—"Billy Budd" (AA) (subrun) (4th wk). Mild $4,000. Last week, $6,000.

Ontario (KB) (1,240; $1.40-$2.75)—Dark. Last week, "Longest Day" (20th) (10th wk), fast $8,000.

Palace (Loew) (2,300; $1-$1.40)—"Joseph and Brethren" (Colorama). Fair $8,000. Last week, "40 Pounds of Trouble" (U) (3d wk), $9,000.

Playhouse (TL) (450; $1.40-$2)—"David and Lisa" (Cont) (3d wk). Great $10,000. Last week, $10,400.

Plaza (TL) (278; $1.40-$1.80)—"It's Not in Paradise" (Indie) (3d wk). Oke $3,500. Last week, $5,000.

Town (King) (800; $1.25-$1.80)—"To Kill Mockingbird" (U). Wham $30,000 or better. Last week, "Two for Seesaw" (UA) (8th wk), $4,000.

Trans-Lux (TL) (500; $1.40-$2)—"Diamond Head" (Col) (3d wk). Smash $13,500 after first frame hot $15,000.

Uptown (SW) (1,300; $1.65-$2.75)—"Brothers Grimm" (MGM) (15th wk). Hep $7,000. Last week, $8,500.

Warner (SW) (1,250; $1.80-$2.75)—"Mutiny on Bounty" (MGM) (13th wk). Big $8,000. Last week, $8,500.

'Raven' Rich $11,000, Seattle; 'Bounty' 10G

Seattle, Feb. 19.

Some new product, not all of it sock, is helping to enliven the scene here currently. Standout of newies is "The Raven," rated big at Coliseum. "Who's Got the Action" is only fair at Fifth Avenue on opening round while "The Hook" shapes sad at Orpheum in first. "Mutiny on Bounty" still is great in eighth at the Blue Mouse on upped scale while "Brothers Grimm" is smash in fourth at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$3)—"Mutiny on Bounty" (MGM) (8th wk). Great $10,000. Last week, $10,700.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"The Raven" (AI) and "Assignment Outer Space" (AI). Big $11,000 or close. Last week, "Mongol" (Indie) and "Trojan Horse" (Indie), $7,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Who's Got Action" (Par) and "Roman Holiday" (Par). Fair $8,000. Last week, "Sodom and Gomorrah" (20th) (3d wk), $5,200 in 5 days.

Martin Cinerama (730; $1.25-$2.50)—"Brothers Grimm" (MGM) (4th wk). Sockeroo $12,000. Last week, $12,300.

Music Box (Hamrick) (730; $1.25-$1.50)—"Two for Seesaw" (UA) (3d wk). Good $6,000. Last week, $6,900.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"The Hook" (MGM) and "Cairo" (MGM). Sad $3,000 or less. Last week, "Term of Trial" (WB), $3,900.

Paramount (Fox-Evergreen) (3,000; $1.50-$2.50)—"Longest Day" (20th) (9th wk). Okay $6,500. Last week, $7,100.

CLARE WOODS' NEW TAG

He's Prez Now as Well as Chain's Gen'l Mgr.

New Orleans, Feb. 19.

New president of United Theatres Inc. of New Orleans is C. Clare Woods. He succeeds Edward Ludman. Woods will also continue as general manager of the chain. He has been with the company since 1926 and in film exhibition for 40 years.

United also elected J. George Ziblich as chairman of the board; Herbert W. Maitrejean, vice president, and James T. Richards, secretary-treasurer. Other members of the board are Judge Louis H. Yarrut and Elwood Clay.

Group operates nabe houses here and elsewhere.

New Pix Hypo Cincy; 'Pounds' Fatso $12,000, 'Hook' 8G; 'Seesaw' 7G, 2d

Cincinnati, Feb. 19.

Wholesome newcomers are overcoming prolonged near-zero temps and a flu epidemic spread to bid for a Cincy film biz uptop in current canto. "40 Pounds of Trouble" looms tall at Albee to pace the field. "Best of Cinerama" looks solid on preem at Capitol. "The Hook" shapes nice at Palace. "Sayonara" and "Bramble Bush" rate good on reissue at the Grand.

"Two For Seesaw" holds fairly well in second week at Keith's. "Mutiny On Bounty" as sole hardticket tenant continues sturdily in ninth frame at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"40 Pounds of Trouble" (U). Tall $12,000. Last week, "Gypsy" (WB) (3d wk), $9,000 at $1-$1.75 scale.

Capitol (SW-Cinerama) (1,340; 90c-$2)—"Best of Cinerama" (Cinerama). Solid $9,500 with 10 shows a week. Last week, "Rage of Lion" (20th) (2d wk), $8,500 at $1-$1.50 scale for 10 days.

Grand (RKO) (1,300; $1-$1.25)—"Sayonara" (WB) and "Bramble Bush" (WB) (reissues). Good $6,500. Last week, "Longest Day" (20th) (15th wk), $7,000 at $1.25-$2.50 scale.

Guild (Vance) (300; $1.25)—"Boccaccio" (Embassy) (9th wk). Okay $1,300. Eighth was $1,200.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Two For Seesaw" (UA) (2d wk). Good $7,000 or near after $9,000 preem.

Palace (RKO) (2,600; $1-$1.25)—"The Hook" (MGM). Nice $8,000 or close. Last week, "Term of Trial" (WB), $7,000.

Twin Drive-In (Cin-T-Co) (800 cars; 90c) West side only. "Day Mars Invaded Earth" (20th) and "Young Guns of Texas" (20th). Fair $3,000. Last week, "Period of Adjustment" (MGM) and "I Thank Fool" (MGM) (reissues), $2,000.

Valley (Cin-T-Co) (1,271; $1.50-$2.50)—"Mutiny On Bounty" (MGM) (9th wk). Still sturdy at $8,000. Last week, $8,300.

MINNEAPOLIS

(Continued from page 8)

000. Last week, "Gypsy" (WB) (7th wk), $5,000.

Cooper (CT) (805; $1.25-$1.50)—"Brothers Grimm" (MGM) (27th wk). Big $8,000. Last week, $8,500.

El Lago (Carisch) (878; $1)—"Sex Kittens Go to College" (AA) and "Inside a Girls' Dormitory" (Films) (2d wk). Okay $1,000. Last week, $1,200.

Gopher (Berger) (1,000; $1-$1.25)—"Swordsman of Siena" (MGM). Oke at $4,000 and outs after a single stanza. Last week, "Cadavers" (PV) (8th wk), $3,000.

Lyric (Par) (1,000; $1-$1.25)—"The Robe" (20th) (reissue) (2d wk). Rich $5,000. Last week, $6,000.

Mann (Mann) (1,000; $1.50-$2.80)—"Longest Day" (20th) (10th wk). Solid $6,000. Last week, $5,500.

Orpheum (Mann) (2,800; $1-$1.25)—"The Raven" (AI). Okay $8,000 in eight days. Last week, [illegible].

Park (Field) (1,000; $1.50)—"Diamond Head" (Col). Sock $11,000. Last week, "American in Paris" (MGM) (reissue), $3,500 in eight days.

State (Par) (2,200; $1.25-$1.50)—"40 Pounds Trouble" (U) (2d wk). Sock $9,000. Last week, $12,000.

Suburban World (Mann) (800; $1.25)—"Trial and Error" (MGM). Okay $2,500. Last week, "Crooks Anonymous" (Janus) (3d wk), $2,000.

World (Mann) (400; $1.25-$1.50)—"Two for Seesaw" (UA) (4th wk). Hefty $4,000. Last week, $4,300.

J. G. Davis Vice Tully

Portland, Me., Feb. 19.

James G. Davis, longtime American Theatres Corp. employe, has been named manager of the State Theatre here replacing Ralph Tully, who resigned to operate a funeral home here.

By a quirk, it was Davis who replaced Tully as manager of the Paramount in Lynn, Mass., 13 years ago when Tully was assigned by ATC to Portland.

Davis, 30, has been manager of several drive-ins for ATC last summer and managed two Boston North Shore houses in the winter. He started his career in 1950 as an usher and worked up through the ranks.

FILMS RESENT SNUBS BY PRESS

Who's Afraid of News Blackout

Newspaper blackout or no, Embassy Pictures currently has 11 features playing the New York area, four of which are first-run items and two of which premiered during the shutdown. Embassy prez Joseph E. Levine also entered the legit sweepstakes during the blackout, with the Broadway debut last week of "Photo Finish" which he is reproducing with Alfred de Liagre.

The two first-run film entries to how with no papers are "7 Capital Sins," in sixth week at the Sutton Theatre, and "Love at Twenty," in its fourth frame at the Murray Hill. Like "Photo Finish," both got solid review treatment from the electronic critics who have been reviewing in the absence of papers. The two other first-runs are "Divorce—Italian Style," in its 24th stanza, at the Paris Theatre and "Long Day's Journey Into Night," in its 20th week at Loew's Tower East.

Also playing in the area are "Boccaccio '70," "Sky Above—Mud Below" and two Ingmar Bergman pix, "The Devil's Wanton" and "Night is My Future." Pre-release engagements have begun on "Constantine and the Cross" and "The Boar" and in re-release is "Attila, the Hun."

Connecticut Forces Seek Censorship

Licensing of Films Proposed—Fee Set at $3.50 Per 1,000 Feet Inspected by Bluenoses

Hartford, Feb. 19.

Bill filed in the General Assembly proposes the establishment of a five man board to censor feature films in this state. Bill was introed by Rep. George J. Quirk, Democrat of Ashford, in the State House of Representatives and proposes that the governor appoint the quintet. Purpose of the group would be to license all film prior to showing.

Work would be carried out by a director and staff appointed by the board. Censored would be films deemed "wholly or in part obscene, indecent, immoral, inhuman, sacrilegious, note or of such character as to tend to corrupt morals or to incite crime."

Bill sets licensing fees at $3.50 for each 1,000 feet of film with a $3 fee plus $1 for each 1,000 feet for a copy of the original.

This is the second piece of legislation proposed to the Connecticut Assembly last would place barriers on the showing of motion pictures. First was part of an all inclusive law proposed by State Sen. Charles T. Alfano of Suffield, acting for handful calling itself the the Citizens for Decent Literature.

Alfano's bill, for the first time, attempts to define what is meant by obscene. "Whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest," is the bill's definition.

Alfano said the definition of obscene was taken from a U.S. Supreme Court decision. Said he favors any law that would put more teeth into existing law.

The bill specifically declares it unlawful for any person or corporation to publish, sell, print, exhibit, display, distribute, circulate, offer to sell, give away, possess or control, or attempt to distribute or disseminate in any manner, any obscene book, magazine, pamphlet, picture, photograph or negative, motion picture film, phonograph record or tape, play, instrument, drawing or other articles which are obscene.

Offenders would face fines of not less than $150 not more than $1,000 for the first offense and a fine of $500 or one year in jail or both for subsequent offenses.

Other bills filed with the state Legislature would authorize a ref- [illegible] the public's wish for or against horse racing, [illegible] and proposals to set up and operate a state lottery system. Another bill would liberalize the current bingo laws.

Doom Brandon House

Brandon, Man., Feb. 19.

A Brandon businessman and the Royal Bank of Canada have bought the Capitol Theatre Bldg. from Famous Players-Canadian Corp. Ltd. for $40,000. The building will be demolished.

It was built as a hotel about 60 years ago and was remodelled into a theatre in 1915.

N.Y. Cost of Censoring

Albany, Feb. 19.

Printing of the main budget bill shows that the appropriation for the Motion Picture Division, State Education Department, for the fiscal year 1963-64, totals $140,400.

Heading the licensing unit, with salary of $14,500, is Louis M. Pesce. The assistant director, Sidney Bernstein, will receive $11,300. Four reviewers are to be paid a total of $32,-846; five inspectors, $40,000.

Two projectionists will draw down combined stipends of $12,500. Others listed are: principal clerk, $6,140; senior clerk, $4,813; senior stenographer, $5,235; two stenographers, a total of $8,530; mail and supply helper, $4,022.

ECA Distribs At Bargain Rates

Hollywood, Feb. 19.

Entertainment Corp. of America will disclose details of its distribution setup next week in N.Y., according to prexy Max E. Youngstein, who is here to work on production arrangements for upcoming pix. Domestic distrib rates will be from 30% to 25%, he said, adding company's foreign distrib charges will be 10% less than the going rate.

He asserted recent European survey had convinced him ECA can handle overseas releasing profitably at a lower rate.

ECA's 'Fail-Safe'

continued from page 5

venting Eugene Burdick, Harvey Wheeler, McGraw-Hill Book Co., Curtis Publishing Co., and Entertainment Corp. of America "from publishing, distributing, selling or marketing the book 'Fail-Safe' or exploiting in any manner or aiding in the production or distribution of the motion picture based on 'Fail-Safe'."

Almost 100 reporters were present.

That the plaintiff Peter George is the copyright proprietor of a book published in the UK in 1958 under the title "Two Hours to Doom" and published in the US in 1959 under the title "Red Alert."

Film trade curiosity in New York, in echo to the above London charge, centered immediately on the absence of any statement covering the alleged "opportunity" to plagiarize, which is usually the nub of lift charges. Both books deal with thermonuclear dangers, a subject which has a vast literature as well as a considerable technical press. Kubrick's "nightmare comedy" and Youngstein's serious drama are not known to share the same plot or character details.—Ed.

MORE DISTRIBS FAVOR TV SPOTS

The motion picture industry's long romance with daily newspapers, as the favorite ad-pub medium, may be cooling. There obviously will never be any total break in the age-old relationship, but indications are that some film companies are finding increasing satisfaction these days with television as a selling and promotional tool.

Subject was given an informal airing at a recent meeting of the ad-pub directors committee of the Motion Picture Assn. of America. Among the points made: an increasing portion of the total film ad dollar is going to tv, even outside the newspaper-struck cities of New York and Cleveland, and this for straight dramas and comedies far removed from the kind of quick-buck spectacles and exploitation melodramas which earlier used tv spots to best effect. For example, Warner Bros.' "Days of Wine and Roses," it's believed, is being sold preponderantly via television around the country.

In addition, a United Artists exec claims that in the Premiere Showcase release of "Taras Bulba" in New York, one of the best grosses was racked up by the Astor on Times Square. This, he said, testified to the power of the tv campaign since the Astor could not be expected to benefit particularly from the newspaper campaign on the pic in the suburban and neighborhood papers backing theatres in their own areas.

Some of the major company ad-pub execs are more enthusiastic than others about the potential of tv, but all of them—even those who state that nothing will ever supplant the standard newspaper display ads and publicity stories—agree that tv ads can be used to a far more wide-ranging extent than originally believed possible.

At least a portion of this kind of enthusiasm has its roots in the film industry execs' increasing disenchantment with the brushoff treatment they've been getting in the newspapers vis-a-vis the publisher partiality to television.

Over the last five years, the MPAA has sponsored numerous "getting to know you" sessions between filmmen and newspaper execs, designed (1) to persuade the papers to "open up" their film ad pages, so as to prevent the usual cluttered look given the film pages, (2) to get more free space, or at least some amount of free space comparable to that given tv, which does not advertise to anywhere near the extent the film companies do, and (3) to get an "adjustment" of film ad rates which continue in many areas to be at premium level. Nothing much came of such meetings, however.

According to one ad-pub exec, almost everything that's wrong with newspaper treatment of film ads is right via tv's treatment: a tv spot for a film is never back-to-back with another film spot, the tv programmers are increasingly receptive not only to special appearances by film names on panel shows, etc., but also film news and to special film featurettes, as the 20-minute pic about UA's "McLintock" shown on ABC-TV's network feature film show Sunday (17) night. In addition, he says, a comparison of price-per-impression between newspapers and tv makes tv by far the best buy. Also, the film advertiser on tv is paying the same rate as the department store and used car dealer, his rate sked being determined only by length and number of spots contracted for.

There is a kind of exaltation in the way the filmmen are talking about tv as an ad medium these days, as they suggest that the newspapers may have missed the boat by not listening to past complaints from the film companies.

A large irony, of course, exists in the fact that this new appreciation of tv as an ad medium is coming just at a time when exhibs are yelling that feature films on tv are killing them. "So what," said another filmman when this was mentioned, "we're just reaching a 'new' captive audience."

Three-Minute Scene in 'The Lovers' Engages U.S. Supreme Court; Issue May Be Censorship Landmark

An important new censorship decision may be coming from the U. S. Supreme Court when it rules on the appeal of an Ohio theatre manager, convicted in 1960 for possessing and exhibiting an allegedly obscene film—the French import, "The Lovers."

A major issue in the case as defined in the brief submitted to the U. S. Supreme Court last week by attorney Ephraim London, is the court's precedential 1957 decision in Roth vs. U. S. London's defense of Nico Jacobellis contains a frontal attack on the Roth decision while also citing it for the defense. The Roth decision states that the test of obscenity should be whether the "dominant theme, when taken as a whole, to the average person, applying contemporary community standards, appeals to prurient interest."

In citing the Roth decision for the defense, London states that the Ohio court, which originally convicted Jacobellis, judged "The Lovers" to be obscene because of "an isolated portion lasting three minutes of the 90 minutes of the film's running time. The court found the other 87 minutes deadly dull." Thus the court had not judged the picture as a whole.

In attacking the Roth decision, London says the film was not judged "with contemporary community standards," and raises the question of the geographical limits of these "community standards." Since the Ohio court did not indicate the community to which they referred, London says it must be assumed that the standards were those of Cuyahoga County, where Jacobellis was first convicted. The film had not only been exhibited without trouble all over the nation, but in other parts of Ohio, including Toledo and Columbus.

Says London: "The term 'community' is not defined in the opinion of the court in Roth, but it is clear that this court did not intend the judgment of material by the singular standards of the people of a city, township or county. The requirements of conformity to the differing standards of each city, county and each rural area of a state would impose an insuperable burden on the distribution or dissemination of communications . . .

Moral Degradation

"There is no great danger of moral degradation, and no great sacrifice of state sovereignty in accepting the nation's standards as the norm."

The American Civil Liberties Union, in a friend of the court brief, joins London's attack on the Roth decision and asks that the Supreme Court discard it as "vague and unworkable as well as too limiting."

Oral argument before the Supreme Court on the Jacobellis case is expected sometime next month.

Meanwhile, another aspect of the meaning of the Roth decision is considered by industry attorney Felix Bilgrey in an article in The Record, published by the New York City Bar Assn. Noting that the Roth decision states that a work must be judged as a whole, Bilgrey questions the constitutionality of all local censorship laws which permit censors to judge and, especially, to eliminate portions of a film.

Bilgrey notes that in New York, for example, the main function of the censor is cutting bits and pieces out of a picture on the grounds the bits and pieces are obscene, and only occasionally is a film denied a license in total. "The Roth decision casts grave doubt on that portion of the New York statute pursuant to which censors make eliminations to parts of a film."

As yet, however, this issue has never faced a court test.

Apfel Joins Embassy

Ed Apfel has been named director of advertising for Embassy Pictures in his new post, which is effective March 1, he'll supervise creation and implementation of ad campaigns on all forthcoming Embassy releases. Former ad chief Bob Weston was upped to global ad-pub v.p. some months ago.

Apfel has been director of advertising and creative services for MGM and Verve Records since June, 1962, and, prior to that, was in the ad department of Metro.

Another Catch-All Basket for 'Smut'

Atlanta, Feb. 19.

Lower House of Georgia General Assembly Thursday (14) approved an anti-obscenity bill after defeating an amendment that would have removed the felony provision for punishment.

Amendment was presented by Bibb County's Rep. Denmark Groover, who said he thought a misdemeanor conviction would be sufficient for violators.

Groover pointed out the bill embodies a real broad definition of what is obscene and leaves standards up to the community.

Measure makes it a felony to knowingly sell, exhibit, give away, lend, transmit or possess obscene publications, photographs, films or recordings.

Conviction could result in prison sentence of from one to five years.

A previous anti-obscenity law was held to be discriminatory—and therefore invalid—by Georgia Supreme Court last year.

Glynn County's Rep. William R. Killion, who led fight against Denmark's amendment, said felony punishment has been a Georgia law since 1866 and added that the bill needs to strengthen protection rather than weaken it.

Bait Managerial Drive With $10,000 Incentive Coin; Stanley Chain's 10th

Stanley Warner Theatres will launch a four-month 10th Anniversary Drive March 1 with $10,000 in prize money for winning managers. Object is develop more attendance, more money for more pictures.

Campaign will concentrate on b.o. receipts, miscellaneous income and concession revenue. The program was organized at a meeting of SW advertising men, helmed by Harry Goldberg, ad-pub head, and addressed by exec v.p. Samuel Rosen and veep-general manager Harry M. Kalmine.

Rosen told the gathering: "We organized Stanley Warner Theatres in 1953 when the fortunes of our industry were at a very low point. It is gratifying to mark our tenth anniversary when the tide appears to be turning in our favor. Despite the fact that we have been hard pressed by new and irresponsible types of competition inside and outside of our industry, theatre-going is still a powerful, popular entertainment—if we give the public more frequent opportunities to see the pictures of their choice, rather than hold them back to satisfy the whims of producers.

"I would like to see more pictures made because it is the long time experience of the industry that out of much quantity we receive many pictures of great quality."

Jackie Gleason

"...Jackie Gleason in a role which could-be played only by him...decidedly a 'family picture'-and millions of all ages will love it."
— MOTION PICTURE DAILY

will be a livin' doll at your boxoffice!...and exhibitors everywhere will say "How Sweet It Is!" For

Papa's Delicate Condition

is a king-sized package of joy and color, excitement and fun! It's the great one as you've never seen him before! AND BACK OF ALL THIS, THERE'S THAT EVER-LOVIN' MERCHANDISING POWER FROM PARAMOUNT!

Technicolor®

CO-STARRING

GLYNIS JOHNS · CHARLIE RUGGLES · LAUREL GOODWIN · AND LINDA BRUHL

Call your Paramount 'Papa' now!
HEAR "CALL ME IRRESPONSIBLE" THE HIT SONG FROM "PAPA'S DELICATE CONDITION" RECORDED BY SUCH GREAT TALENTS AS
FRANK SINATRA
REPRISE RECORDS
JACKIE GLEASON
CAPITOL RECORDS
JACK JONES
KAPP RECORDS
SARAH VAUGHAN
ROULETTE RECORDS
PRODUCED BY JACK ROSE · DIRECTED BY GEORGE MARSHALL · SCREENPLAY BY JACK ROSE · FROM A BOOK BY CORINNE GRIFFITH
New Song by SAMMY CAHN and JAMES VAN HEUSEN
A PARAMOUNT RELEASE

'Audience Awards' (Tried in 1955) Revived Proposal and Re-Slanted

A plan is underway to renew the Congress of Motion Picture Organizations "Audience Awards." These kudos which would be designated on the basis of theatre audience voting were given once before, in 1955, and the current proposal would have them re-established and presented on a national tv show as is the procedure with the Academy Award.

The plan is being spearheaded by Robert W. Selig of National Theatres and Selig, chairman of the COMPO council. The idea is to have the awards presented at the other end of the calendar from the Oscars, with the proceeds from the telecast presentation show to the industry causes going to help the Motion Picture Relief Fund and probably the Will Rogers Memorial Hospital in Saranac Lake, N.Y.

There are still a lot of important aspects of the plan to be worked out but the procedure would follow pretty much the same lines as were traced in 1955, according to present thinking. There would be five categories for awards with 10 nominees in each category. These nominees would be selected by exhibitors and the determination of the winners would be decided by theatre audience voting. The tv presentation show would feature guest personalities and entertainment.

The thought behind the plot is to stimulate public interest in pix and the Motion Picture Academy is also said to favor the proposal, which would be conducted under the sponsorship of COMPO. Unlike the Academy awards, these "Audience Awards" would not involve the technical aspects of production and the like, sticking to best actor, director, picture and elements which the public could make some decision on.

No Time Conflict

By placing the COMPO tributes at opposite end of the year (presumably autumn) from the spring Oscars, its felt that more of a year-round public interest in films could be maintained. It is also figured that pictures themselves would benefit because the ones on the wrong end of the calendar from Oscar time would be getting some similar drumbeating from exhibs who, naturally, will play a major part in the promotion of the program. It is also noted as an aid to exhibition because of the plugging connected with such a campaign.

Exhibs reacted favorably at the time of the 1955 "Audience Awards" which COMPO organized and sponsored and they would have been continued but for several complications, the major one being someone to head up the program. It is hoped that the plan will be whipped into shape in time for renewed presentation next fall.

COMPO, incidentally, is also active currently in trying to get exhibs to do some drumbeating for the Oscars. The organization used to do this when the Motion Picture Assn. of America sponsored them and is now resuming the practice. In something of a twist, its noted that the theatre are interested in promoting the Oscars, even the competing tv presentation show.

HUSTON IN STATES AS 'FREUD' DATES MULTIPLY

John Huston, whose latest directorial effort is Universal's "Freud," arrived in New York from Ireland last Saturday (16) for promotional activities on behalf of the film, which is slated to open in various key cities across the country during the next few weeks.

While spreading cross-country, the pic will continue its world preem engagement at Cinema I, N.Y., and its present run at the Beverly Hills Music Hall, L.A. "Freud" will be opening in Boston, Chicago, Detroit, Philadelphia, Washington and San Francisco among others, and a series of conference phone calls have been set up between Huston and newspaper, tv and radio reps in these cities as part of the bally.

In other U.S. activities, Huston was recently signed to appear in Otto Preminger's "The Cardinal," which is currently lensing in Boston. "Freud, which completed its 10th week at Cinema I and Cinema II last week, moved exclusively into Cinema I last Monday (18).

Long Time No Construct Any, But Now Milwaukee Area Adds Two Houses

Milwaukee, Feb. 19.

Shopping Center Theatres Inc., a newly formed subsidiary of Prudential Theatres of Wisconsin Inc., will build two theatres, one at Southgate Shopping Center & another at Mayfair Shopping Center, this summer.

Each tagged for its location and each with 800-1,000 seating capacity. Budgeted at $300,000 for construction.

According to Al P. Frank, secpre., houses will have facilities for presentation of fashion shows, art & other exhibits. Air conditioning, projectional equipment for 70m & 35m projection (Todd-AO & Cinemascope, with transistorized sound are included.

Construction starts this May on Mayfair project, with Southgate work to commence about August 1.

Prudential Theatres Inc. operates Palace & Wisconsin downtown first runs, Strand usually hardticket, downtown; Princess (downtown grind house) and Uptown, Modjeska, Tower, Oriental, Paradise, Juneau & Garfield as Milwaukee neighborhood houses.

Except for drive-ins, the last motion picture house built in Milwaukee area, was Fox-Bay in Whitefish Bay, in February, 1961.

Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11¾	ABC Vending	136	13½	13⅛	13¼	¼
47½	22¾	Am Br-P'r Th	176	36	33⅛	33⅜	—1⅝
20⅞	10	Ampex	522	16⅞	15½	16½	½
51	31½	CBS	‡432	50⅞	48½	49½	
23⅞	8⅛	Chris Craft	177	15⅛	14¼	14¼	—¾
31	14	Col Pic	161	27⅞	24¼	25	½
51⅝	34½	Decca	14	45⅞	45⅝	45⅜	—¾
40⅞	21	Disney	87	34¼	31¼	33⅞	+2⅞
117¾	85	Eastman Kdk.	453	117¾	113¼	116	+2¼
6¼	4¾	EMI	113	5⅞	5⅛	5⅞	—⅛
14⅞	8⅞	Glen Alden	3?2	13⅛	12⅛	12½	—⅜
47½	17⅞	Loew's Thea	1141	20⅛	18¼	19⅞	½
76⅞	33	MCA Inc.	50	54⅞	54	54	
19⅞	10⅞	Metromedia	213	20	18	19½	—⅝
36⅛	26⅞	MGM	303	32¾	29⅞	29¾	+⅝
12	5¾	Nat. G'l Corp.	?072	12	11¼	11¾	½
25½	19	Outlet	500	22	21⅛	21⅞	—1
50½	31	Paramount	?71	40⅞	36⅞	39½	+⅞
221⅞	81⅛	Polaroid	650	140¼	133⅞	136⅞	—⅞
66⅞	38⅞	RCA	1457	66⅞	63½	63¾	—⅜
12⅞	6½	Republic	136	9⅞	9	9½	—½
17	12½	Rep., pfd.	11	16	15	16	1
40¼	18⅝	Stanley War.	56	23⅛	21¾	21¾	—⅝
35¼	27¼	Storer	?41	35¼	34¼	34¼	—¼
39⅝	15⅞	20th-Fox	136	26¼	25⅛	25¼	—2
36⅝	22¾	United Artists	95	30⅞	30	30½	+⅞
30¾	10½	Warner Bros.	134	15⅝	14½	14¼	—⅞
75⅞	42¼	Zenith	402	34⅞	33⅞	34⅞	—⅝

American Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6⅛	2½	Allied Artists	28	3⅝	3⅛	3¼	
9	3⅝	Bal'f'nt GAC	36	6¾	6½	6⅞	+⅛
21⅞	10¼	Cap. Cit. Bdc.	31	19⅝	18¾	19⅞	+⅝
30⅞	8½	Cinerama Inc.	402	16⅝	15¾	16	+⅛
12	6½	Desilu Prods.	28	8⅛	7⅞	8⅛	+⅛
9⅞	4½	Filmways	36	6¾	6½	6⅞	
18	8⅝	Movielab	3	11¼	11	11	
14⅞	5½	MPO Vid.	4	8	7¾	7⅞	+⅛
2¾	⅝	Nat'l Telefilm	44	15/16	⅞	15/16	
3⅛	2	Reeves Sndst.	4	2⅝	2⅝	2⅝	—¼
7½	2¾	Reeves Ind.	106	3⅛	3⅛	3⅛	—¼
23¾	13	Screen Gems	18	17¾	17⅛	17½	
30⅝	6⅝	Technicolor	519	10½	9¼	10¼	+¾
36⅞	4¼	Teleprompter	34	6	5½	5½	
3	1⅛	Tele Indus	21	2⅞	2⅛	2⅛	
18¾	10	Trans-Lux	8	13	13	13	

* Week Ended Mon. (18)
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	2½	4¼	+¼
Ameco Corp	1⅝	1⅞	+⅛
Commonwealth Theatres of Puerto Rico	7⅛	8	+⅛
Four Star Television	10⅞	11⅝	—⅞
Gen Aniline & FA	300	306	
General Drive-in	9⅞	10⅝	+⅛
Magna Pictures	2¼	2¾	+⅛
Medallion Pictures	5¼	5⅞	
Music Fair Enterprises	4⅞	5¼	+½
Premier Albums	7¼	8	+⅛
Rust Craft Greeting Cards	10½	11¾	
Seven Arts Productions	8⅞	9¾	+¾
Transcontinent Television	13¼	14⅛	+1
U. A. Theatres	5¼	6	—¼
Universal Pictures	51	54½	—7½
Walter Reade-Sterling Inc.	2	2⅝	—⅛
Wometco Enterprises	19½	21	
Wrather Corp.	3⅞	4½	+⅛

(Source: National Assn. of Securities Dealers Inc.)

U's Week-Long Strategy Conference in Manhattan

Universal Pictures has called a week-long national sales convention in New York, starting March 4. It'll be the first such gathering here in many years and will be presided over by Hi Martin, v.p. and general sales manager, with sessions at the Waldorf-Astoria Hotel and the U homeoffice.

Universal prexy Milton R. Rackmil will welcome reps, convening from across the U.S. and Canada, and also address the closing session. Regional sales managers and reps from the company's 31 domestic branches will attend. David A. Lipton, ad-pub veep, will come in from the Coast for the conclave and Phil Gerard, eastern ad-pub director, will join him in outlining ad and promotional plans on upcoming pix. Also attending will be Mark Plottel, general manager of Empire-Universal, U's Canadian distrib arm.

New York Soundtrack

Continued from page 4

Brown . . . Sophia Loren starrer "Madame" spreads from Los Angeles to 30 other cities across the country starting today (Wed.) . . . Rory Calhoun, Rута Lee, Rod Lauren and Rod Cameron set for Bern-Field Productions' "The Gun Hawk" for Allied Artists. Pic starts shooting today (Wed.) with script by Jo Heims, directed by Edward Ludwig.

Harper Lee, authoress of "To Kill a Mockingbird," broke to Chicago today (Wed.) with U eastern ad-pub director Phil Gerard to help plug the company's filmization of the novel . . . Joe Levine's "Love at Twenty" was screened at the United Nations last Friday (15) for the benefit of UNICEF. Patricia Levine, the Embassy prez's daughter, was honored before the showing for arranging for her dad to make the pic available for the benefit of the needy children of the world.

Under signature of Alfred Hitchcock following wire from Universal to the trade press et al last week: "The Birds is coming" . . . Camera Equipment Co., N.Y. supplier of filming apparatus, last week gathered what it termed "the largest order of motion picture production equipment ever to leave the New York area" and forwarded it to Stamford and Boston on order for location work on "The Cardinal." Director of photography is Coast cameraman Leon Shamroy.

New Walt Disney production slated predominantly live action, rather than cartoon, with one uncertainty. No decision yet on whether "Jungle Book" will be live or animation . . . Robert Taylor and this is the going on a promotional tour for Disney's "Miracle of the White Stallions" . . . Producer Disney and distribution chief Irving Ludwig now look for "Search of the Castaways" to bring in $6,000,000 domestic rentals . . . Some outfit's Charles Levy describes their "Summer Magic" as a "live action, comedy, drama, set to music"—and this is a marquee full.

Bob Corkery, MPEA's head man in Latin America, wound up a two-week visit to the h.o. in New York Saturday and headed back to his Mexico City base via Santo Domingo and San Juan. He'll be taking off for Argentina, Brazil and other South American points next month . . . Paul Heller, the producer of Continental Distributing's "David and Lisa," and who is now prepping "Young Harry," was incorrectly referred to as Peter Heller in last week's VARIETY article. Just a case of Peter not being Paul.

"Kings of the Sun" star, Yul Brynner, a camera buff, cabled the UA office here to pick up some of the new Polaroid color film. There being none on sale yet in New York, UA asked its man in Miami to buy the film. The Miami man, however, was out of luck. All the available film there had been purchased for Eliot Elisofon, who is color consultant on UA's now shooting "Greatest Story Ever Told."

Twentieth-Fox prexy Darryl F. Zanuck back in his homeoffice from Spain after supervising the start of filming of additional scenes for that unidentified (in the display ad) big film, not starring Rex Harrison, the name of which escapes me at the moment . . . Seven Arts veep Eddie Feldman off to London for production on "Look Out Of Human Bondage," which starts shooting in Dublin March 4.

UA reports its "West Side Story" has established a new boxoffice record locally, by taking in a total theatre gross of $752,971 for the first week of its popular-price release in 35 houses in the metropolitan area . . . The man-in-New York stars, K. Edward Jr.'s "The Sick Story," is having its local premiere at the Trans-Lux "The Elusive Corporal" at the Cinema II . . . The first Saturday premiere June 15 at the Rivoli of "that picture," 20th's $500 top one has been reserved for the benefit of the International Cultural Centers for Youth in Jerusalem. Mrs. Murray Silverstone, wife of the former 20th vice-president, is international chairman of the ICCY . . . Laurence Harvey in town after winding up his chores as producer-director and star of UA's "The Ceremony" in Spain.

Neil Vanderbilt, whose Vagabond-ing With Vanderbilt Films is now completing a documentary on Yugoslavia, has been invited to appear on "Leave It To The Girls," perhaps because he really does. Exec veep of the firm is Mildred Vermont, formerly with 20th, and veep is Ann Vanderbilt, Neil's former wife . . . Peregrine Productions, documentary film firm headed by Sheldon Boyd and Gene Searchinger, has moved to larger quarters on W. 57th St. . . . Jean Renoir, who lives on the Coast but continues to make films in France, is marking his 40th anniversary with "The Elusive Corporal," now at Cinema II.

Guest speakers at Manhattanville College's three-day film fest this weekend (22-24) will include Moira Walsh, film critic for America Magazine; Rev. Stanley Grabowski of Ravenna; and Jim Scovotti, film publicist . . . Walter Reisch, who scripted the 1931 German film, "The Theft of The Mona Lisa," has come to New York from his Coast home in connection with Auerbach Film Enterprises' proposed remake of the picture.

Glenn Ford and Hope Lange here in New York getting ready for the Las Vegas preem of their "Love Is A Ball" next month . . . Robert Sherman, most recently special sales rep for "El Cid," has joined Walter Reade-Sterling as film buyer for the theatre division. Sherman was previously theatre buyer for Reade from 1956 through 1960 . . . Lionel Newman has been named associate conductor to Alex North, currently scoring 20th-Fox's upcoming spectacular . . . "The Longest Day" opened five new domestic roadshow dates last week, to bring the total to 60.

WB's Goldstein

Continued from page 3

ed blondine strike four, he believes he has some mentionable follow-ups in the reissue of "Giant," the reissue package of "Summer Place" and "Auntie Mame" in May and, new, "Days of Wine and Roses," "Castilian," "Spencer's Mountain" and "PT 109."

Goldstein was without script but traveled without stalling motor in covering a variety of subjects. On the matter of bringing back the oldies he said: "When you go with a reissue you have got to go first class, like with a new picture. New prints. New campaign. And you must have a strong attraction."

Also: "Playing a picture pre-Christmas was thought nutty a few years ago. We opened 'Gypsy' Dec. 21 and cleaned 'em."

And: "Bob Aldrich showed courage and know-how in making 'Baby Jane' when everyone else thought the stars (Bette Davis and Joan Crawford) were hasbeens. His was a remarkable achievement in shooting less than six weeks. Also, the campaign was great; there hasn't been a more talked-about picture, except 'Cleopatra.'"

VIEWFINDER, NEW CO., ROLLS AT TWICKENHAM

London, Feb. 19.

First pic of a newly formed company, Viewfinder Films, started to roll yesterday (Mon.) at Twickenham Studios. Under the Bryanston Films banner, Viewfinder bowed in with "Double Twist," a whodunit based on "Nose On My Face," a novel by actor Laurence Payne.

Behind the new setup are Michael Truman and John Davis, who will direct and produce respectively. Truman has been in the filmbiz since 1934, as editor, cutter and then producer-director. He had his film schooling mainly at Ealing Studios, before turning freelance. His latest pic was "Go To Blazes" for Associated British.

Davis, not to be confused with the Rank topper, has also had considerable practical experience, starting in the cutting room. "Double Twist" stars Ian Hendry and Ronald Fraser as cops, with Natasha Parry, Margaret Johnston, Zena Walker and Jeremy Brett. Viewfinder has options on three further stories for immediate scripting.

Inside Stuff—Pictures

Screen branch of Writers Guild of America West, although annual award dinner won't be held until May 7, has set Feb. 25 deadline on balloting nominations so writers won't be influenced by results of annual Oscar awards. Usually, there's no such problem because scribblers' bash is staged in March—before Oscar awards. This year, however, writers' event is being held in May, later than usual because Guild couldn't land a producer in time for an earlier date. While votes will thus be at Guild headquarters long before awards presentation, they'll be locked up and not disclosed until night of award.

Nominations for best-written American comedy are "Mrs. Hobbs Takes Vacation," Nunnally Johnson; "Notorious Landlady," Larry Gelbart, Blake Edwards; "Period of Adjustment," Isobel Lennart; "Pigeon That Took Rome," Melville Shavelson; "Touch of Mink," Stanley Shapiro, Nate Monaster.

Drama nominations: "Billy Budd," Peter Ustinov, DeWitt Bodeen; "Birdman of Alcatraz," Guy Trosper; "Freud," Charles Kaufman, Wolfgang Reinhardt; "Miracle Worker," William Gibson; "To Kill Mockingbird," Horton Foote.

Musicals: "Gypsy," Leonard Spigelgass; "Hey, Let's Twist," Hal Hackady; "Jumbo," Sidney Sheldon; "Music Man," Marion Hargrove; "State Fair," Richard Breen.

John D. Weaver debunks the buildup bilge of various talent schools as to career prospects for gals in films and video. Writing in Holiday mag he says: "She may collect a few days' work, even a six months' contract." Weaver writes, "but after unspeakable things have been done to her hair, her dignity and her given name, she is likely to find herself hawking hamburgers, modeling sportswear, greeting a dentist's patients or consoling unappreciated husbands."

In Hollywood's heyday, some 800 actors and actresses were under studio contract, the Holiday article states. Last year there were 112, mostly in tv work.

Politics in Haiti Threatens Delay Of Hellman-Hill 'Charlemagne' Film

The highly explosive political situation in Haiti threatens to force an indefinite postponement to director George Roy Hill and producer Jerry Hellman's plans to shoot "A Bullet for Charlemagne" in that usually-troubled Caribbean republic. The pair, just back in New York after a 10-day Haitian look-see, had planned to launch their new Pan Arts Co., formed with the backing of United Artists, with "Charlemagne," the story of the U. S. Marines occupation of Haiti in 1914.

Hill and Hellman say they are not abandoning the project but they are holding up most preproduction activity until May. That's the month in which the Haitians would have gone to the polls to select a successor to incumbent President Francois Duvalier. Had not the latter, two years ago, got himself elected to another six-year term without prior announcement and two years before the end of his first term. Because of the questionable legality of Duvalier's action, there are reports that the Organization of American States may well institute economic sanctions against the Duvalier regime, starting in May, hoping to crystallize the political situation "one way or the other."

Because of the weather factor, says Hellman, Pan Arts could not start production of the picture before the next year, at which point Duvalier will have either turned his precarily uncertain grip on Haiti or decided that a lengthy vacation abroad is in order.

According to Hill, he had thought that because he was planning to spend between $600,000 and $700,000 in Haiti doing the picture, he would have been received by government execs with open arms. He and Hellman were, instead, "received in confusion" in lengthy sessions with various cabinet officials, none of whom was quite sure of the scope of his own authority.

"It was like being on the other side of the looking glass," says the director. "Nothing that holds true anywhere else in the world presently holds true in Haiti." The upshot came when, after a one-day side trip to the neighboring Dominican Republic, Hill and Hellman returned to Port-au-Prince to find that the cabinet ministers with whom they'd been dealing had been replaced overnight by a new team.

Director says the chances of switching his planned locations to the Dominican Republic are slim because, although the two countries are side by side, one is as distinctly Spanish in atmosphere and heritage as the other is French.

Hill, who just finished directing "Toys in The Attic" for the Mirisch Co. and UA, has one more commitment with Mirisch which he may do before the end of this year. The chances are slim of his activating another feature project to roll in place of "Charlemagne" for Pan Arts before the end of the year. Pan Arts, however, is a flexible operation which is to be active in both films and tv and is expected to produce properties which will be handled by outside directors. Also, despite the fact that the company is UA financed, it's set up so it can make deals with other distribs, after UA's first refusal rights.

What's TV Got?

Continued from page 3

ho but probably not in only a couple of weeks, especially considering the fact that they had received plenty of exposure their initial times around. And, of course, Embassy can expect more tv sales as it's pitch continues.

There is also the example of Allied Artists, which is understood to have spun off in the neighborhood of $5,000,000 worth of features to tv last year, an intake that was vital to the company's very existence at the present period.

Exhib bigtry comes over films like "Solomon and Sheba" in direct rivalry to "Taras Bulba." Both star Yul Brynner.

Some distribs are trying to give seven to five year protection but, of course, there are others, like United Artists, which have sold off at three years. Foreign product has been sold to video synchronously with theatrical playoff.

Allied States Assn. offered a proposal a few months ago calling for a "clearance clause" in tv sale agreements which would restrict the showing of the films on tv for a specified number of years after their release date. This is a form of moderation. Its argued that, in addition to creating hardship for exhibs, the distribs are only fighting themselves by allowing features on tv that so closely compete with what's at the local theatre.

Last week a letter was made public which was sent by John H. Stembler, prez of Theatre Owners of America, to major distribs. Referring to the 1958 Sindlinger report which assayed the effects of the tv showing of pre-1948 films on the film industry, he told them: "We have enough overall competition for the amusement dollar. The added competition of almost-current attractions makes it almost impossible to get a very selective audience into our theatres."

Although its claimed that many exhibs are being forced to close up shop, it must also be pointed out that many new theatres are opening as well in shopping centres and other areas related to the rapidly-expanding suburban areas of the country. Stembler noted in his letter that "the potential of solid boxoffice is greater than ever with an increasing population and an unprecedented construction and modernization theatre program."

So it all goes back to the distributor and which way he wants to play the ball game. The exhibition problem is one thing, and the distrib figures very importantly in it but he has very definite problems of his own. Some observers feel he isn't really very close to their solution yet, either.

Zinnemann's First Western Since '100R'

Producer-director Fred Zinnemann, who is already committed to do "Hawaii" for the Mirisch Corp. and United Artists, has added a second picture to that deal. Property is "Angel's Walk," which will be Zinnemann's first western since his award-winning "High Noon." James Lee Barrett is doing the script, due for shooting after the completion of "Hawaii," which does not begin until next year.

Before starting "Hawaii" Zinnemann has a picture to do for Columbia this year.

Third Chi Studio, Filmack, Struck by Cameramen

Chicago, Feb. 19.

Last week's strike of commercial and industrial film cameramen and laboratory technicians has spread to a third Chi studio, the Filmack Corp. Previously struck were Wilding Inc. and the George W. Colburn Laboratory.

A Filmack spokesman said that three cameramen and four technicians walked out, but that 40 other employees have stayed on the job. Striking locals are Local 780, Technicians, and Local 666, Cameramen, of IATSE.

The film companies have been working without a contract since Aug. 1, 1962, by agreement with the unions.

Directors Throw a Line

First strike of film directors ever to hit this city was voted into being here last Sunday (17) at an emergency meeting of Screen Directors International Guild Midwest. Target of the strike is Fred A. Niles Communications Centers, Inc., and picket lines went up Monday morning (18).

Midwest group is striking for recognition of the Guild and for the establishment of a contract covering working conditions and rates of pay for directors in this area. SDIG Midwest represents over 100 area directors and has set up a strike fund, reported to be sufficiently large "to continue the strike for as long as it takes to win."

Directors are seeking a contract similar to one held with film producers in New York area by SDIG, repping over 500 pix and tv stagers.

New Mexico's Convention

Albuquerque, Feb. 19.

New Mexico Theatre Owners Assn. will hold its 1963 annual convention at the Hilton Hotel in Albuquerque. Plans are now underway to secure a top name industry speaker for the conclave slotted June 11-12.

Elmo Courtney, Clovis theatre operator, is current prexy of the association which numbers about 150.

14 to 20 as 'The Vicious Age'; Baltimore Nabe Houses Helpless Under Brutal Boys in Gangs

Baltimore, Feb. 19.

Neighborhood film theatres in the city are suffering weekly losses of $500 to $1,000 weekly from "the greatest outbreak of property destruction in the history of the industry in the state." Remark is by James L. Whittle, executive secretary of the Allied Motion Picture Theatre Owners of Maryland. He states that the 60 neighborhood houses in Baltimore area are experiencing vandalism, as well as heating, shootings and robberies "in unprecedented proportions."

"It has reached such proportions," Whittle said, "that we are almost at a loss about what to do. We appealed to the police but though they have promised their cooperation, there is not too much they can do about it. Policemen have told me that there is little point in taking the guilty in. In most cases they are juveniles and they are released with not much more than an appearance in court."

Whittle, whose organization is offering rewards up to $1,000 for information leading to the arrest of troublemakers, said that more than 30 major incidents took place in neighborhood theatres in the last three months.

A few he cited were: the death of a 78-year-old doorman, a result of an assault by a patron two days before; the shooting of a theatre manager by a robber and the severe beating of another manager by teenagers who had been told to keep quiet.

"I've been in this business for 50 years," Whittle said. "Before, most of the trouble came from mischievous children. Now, it's youths from 14 to 20, vicious, violent youths just out to make trouble.

"They throw things at the screen, cut up seats and destroy restrooms. And now, it is more than just destruction. It's also bodily harm. Assaults are more frequent and more severe.

"It has got to be stopped," he said. "In some way or another."

Allied Artists Angles On '55 Days in Peking'

Edward Morey, v.p., and Ernest Sands, general sales manager of Allied Artists Pictures, planed to the Coast last Monday (18) for confabs with prexy Steve Broidy and studio execs on sales policies for Samuel Bronston's "55 Days In Peking," which AA will distribute in the U.S., Canada, Japan and the Near East.

Also under discussion were release plans for such forthcoming AA releases as "Day of the Triffids," "Great Gunfighters" and "The Black Zoo." Morey returns to Gotham today (Wed.) and Sands remains on the Coast for a western division sales meeting and talks with Coast exhibs. Last week the sales manager held sessions in Chicago with midwest division and branch managers.

WHEELS-WITHIN-DEALS

Robins Seeks Injunction to Save Control of Theatre

Youngstown, O., Feb. 19.

Future operation of the State Theatre here may be settled in court. A temporary injunction was granted Robins Theater Co. of Warren, O., to prevent sale of any stock in the downtown first-run house. Robins charges breach of contract.

Both the State and the Palace had been operated by E. C. Prinsen, who died last June 14. The Palace was taken over by Robins, while the State is being operated by the managerial staff in charge at the time of Prinsen's death. Robins had offered to buy the State Theater Co. stock. Others known to be seeking the State were Stanley Warner Corp. and Associated Theaters of Pittsburgh.

When R. M. Hammond, attorney handling the transaction for the State, said that negotiations for its sale had been all but signed, Robins field the petition in Mahoning County Common Pleas Court, and was granted a temporary injunction.

Reports were that a Youngstown businessman, not previously identified with the negotiations, had entered into the transaction with one of the amusement companies involved.

N.Y. Screen Directors Seek New Pact, Hikes

Negotiations began last Monday (18) between the Screen Directors International Guild in New York and production representatives on a new Guild contract. The present pact expires March 7.

The Guild presently claims 128 signatories to its agreement, including the 25-member Film Producers Assn. It is known to be seeking increases over its current scales but what these raises are is trade information turned into a trade secret, pending their development in negotiations. A Guild spokesman, however, termed the hikes "moderate, reasonable and acceptable to producers."

Although there are these and other issues expected to develop, the union feels that no major problems will arise out of the negotiations.

National Boxoffice Survey

Fresh Fare Boosting Biz; 'Mockingbird' New Champ, 'Arabia' 2d, 'Day' 3d, 'Bounty,' 'Flubber' Next

Freeming of new, stronger screen fare is helping biz generally this session along with moderation in the weather in some key cities covered by VARIETY. Result is an encouraging upbeat in many spots also such keys as Cleveland and New York City, still handicapped by crippling newspaper strikes, are not helping much by new cold waves and snow.

"To Kill A Mockingbird" (U) (1st wk) is new national champion although playing in only five key cities. Biggest coin is coming from the New York Music Hall where a big opening session is in prospect. "Lawrence of Arabia" (Col) (9th wk) is winding up a close second.

"Longest Day" (20th) (20th wk) is copping third money. It long has been on top or near No. 1 spot. "Mutiny on Bounty" (MGM) (15th wk), first and second recently, is finishing fourth.

"Son of Flubber" (BV), a comparative newcomer, is copping fifth place. "Diamond Head" (Col), in same category, is landing sixth spot. "Brothers Grimm" (MGM) (8th wk), which has been near the top for many weeks, is finishing seventh.

"10 Pounds of Trouble" (U) is capturing eighth position. It has been higher. "David and Lisa" (Cont), just getting started, is showing enough to land ninth place. "Who's Got the Action" (Par) is winding up 10th.

"Gypsy" (WB) (8th wk) is finishing 11th although it's been out a long time on regular run. "Two For Seesaw" (UA) is finishing 12th. "Term of Trial" (WB), "Sodom and Gomorrah" (20th), "Child Is Waiting" (UA) and "Divorce, Italian Style" (Embassy) are runnerup pix.

"Freud" (U) shapes as one of most potent newcomers just getting started out. It's sock in Chi, powerful in Boston and hot in L.A. "Samson and Seven Miracles" (AI) is somewhat spotty this week though trim in Louisville.

"The Raven," also from American International, shapes stout in Portland and passable in Detroit. "The Hook" (MGM), good in Cincy and okay in L.A., looms sock in N.Y. and passable in Denver. "Girl Names Tamiko" (Par), big in Toronto, looks good in Detroit and nice in St. Louis and Chi. Also new, "Seven Capital Sins" (Embassy) is nice in N.Y. but slow in L.A.

Note: The number of weeks out is release for the bigger pix and longruns are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9)

Yanofsky New Owner Of Levine's Drive-In %

Massachusetts exhibitor Barney Yanofsky has purchased Joseph E. Levine's interest in the Round Hill Drive-In Theatre, Springfield. Yanofsky and the Embassy Pictures prez were partnered in the operation.

Complete operation of the manner is now held by Yanofsky, who also operates the Sundown Drive-In at Westfield, Mass. Commenting on the Round Hill transaction, Levine said that his long-term association with the exhib would be continued on other projects.

Hyman Heading Home

Edward L. Hyman, American Broadcasting-Paramount Theatres v.p., exits Hollywood Friday (22) after two weeks of meetings with studio heads and viewing forthcoming product.

Accompanied by assistant Morris Eber Hyman will go to Phoenix, where he'll meet with southwest AB-PT affils before returning to New York.

MILLIONS

VARIETY

Las Vegas, Feb. 13

". . . extraordinary authority and polish . . . Miss Francis thrushed with the authority and aplomb of a diva. *Abel.*

Eden Roc, Miami Beach

Miami Beach, Dec. 30.

"This is a return date for Connie Francis and she comes up as big in song, delivery and reception as last winter, when she scored one of the big talk around works.

"Young Miss Francis works with an aplomb befitting a long-years topper in her field.

"She's a showmanly songstress working easily, with the assurance that stems from the click sura in other show biz facets . . . top-stature performance."

Sahara, Las Vegas

Las Vegas, Jan. 15.

"Connie Francis did a splendid job her usual distinctive tones which are potent songsellers. The youthful chirp, on each new gig here, seems to have developed more poise, grace and the beauty which goes with them."

Connie FRANCIS

Feb. 19
JACK BENNY SHOW (CBS-TV)

Feb. 23
CONCORD HOTEL, New York

Feb. 26
TO-NIGHT SHOW (NBC-TV)

Starting Mar. 11
LATIN CASINO, Cherry Hills, N. J.

Starting Mar. 29
LIMITED SO. AFRICAN TOUR

Public Relations: SAUL RICHFIELD • Management: GEORGE SCHICK, 161 West 54th Street, New York 19, N. Y. JUdson 6-6767 • Exclusively MGM RECORDS

OF FANS will See Connie in

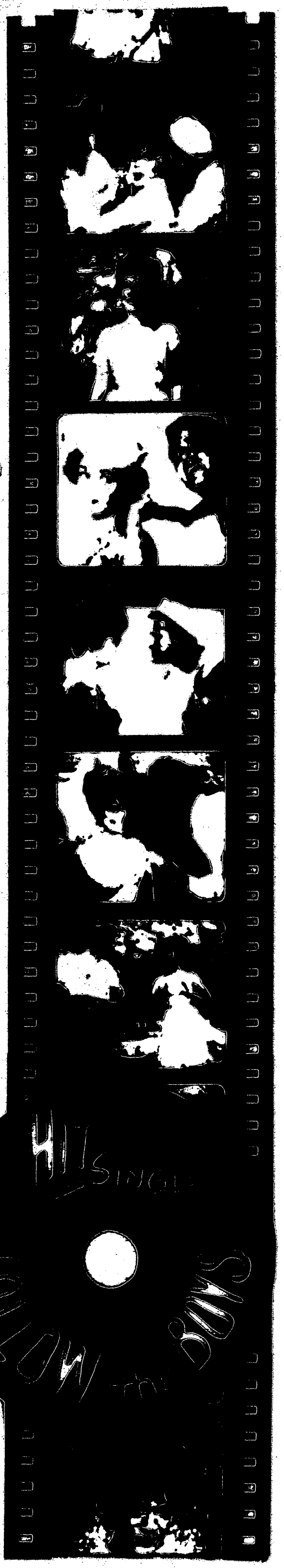
METRO-GOLDWYN-MAYER'S

"FOLLOW THE BOYS"

(A Franmet Production)

CURRENTLY in First Showings

HIT ALBUM



MGM RECORDS

THE STARPOWER LABEL

How-Come Theatres So Resistive To Reissues While Hollering 'Shortage'?

Richard Lederer, ad-pub director of Warners, has brought to the fore, anew, a trade matter that has been in dispute for the past several years but seems particularly pertinent at this time in view of the Hollywood product shortage.

Lederer notes that many exhibitors complain that (1) there aren't enough features being made available to them and (2) the distributors are killing off their business by selling good pictures to television.

Yet, says Lederer, it's mighty tough to sell a reissue of major caliber picture to a theatreman. He points out that while the showmen beef about the tv licensing, in many cases they refuse to license the product themselves.

To re-market a production for theatres is an expensive proposition, noted Lederer, for it entails new prints, new ads and specially-tailored campaigns. (WB is going high right now with "Giant," circa 1957, with the bally emphasis on "Rock and Liz"—meaning Rock Hudson and Elizabeth Taylor).

Lederer pointed up that film company contracts with independent producers stipulate that the company must do its utmost in deriving revenue from the theatrical market. Consequently, the company wouldn't be going to tv unless the theatrical market, meaning the exhibitors, refused to yield any additional coin. Lederer and other distrib execs just don't dig the exhib reluctance to play, and pay for, solid reissues and support them with co-op and other promotion.

UPHEAVAL IN

"MUTINY ON THE BOUNTY"—Cost more than most pictures gross. But you may be surprised at the estimated effects of this and other ventures on the producing company's common stock.

CBS vs NBC vs ABC vs THE MOVIES

"LAWRENCE OF ARABIA"—Expected to be one of the most successful movies in history. But where does the company's common stock stand?

Investment Meaning of the New Growth in Leisure Time

POLAROID'S NEW COLOR FILM—Newly introduced this year. What could this mean for investors—and when?

Expected Rise in Spendable Income For Leisure Pursuits
Which stocks should benefit most?

"CLEOPATRA"—Finally to be released (perhaps our riskiest forecast!) Should investors steer clear—or not?

ENTERTAINMENT STOCKS

Fundamental Value Line predictions for this coming year are: (a) The work week will shorten and (b) Disposable consumer income will rise.

This would mean (a) more leisure time, (b) more money to be spent during this leisure time, and (c) more money to be received by industries serving leisure pursuits, notably THE ENTERTAINMENT INDUSTRY.

But which particular companies, which particular stocks, could benefit most?

A major upheaval is taking place among the diverse companies in this industry.

A popular leisure time sport has fallen on hard times as player enthusiasm declined while facilities increased to, if not above, saturation. One major TV network pushed even more decisively ahead of the others. And a fast-expanding TV film producer has just emerged as a major factor in the industry by virtue of three dramatic new steps.

Among the movie stocks, it is not only the success or failure of individual pictures that should be taken into account by investors; equally important are (a) the varying degrees to which the individual companies are dominated by expensive creative talent, (b) the trend toward "runaway" production—production of movies in foreign countries—and (c) the trend toward super-colossal "blockbuster" productions.

These and other significant operating developments are analyzed, stock by stock, in Value Line's newest Research Report on the Entertainment Stocks. Nearly half (9) of the 20 Entertainment Stocks analyzed are expected to outperform the market as a whole during the next 12 months. And, looking further ahead, we also expect 12 of these stocks to outpace the general market over the 3-to-5-year pull, with their estimated appreciation potentialities running up to double their recent prices.

We will send you Value Line's 24-page Report on the Entertainment Stocks as a special bonus under the Guest Subscription offered below. The Report includes full-page Advisory Analyses of 20 Entertainment Stocks (Movies, TV, Special, etc.) plus 26 selected stocks in 6 other industries (Advertising & Publicity, Brewing, Container, Distilling, Personal Service, and Tobacco). Included are:

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Paramount Pict	Loew's Theat	McCall Corp	Walt Disney Prod

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INVESTMENT SURVEY

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ART MOGER'S NEW POST

Joins American International's New Boston Branch

Boston, Feb. 19.

Art Moger, former Warner Bros. employee, has been named advertising-publicity director for the New England area for American International Pictures.

Harvey Appell, New England branch manager of AIP, opened the firm's new office on Film Row and Moger's appointment followed. Appell was formerly with Embassy Pictures in Boston.

Moger has been a motion picture producer's representative since leaving Warners.

Union-Studio Pards

Continued from page 7

eleven locals working on Myerberg productions at the studio will have a profit-sharing deal on the negative. They will get 10%, of the net, with 20%, going to actors, director and such and the other 30% going to Myerberg and his backers. Who these backers are wasn't revealed either, Myerberg commenting only that the sources are outside of show biz.

Seven IA locals had previously entered into an agreement with the producer which stipulates the profit sharing-plan and also provides that they will make the following concessions: (1) work for minimum scales, (2) begin at noon instead of the usual 8:30 a.m. shooting start, (3) interchangeability within a given local so that particular crafts not required for a given work period need not be represented by a crew, (4) members of one craft can work at another craft when advisable from a time and labor cost saving standpoint and (5) adjustment in crew sizes in the interest of economy and efficiency.

Union also gets a "review committee" of three members per local which has script, cost, shooting, and other expense approvals, determination of when enough coin has been earned for the 10%'s payoff, and other points. Union doesn't share in any production liabilities, however. Plan covers the first five productions at the studio, produced by Myerberg.

DiInzillo noted that there was considerable opposition to the scheme from Coast and New York City locals and that the plan was only possible because the studio is located out of the City locals' jurisdiction, in Nassau County. Deal, incidentally, doesn't apply to other producers using the studio. The facilities will also be made available to filmmakers besides Myerberg for theatrical product, tv and educational films. Interest has been expressed by Elia Kazan, Robert Rossen, Arthur Penn, Sidney Lumet and others, per Myerberg at the press conference.

The way the setup is planned, continuous work will be provided for film craftsmen, with about 200 hands expected to be involved. From the union standpoint, the move is noted as an anti-runaway measure, providing a new U.S. production locale to augment the presently crowded Manhattan studio situation.

In addition to the craft union participation arrangements, Myerberg states that he has also been able to work out production-cost saving arrangements with creative personnel who also will be working on percentage deals. In this manner he was able to get "Frog Pond" rights for $5,000 instead of the asking price of $25,000. The deal here calls for the author to get four percent of the gross, while everybody else shares in the net.

Other financial facts on the production include outlay of $10,000 for treatment and screenplay, $5,000 for producer Myerberg, $6,000 for the director (yet to be named), $50,000 for cast, $10,000 for production staff and so on. The union arrangements were worked out in 1961 but the ironing of the other details, most difficult being the site for the studios, was noted as the reason for the three-year delay.

Tortured Course of Small Burg Film Censorship; Refuse to Quash Case

Dayton, O., Feb. 19.

Montgomery County Grand Jury indictments returned a year ago against Far Hills Theater Inc., of nearby Oakwood, and its manager, Edward Eads, charged with exhibiting an alleged obscene film, "The Immoral Mr. Teas," are still pending. Common Pleas Judge Carl D. Kessler at Dayton recently denied motions to dismiss the charges. However, he left the way open for Eads' attorney to contest the indictments on grounds that the evidence which it is claimed is the basis of the indictments was illegally obtained. Harry Wright, Columbus, counsel for the theatre, argued the indictments were vague, insufficient, and founded upon incompetent evidence obtained illegally.

Judge Kessler said, "It would seem to this court that the evidence may well be construed to have been illegally held at the time of the indictments . . . and the court would be required to suppress and possibly return the evidence." The opinion indicated that the five films obtained by Oakwood police, and then transferred to County Prosecutor Paul R. Young last year, may have been illegally obtained for purposes of the indictment.

These films were, in addition to "Mr. Teas," "Sins of Youth," "The Twilight Girls," "The Fast Set," and "Love Is My Profession," the latter starring Brigitte Bardot. A panel of 20 citizens and members of the Grand Jury viewed all five films, which have been "confiscated" from the theatre by Oakwood police in 1961, in connection with municipal action against the theatre.

The municipal charges against Eads dissolved after the Ohio Supreme Court declared unconstitutional the state law which makes it a misdemeanor to possess obscene literature or films "without knowledge" of obscenity. Since Eads had been charged under this section of the law, there could be no municipal prosecution. In order to prosecute Eads under another section of the state obscenity laws, which requires the state to show the defendants had "knowledge" in possession of an obscene film, a grand jury indictment was needed, since this type of violation constituted a felony.

This indictment named only the one film, "The Immoral Mr. Teas," as obscene, though the citizens testified that the other films also were objectionable. It charged that Eads and the Far Hills Theater, Inc., "knowingly" and "with a purpose" had in their possession an obscene movie.

In the most recent action, counsel for Eads and the theatre had also asked for authority to inspect the grand jury proceedings. On this point, Judge Kessler held that grand jury proceedings must be held in secrecy. He said that if the defendant's only possible method of protecting his constitutional rights was by inquiring into the grand jury proceedings, the court would have granted the requests, but such was not the case. Judge then noted that the indictments could be contested on the grounds that the evidence which it is claimed is the basis of the indictments (the confiscated films) was illegally obtained.

Far Hills Theater, only film house in Oakwood, a community adjacent to Dayton, has been the target of numerous charges since 1961, when it began showing films that were objectionable to certain citizens. Eads filed $210,000 in damage suits against complaining citizens in July, 1962, and another $1,000,000 in damage suits against substantially the same defendants in September, both times charging malicious prosecution, false arrest, injury to his reputation, humiliation and mental anguish.

Last December, Oakwood City Council planned to pass a film censorship bill, patterned after one now in effect in Chicago, but fears that the proposed bill would only start a long legal battle, and warnings that such a measure would make the city look "ridiculous," resulted in a 3-2 defeat of the proposal.

UA Long Range

Continued from page 4

Dawn "Flight From Ashiya," starring Yul Brynner, Richard Widmark and George Chakiris; "Ceremony," in which Laurence Harvey stars as well as makes his debut as a producer-director; "Twice Told Tales," a Vincent Price mystery omnibus from Nathaniel Hawthorne stories; "Johnny Cool," produced by Peter Lawford with Henry Silva supported by a number of "cameo" stars; Sidney Poitier's "Lilies of The Field," and "The Great Escape," Steve McQueen-James Garner starrer.

Also, "Stolen Hours," Susan Hayward drama from Mirisch-Turman; "Mouse on The Moon," British comedy with Margaret Rutherford and Terry-Thomas and "Muriel," Alain Resnais' first pic since "Last Year in Marienbad."

Completed and set to go into release shortly are "Five Miles to Midnight," "Love Is A Ball," "I Could Go on Singing," "Dr. No" (the first James Bond pic) and "The Caretakers."

Mobile Rentals

Continued from page 3

owned by Joseph Benaron, a director, 1,200 owned by Jack M. Ostrow, a director. Ostrow also owns portions of other holdings in the Mobile company.

On Sept. 30, 1962, total assets of Mobile Rentals amounted to $2,361,000 and total liabilities $2,000,000, or net worth reflected on books was $1,361,000.

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Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 0

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 2
This Date, Last Year 2

"THE CARDINAL"
(Gamma Prods.)
(Shooting in Boston)
Prod-Dir — Otto Preminger
Tom Tryon, Romy Schneider, Carol Lynley, John Saxon, Burgess Meredith, John Huston, Dorothy Gish, Curt Jurgens, Maggie McNamara, Jill Haworth.
(Started Feb. 10)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 2
This Date, Last Year 4

"TARZAN FACES THREE CHALLENGES"
(Banner Prods.)
Prod — Sy Weintraub
Dir — Robert Day
Jock Mahoney, Woody Strode, Tsuruko Kobayashi, Robert Dar
(Started Feb. 14)

PARAMOUNT
Starts, This Year 2
This Date, Last Year 1

"FUN IN ACAPULCO"
(Hal Wallis Prods.)
Prod — Hal Wallis
Dir — Richard Thorpe
Elvis Presley, Ursula Andress, Elsa Cardenas.
(Started Jan. 28)

"WIVES AND LOVERS"
(Hal Wallis Prods.)
Prod — Hal Wallis
Dir — John Rich
Janet Leigh, Van Johnson, Shelley Winters, Martha Hyer, Ray Walston, Jeremy Slate, Claire Wilcox.
(Started Feb. 4)

20th CENTURY-FOX
Starts, This Year 1
This Date, Last Year 0

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 4

"IRMA LA DOUCE"
(Mirisch-Edward L. Alperson Presentation)
Prod-Dir — Billy Wilder
Jack Lemmon, Shirley MacLaine, Lou Jacobi, Bruce Yarnell, Herschel Bernardi, Hope Holiday, Joan Shawlee.
(Started Oct. 8)

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
Prod-Dir — George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr., Van Heflin, Joanna Dunham, Ed Wynn, Michael Ansara, David Hedison, Michael Tolan, David McCallum, Christopher Plummer, Peter Mann, Jamie Farr, Burt Brinckerhoff, Robert Blake, Tom Reese, John Considine, Gary Raymond, David Sheiner, Joe Sirola.
(Started Nov. 21)

"HOPE'S LAS VEGAS"
(Producers Realty Corp.)
(Shooting in Las Vegas)
Prod — John Stephens
Dir — Mitchell Leisen

"PINK PANTHER"
(Mirisch Co. presentation of Blake Edwards Prod.)
Prod — Martin Jurow
Dir — Blake Edwards
David Niven, Robert Wagner, Capucine, Claudia Cardinale.
(Started Nov. 19)

"KINGS OF THE SUN"
(Mirisch Co. Inc.)
(Shooting in Mexico)
Prod — Lewis Rachmil
Dir — J. Lee Thompson
Yul Brynner, George Chakiris, Richard Basehart, Shirley Anne Field.
(Started Jan. 7)

UNIVERSAL
Starts, This Year 1
This Date, Last Year 1

"MAN'S FAVORITE SPORT?"
(Howard Hawks-Gibraltar-Laurel-Universal)
Prod-Dir — Howard Hawks
Rock Hudson, Paula Prentiss, Maria Perschy, Charlene Holt, John McGiver, Roscoe Karns, Norman Alden.
(Started Dec. 11)

"THE BRASS BOTTLE"
(Universal-Randall-Gresham Prods.)
Prod — Robert Arthur
Dir — Harry Keller
Tony Randall, Burl Ives, Barbara Eden, Kamala Devi, Lulu Porter.
(Started Jan. 9)

WARNER BROS.
Starts, This Year 1
This Date, Last Year 2

"PALM SPRINGS WEEKEND"
Prod — Michael A. Hoey
Dir — Norman Taurog
Troy Donahue, Connie Stevens, Jack Weston, Carole Cook.
(Started Feb. 1)

INDEPENDENT
Starts, This Year 3
This Date, Last Year 2

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods.)
(Shooting in Spain and Italy)
Prod — Samuel Bronston
Dir — Anthony Mann
Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif, Douglas Wilmer, Guy Rolfe, Eric Porter, Norman Wooland, Andrew Keir.
(Started Jan. 14)

"THE GREAT SPACE ADVENTURE"
(Famous Players Corp.)
Prods — Albert Zugsmith, Cliff Schorer
Dir — Albert Zugsmith
Fay Spain, George Nader
(Started Jan. 28)

BRITAIN

ANGLO-AMALG
Starts, This Year 0
This Date, Last Year 4

"BILLY LIAR"
(Vic Films Prods.)
Prod — Joseph Janni
Dir — John Schlesinger
Tom Courtenay, Wilfred Pickles, Mona Washbourne, Topsy Jane
(Started Oct. 12 on location in Bradford. Then into Shepperton studios Nov. 19)

ASSO. BRIT.-PATHE
Starts, This Year 3
This Date, Last Year 0

"WEST 11"
(Dial Films)
Prod — Daniel M. Angel
Dir — Michael Winner
Kathleen Breck, Alfred Lynch, Eric Portman.
(Started Jan. 1 at A.B.P.C. Studios)

"THE WORLD TEN TIMES OVER"
(Cyclops Film Prod.)
Prod — Michael Luke
Dir — Wolf Rilla
Sylvia Syms, June Ritchie, Edward Judd, William Hartnell
(Started Jan. 14 at A.B.P.C. Studios)

"THE CRACKSMAN"
(Anglo British)
Prod — W. A. Whittaker
Dir — Peter Graham Scott
Charlie Drake, Dennis Price, George Sanders.
(Started Jan. 28 at A.B.P.C. Studios)

"THE SERVANT"
(Elstree Distrib.)
Prods — Joe Losey, Norman Priggen
Dir — Joe Losey
Dirk Bogarde, Sarah Miles
(Started Jan. 28 on location. Then into Shepperton Studios Feb. 6)

BRITISH LION
Starts, This Year 0
This Date, Last Year 0

"IT'S ALL HAPPENING"
(Magna-British Lion)
Prods — Norman Williams, Phil Green
Dir — Don Sharp
Tommy Steele, Michael Medwin, Angela Douglas, Jean Harvey
(Started Jan. 28 at Shepperton Studios)

COLUMBIA
Starts, This Year 1
This Date, Last Year 0

"DR. STRANGELOVE, OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB"
(Columbia)
Prod-Dir — Stanley Kubrick
Peter Sellers, Sterling Hayden, George Scott
(Started Jan. 28 at Shepperton Studios)

METRO
Starts, This Year 0
This Date, Last Year 0

"V.I.P.s"
(M-G-M British)
Prod — Anatole de Grunwald
Dir — Anthony Asquith
Elizabeth Taylor, Richard Burton, Louis Jourdan.
(Started Dec. 10 at M-G-M British Studios, Elstree)

"MURDER AT THE GALLOP"
(M-G-M British)
Exec Prod — Lawrence Bachmann
Prod — George Brown
Dir — George Pollock
Margaret Rutherford, Robert Morley, Flora Robson, Charles Tingwell.
(Started Dec. 28 at M-G-M British Studios, Elstree)

RANK
This Date, Last Year 1
This Date, Last Year 1

"80,000 SUSPECTS"
(Val Guest Prod.)
Prod-Dir — Val Guest
Claire Bloom, Richard Johnson, Yolande Donlan, Michael Goodliffe, Cyril Cusack.
(Started Jan. 14 on location in Bath. Then into Pinewood Studios Feb. 1)

INDEPENDENT

"NIGHTMARE" (PREVIOUSLY, "HERE'S THE KNIFE DEAR—NOW USE IT")
(Hammer Films)
Prod — Jimmy Sangster
Dir — Freddie Francis
David Knight, Moira Redmond, Brenda Bruce, Jennie Linden
(Started Dec. 27 at Bray Studios, Windsor)

Critics Fail To Hurt Big Opener For 'Gomorrah'

Minneapolis, Feb. 19.

How feature films sometimes are able to survive critics' pans has been strikingly illustrated here by the case of "Sodom and Gomorrah" (20th). It has again raised a question in local film circles as to just how much newspaper reviews of pictures by critics and columnists mean to the local boxoffice.

Despite some of the worst blasts ever handed out by local reviewers to a picture—and they were unanimous—the picture romped to a huge $16,500 gross its first loop State theatre week here. This, too, was even though the adult night admission was only $1.25, instead of the usual $1.50 for big releases.

Takings did drop the second week to what's modest for the 2,300-seat theatre, $6,500, and kept dwindling away so that it went out after its 14th day.

However, the extreme patronage shrinkage—the failure to hold up—was not attributed to the adverse newspaper reviews, but to customers' unfavorable word-of-mouth.

At its outset here, the television campaign, along with extra big and effective newspaper ads and highly effective exploitation, together with its title, were credited for the great initial week's boxoffice performance.

Leonard Rubin Heading B'nai B'rith Cinema Lodge

Leonard Rubin, v.p. of Gilliams and Rubin, newspaper mat and printing plate manufacturers, was elected yesterday (Tues.) prez of New York's Cinema Lodge of B'nai B'rith to succeed Abe Dickstein, 20th Century-Fox exec who is completing three terms of office.

Rubin had been secretary of the Lodge and co-chairman of Cinema's fund-raising drives for the past few years.

Broader Tax Reform Law Before Congress Stalls B.O. 10% Wipe-Off Campaign

While expense account provisions of the Kennedy Administration's tax program are grabbing most of the limelight in show biz circles, there are other facets of the plan also having their effect on the entertainment picture. One group feeling the impact of administration proposals is the Council of Motion Picture Organizations which is being forced to play a waiting game in Washington these days in its fight to do away with the remaining 10% Federal Excise Tax on theatre tickets.

COMPO's support-gathering action on Capitol Hill has hit a temporary standoff, awaiting congressional action on the Kennedy tax reforms. Feeling is that there is little point in trying to get action on repeal until it is known exactly how the overall Kennedy proposals will fare in Congress and what the shape of future national taxation will be.

SCREEN SCRIBES BUSIER; TV [illegible] LESS 36

Hollywood, Feb. 19.

Employment for screen writers was up in December, while vidpix scripter jobs dropped, Writers Guild of America West reveals.

There were 58 screen writers at work in December, a hike of seven. As for vidfilms, there were 400 writers busy on the small screen stories in last October, but only [illegible] at the end of the year, a drop of 36. Dip in tv is attributed to seasonal causes, as a number of series near end of their quotas of 26 films.

WGAW screen membership has dropped to 678, from 680 in October, and the 905 writers in tv-radio had also dipped by the end of the year, to [illegible].

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GREGORY PECK
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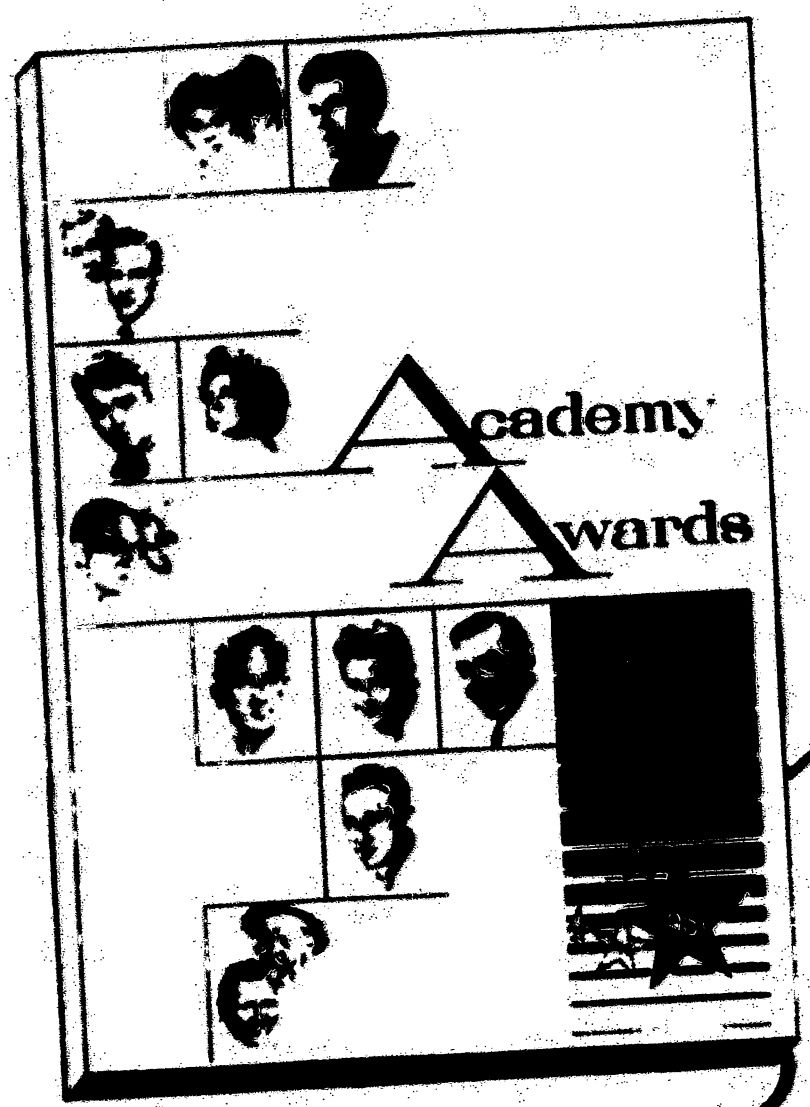

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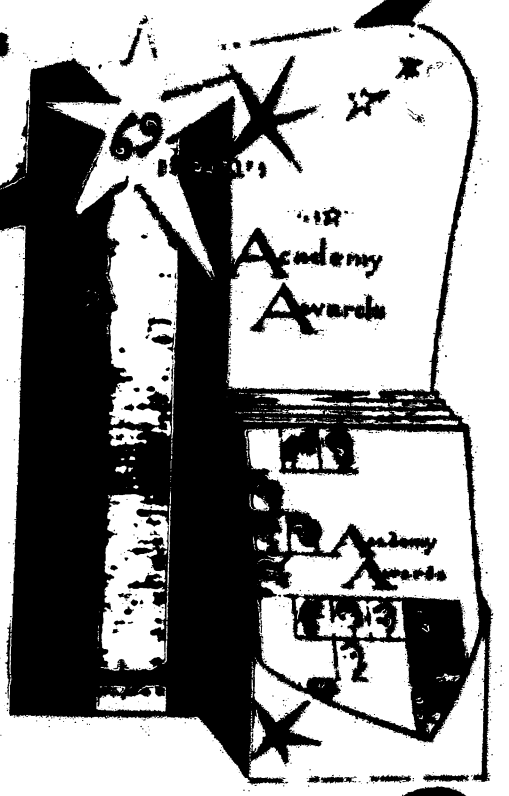

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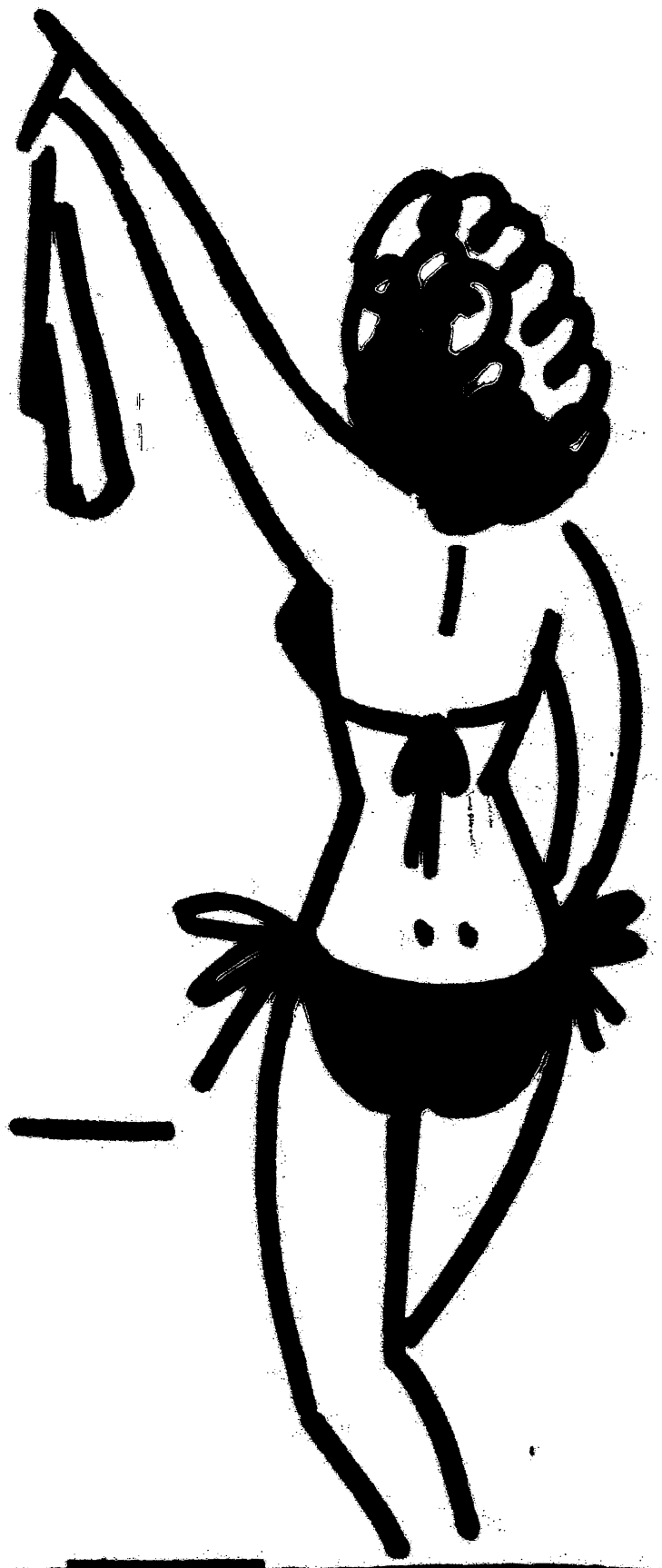

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MADRID 16 — AVDA de la Habana 86

International Sound Track

London

Stanley Kubrick, backed by Peter Sellers and George C. Scott, stars of "Dr. Strangelove; Or How I Learned to Stop Worrying and Love the Bomb," held a press conference to explain why he was seeking an injunction to stop Max Youngstein from making a film with an identical theme . . . Russell Hadley Jr., Paramount topper, held a two-day sales conference, attended by every branch manager and salesman in U.K. . . . Paramount's British production plans include Peter O'Toole as "Becket" and a film of the early life of Sir Winston Churchill. Bryan Forbes is writing the screenplay . . . Seven Arts has cleared up its labor hassle in Ireland and the Laurence Harvey-Kim Novak pic, "Of Human Bondage," will roll at Ardmore Studios, Dublin, on March 4 . . . The Federation of British Film Makers has made Radford Films a member. This is a new company headed by director Karel Reisz and actor Albert Finney . . . Peter Parsons, boss of Pinewood Studios Security Department, has retired after over 26 years' service. George Duke takes over after 30 years in the police . . . George Elvin, general secretary of the Assn. of Cinema and Television Technicians, was quizzed by Bernard Levin on the BBC over the case of the Boulting Brothers who have been compelled to join the Union.

Paris

Norbert Auerbach, UA Continental sales chief here, happy about father Joe Auerbach's coming into over $2,000,000 via compensation payments for the film studios he lost in Czechoslovakia during the last war. Father Auerbach dabbles in foreign film importation to the U. S. Yearly payments on this windfall will be going to son Norbert . . .

Samuel Bronston's "55 Days to Peking" to follow "The Longest Day" (20th) at the Ambassade and Richelieu hardtops May 8. Valoria Films is distributing and Gaumont has snared it for exhib . . . Still another compilation film, this time on World War I, due via Jean Aurel's "14-18" . . . Lectures on and showings of pix of directors Josef Von Sternberg, King Vidor, George Cukor, Howard Hawks, Frank Capra and Mervyn LeRoy now on at the Museum of Decorative Arts under the sponsorship of the French Film Museum, the Cinematheque Francaise . . . Pierre Grimblat and Francois Reichenbach set to co-direct a pic on the cruise of the French liner France to the Caribbean. To be called "Love, Humor and the France," Grimblat will handle a slight story frame concerning an American and a French couple and Reichenbach will do the documentary aspects . . . A trip to Hollywood handed the 500,000th spectator here to buy a ducat for "The Longest Day" (20th) . . . Actress Andree Debar turning producer for "Un Roi Sans Divertissement" ("A King Without Diversion") which Francois Leterrier directs. It is based on a book by Jean Giono . . . After Jules Dassin's "Rififi" and "Rififi A Tokyo," author Auguste Le Breton has sold pic rights to two new books "Rififi in Mexico" and "Rififi in the Near East" . . . "Rififi" is also headed for vid showing both here and in the U. S. . . . Spanish director Juan-Antonio Bardem prepping a pic on the lives of Spanish maids in Paris.

French actor Serge Reggiani to Africa to star in an Italo pic to be directed by Pier Paolo Pasolini. It is about a French teacher handling a lonely school in the African brush. Called "The Savage Father" . . . Bill Levy, director of international sales for the Yank indie American International Pictures, in to conclude sales of "The Pit and the Pendulum," "The Fall of the House of Usher," "Tales of Horror" and "The Raven," all directed by Roger Corman. A local distrib has taken them, CCF, but is having trouble finding dubbing visas since almost all Yank ones go to the majors. However, the Edgar Allan Poe tag may have the culture-conscious Centre Du Cinema coming through. Of course, they could be distributed with sub-titles but that would limit bookings to 30 or 40 in all of France.

Irvin Shapiro, head of the Films Around the World in New York opines that the high prices asked for good foreign pix have caused the crisis in foreign film companies in the U. S. He feels that a hit cannot compensate for a flop these days and off shore pix can mainly be handled by major-like companies with big funds, as per Embassy, Continental Dist., Brandt Films and others.

Rome

Marshall Schacker signed with Rome's Interfilm to rep company in U. S. . . . Schacker already represents Titanus Documento, Malenotti Prods., and others in States . . . also o.o.'d new product while here . . . Albert Band, who recently completed "The Legend of Aeneas" with producer Giorgio Venturini, has formed company with Edward Gettman . . . pic dubbed in English . . . Band plans new pic here for March-April . . . Italo mag Reboori reports Anna Magnani is suing producer Alfredo Bini for $130,000 damages for ostensibly canceling "Sagapo," Roberto Rossellini project based on a Renzo Biasion novel . . . Cantinflas of Mexico being paged for visiting chore by upcoming Bordighera Humor Film Festival, which unspools March 10-19 with official Int'l Prod. Federation approval.

Pier Paolo Pasolini will direct "The Scriptures according to St. Matthew" for Arco Films . . . "Chapman Report" was yanked from run in Lodi in Northern Italy, when exhib manager was arrested on morals charge for having distributed pic's publicity material . . . Robert M. Lury signed to exclusively rep Titanus in Far East area . . . Lury, also prexy of Select International Films of Tokyo, imports indie pix, primarily Italian, into Japan . . . MPEA meet in Paris this week discusses lower entertainment taxes and lower admission tabs . . . "Pink Panther" unit goes to Paris for day or so of locations after Rome windup.

Joseph Levine expected in this week, preceded by lightning visits by Embassy veep Leonard Lightstone . . . Italcaribe, Rome, says it's proceeding with production of "Hernan Cortez."

Funds Fold Fenice

Rome, Feb. 19.

La Fenice Opera House in Venice has cancelled its entire spring Opera season for lack of sufficient funds, barring a last-minute miracle.

The summer opera season in Venice is also threatened with compromise as authorities have denied permission to opera company to perform "Othello" al fresco in courtyard of Doge Palace.

Threatened spring series included: "Traviata," "Rigoletto," "Travatore," "Boheme," "Tosca," Luciano Chailly's "Marriage Proposal," Pietro Ferro's "Cerere and Demofonte," and Goffredo Petrassi's "The Cordovan."

Yank Pix Soar To Big Lead in Italy

Rome, Feb. 19.

Yank product soared to a dominant lead during January in key city firstrun boxoffice returns throughout Italy, giving more weight to local predictions that the 1962-63 season will be a U.S. walkaway.

American feature pix soared nearly 12 percentage points over last year's equivalent period, gaining some 53% of the market for this stanza against 41% for the 1962 segment. In turn, the Italo slice dropped from nearly 53% in 1962 to 37% for January this year.

Biggest dent in local coffers was made by two Yank leaders, "Longest Day" (20th) and "Mutiny on Bounty" (MGM), with strong support in depth from several other U.S. pix.

Importantly, too, the overall boxoffice total for the month showed a strong rise over the previous year. This year's January total was some $4,740,000 or about $832,000 more than in the initial month of 1962.

French Prods. Say Tax Relief Handed Exhibs Means Little to Them

Paris, Feb. 19.

Although a slight detaxation on the governmental levy on grosses and admission price hikes (this should be spread back to distribs and producers) has appeased exhibitors a bit, it has not meant much to harassed producers. This could bring $4,000,000 additional into the hands of exhibs.

New Syndicate of French Film Exhibs head, Jean Rebotier, went on record as saying that exhibs were happy about the cut, but would still back producers in their current strike threats to get more detaxation and more Film Aid.

Hardtops charging less than 80c got good help in a nice cut while those charging more received a smaller tax relief. It was no great shakes but at least it gave exhibs something after being cut off from aid three years ago.

However, producers feel this does little for them and they will aim for at least 14% in aid on grosses towards next pictures and a true cut in taxes before they will be satisfied. So the crisis looks to drag on for a while.

It is thought that this sop to exhibition will not split the various facets of filmmaking since all are interdependent on each other.

FRENCH FILM CRISIS STIRS MERGER TALKS

Paris, Feb. 19.

Film troubles or crises always seem to bring out merger symptoms or reports about them in their wake. This is true here now as cinema attendance dips and money troubles build. Some pic producers are threatening a work stoppage or slowdown. Purportedly two sets of French film companies might join forces to cut down overhead and operating expenses.

Though not yet confirmed, insiders point to a possible joining of Gaumont and Filmsonor. Latter, headed by vet producer Georges Lourau, also has a distrib adjunct in Cinedis. Gaumont has production, distribution and theatres.

French Film Producers Would Not Make Pix Under Present Conditions; But Won't Strike, Just Urge Relief

Paris, Feb. 19.

A final word is in order to clarify the proposed film production stoppage here. The French Film Producer Assn. makes it plain it is not a matter of a strike per se but a realization that making films under present conditions automatically means a loss for producers.

The FFPA told its members they were free to go ahead and make pix anyway if they could stand up to eventual bankruptcy. Meanwhile, they were going ahead demanding governmental and industry concessions they feel are necessary if film production is to survive here.

Idea was to continue on all pix already in progress, or on those with contracts. And then wait to see how their demands are met before making any more films. Most producers are going along with this but there are many who are not.

FFPA wants 14% Film Aid towards next films to be made up on percentage of film grosses. The present 5.5% does not suffice. It is willing to forego the 21% on foreign income which is minimal anyway. There is also an ultimatum to the government for a drastic cut of the 33% tax gross bite.

The dribble of vidpix work going to producers is also being contested and they want a good share in this field now being mainly done by the governmental Radiodiffusion Television Francaise for its second channel needs. They also want 70% of the pix shown on tele now to be French.

Then, too, they insist that technicians and actors institute a share-the-risk policy. If a film makes back its cost they will pay all people involved regular rates but a loser would pay less. It seems that technicians, writers and directors are willing to go along but actors have balked. Producers counter that probably only Brigitte Bardot has the right to write her own ticket, due to her local and foreign draw, but most other thesps ask for exorbitant pay.

There is hope that the 14% aid and a tax cut may be granted and that they may get a greater share of vidfilm production. This could start production up again.

CHIARINI CONFIRMED AS VENICE FEST HEAD

Venice, Feb. 19.

Luigi Chiarini this week was confirmed as the new director of the Venice Film Fest at meeting attended by Biennale prexy Italo Siciliano, Nicolo de Pirro, the mayor of Venice, Giovanni Favaretto Fisca and other members of the festival committee. Nomination had been expected ever since Domenico Meccoli's resignation but official decision was delayed while reports made the rounds that Chiarini's candidacy had been withdrawn in favor of another man.

Siciliano confirmed that this year's fest would be held Aug. 24-Sept. 7 and that new regulations would limit the total films, in and out of competition, to 28 feature pix. These will be accepted on the basis of one for every country averaging a yearly 70 feature films during the last three years.

Venice retains the right to refuse any one of these eight entries for artistic considerations. The remaining 20 films, in and out of the running, will be chosen by the fest with the aid of "correspondents" in the various world territories.

San Juan Bosco Awards in Spain

Madrid, Feb. 12.

"Dulcinea" picked up the grand peseta prize in the Sindicato del Espectaculo's annual Oscar contest as the best film of the year while "Teresa de Jesus" was awarded a like peseta sum as the film best reflecting Spain's moral, spiritual and religious values. At the San Juan Bosco award ceremony held last weekend, a Sindicato jury listed "The Big Family," "La Reina del Chantecler" and "Dress Rehearsal for Murder" as the runner-up winners.

"Dulcinea" also helped crown Vicente Escriva as the outstanding director of the year, and the film's cameraman, Godofredo Pacheco, as top lenser.

A young actress, Paloma Valdes, walked off with distaff acting honors for her role in "The Innocents." Comedian Jose Luis Vasquez was named male star of the year for his performance in "Holdup at 3 O'Clock."

Up in Barcelona, the annual San Juan Bosco awards in honor of the film industry's patron saint, were this year again limited to the best Spanish actor and the best foreign actor. Arturo Fernandez took the home-front laurels, and Spencer Tracy was given the nod as the best foreign actor for his role in "Judgment at Nuremberg."

Many Side Events Set For Milan Trade Fair

Milan, Feb. 12.

A large number of sideline events have been set for the seventh Milan Film Trade Fair (MIFED), which is set for April 12-25 spring session. The Bureau International du Cinema (BIC) has a session inked for April 23-24, while the seventh MIFED also will feature the first international gathering of specialized sectors of cinematography to discuss technical and commercial problems involved in multi-national film exchange.

Also slated for Milan are a series of meetings involving film problems in Africa and the Arab world, a showing of Marine documentaries, a gathering on audio-visual means, etc.

Main part of MIFED, of course, remains the trade aspect, in fields of feature pix, shorts, tv-films, and so on, with buyers and sellers making Milan their first annual business rendezvous.

Bresler Sees Pre-Prod. Planning Reel Answer To Better Yank Draw

Rome, Feb. 19.

Proper pre-production thinking can considerably increase the vital foreign (European and other) potential of the American film, according to producer Jerry Bresler, and can be especially determinant in the case of certain pix which normally would be keyed only to the Yank market.

Bresler is confident his theory will work on his current project, "Gidget Goes To Rome," currently starting here with Paul Wendkos directing James Darren and Cindy Carol in a sequel to the "Gidget" pix.

Producer candidly admits he's out to widen the audience to the "Gidget" pic, noting that while successful in the U.S., its only major foreign impact so far was in Australia and Germany.

This Bresler hopes to change, by injecting certain quality and qualities that have made European films trend-setting favorites throughout the world into a pattern which reflects the Yank story biz knowhow and pure family entertainment values. He cited the international impact of the Disney product.

'Diamond' in Record Teeoff for Honolulu

Honolulu, Feb. 12.

"Diamond Head" (Col) is getting record saturation showings in the Consolidated circuit houses. Film's premiere was at the Waikiki Theatre, with a regular three-theatre first-run unit additionally screening starting the next day.

Now, in its second week at the Waikiki, it's been moved from the unit to three other theatres.

Denise Making Film On Location to Save Coin

London, Feb. 12.

Producer-director Robert Hartford-Davis, who just returned from his huddles with Allied Artists toppers in California, scoffed at the thought that he made "That Kind of Girl," a "shock" film about teenagers, entirely on location to save money.

"It was done strictly for realism," he told VARIETY. "It's an illusion that a small budget film ('Girl' cost $67,000) is necessarily cheaper through avoiding studio costs. Just feeding the cast and crew is a financial headache. And don't forget that one is financially responsible for an actor from the moment that he or she leaves home when it is a location job. Another problem often arises when it comes to negotiating with people for use of their houses or gardens. Overall, it usually is simpler to hire studio space."

New Brit. Coproduction Set to Roll in March

London, Feb. 19.

An Anglo-American coproduction between Galaworld of London and Gordon Films of New York is due to get under way in London by the end of next month.

The pic, entitled "Devil Doll," is a psychological horror yarn based on a short story published in a London mag, and the male lead will be played by Bryan Halliday, who partners Cy Harvey in Janus Films. A French actress is being paged for the femme lead.

A young Canadian, with previous experience in television and shorts, Lindsay Shonteff, is to be given his first feature assignment with the direction of "Devil Doll," and Freddie Slark, who was production manager on "The Young Ones," gets the producer credit. The film will be lensed entirely on location in a country house, with the Merton Park studios as a base for the unit.

Finding Enough TV Comedic Talent For So Many Variety Shows Ain't Funny; Fear Too Much In-Breeding

By MURRAY SCHWITZ

Comics on television are in short supply and the situation next season, with more variety shows making their debut, looks acute.

One network exec, facing up to the problem, said without laughing, "we'll be looking against each other and it'll be a matter of who gets in first with how much."

In short, the fight for comic gagsters will be no laughing matter.

The new network variety shows to be added include Danny Kaye, Judy Garland (NBC-TV), Jerry Bishop Show, ABC-TV, and Jerry Lewis with a two-hour weekly showcase on ABC-TV. In addition, there's Ed Sullivan, Jack Paar, Jackie Gleason, Perry Como for a number of outings, Garry Moore, Red Skelton, Jimmy Dean on ABC-TV, and in syndication Steve Allen and Jerry Lester. Then, there's the late night NBC - TV "Tonight" showcase with Johnny Carson.

All the shows listed have had and will have different comedic requirements. It's obvious, though, according to savvy programmers in the biz, that there just isn't enough comedic talent around for such national and varied, week-in, week-out exposure.

One exec sees some in-breeding as a result, with comics such as Lucille Ball, Phil Silvers and Carol Burnett doing guest shots on each other's shows.

The return of the old comics such as Jimmy Durante, George Burns, Groucho Marx and others also is seen as a consequence.

Each variety layout will have different comedic needs, according to the plans mapped out by the respective producers. It's not known at this stage how much of the comedy needs will be fulfilled by Danny Kaye, himself, for example, and how much he'll call on other talent for a change of pace, or for a skit, etc. Same holds true of the two-hour "Jerry Lewis" ABC-TV status.

Producer Bob Precht of the Sullivan show acknowledges that booking comics for the Sunday night weekly showcase is one of the toughest week-in, week-out assignments. There aren't too many Wayne & Shuters, Jack Carters and new comers such as Jackie Mason, which come in time and again for Sullivan.

Then, there's the problem of individual comics either having their own shows such as Jerry Bishop, Lucille Ball, Andy Griffith, et al, or appearing virtually as featured regulars on a weekly outing, such as Alan King on Garry Moore, and Morey Amsterdam on Dick Van Dyke. That takes them out of the so-called "free, available pool."

The shortage also stems from these developments. The blue comics who have hit it big in the smart supper clubs aren't considered for tv bookings unless they're able to change their material for the home viewing family trade.

(Continued on page 40)

Morning Minute Plan (They Said It Couldn't Be Done) Into 3d Year

CBS-TV's Morning Minute Plan, the "plan nobody wanted," this week begins its third year in high fashion. MMP which runs from 10 a.m. to noon, currently is 87% sold out through the end of May.

The plan, when first introduced in February of '61 met resistance from station affils. The affils resented the network going into the minute selling biz, feeling that such selling would compete with their spot biz. Even some network brass opposed the institution of the plan fearing that CBS-TV should not enter the minute boring biz but stick to program selling.

All that is water over the dam. 1962 is expected to be the most profitable year for the morning minute plan. Returns have improved since the slotting of "Real McCoys" and "Pete and Gladys" and biz is at a peak level.

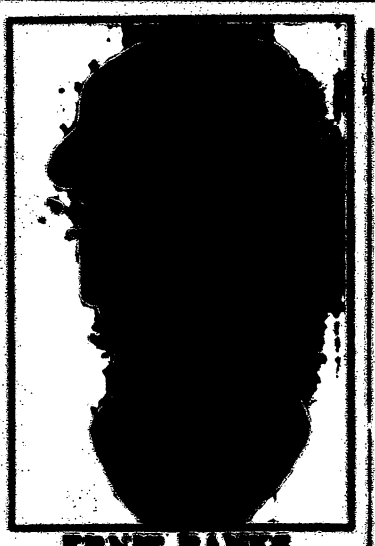
Barry's 'You Don't Say' Set for NBC-TV Roster But He Won't Be Emcee

Rumors that quiz producer and emcee Jack Barry will return to network tv next fall have been scotched by Barry himself.

Now involved in several shows at KTLA-TV, Los Angeles indie, Barry says, "There seems to be considerable confusion as to whether or not I will be the emcee of the new game show, 'You Don't Say,' which debuts on NBC in April. This confusion arises from the fact that I was the emcee for the pilot and subsequently stayed with the show for a few weeks when it went on the air."

Barry gave up the show to emcee another quizzer produced by Dostis, "By the Numbers," which is stripped on KTLA.

Part of his arrangement with Paramount Television Productions (KTLA owners), says the emcee, calls for aid and assistance on the launching of new shows and the beefing up of old shows. "I should point out that I have an exclusive contract with Paramount which still has many months to run."



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Dostis Shelves Pair

Hollywood, Feb. 19.

Dostis Productions has shelved two pilots originally planned for the 1962-64 season because "the elements weren't right," a studio source said.

Taken off the production agenda were pilots on "I Married a Martian," to have starred Bob Cummings and Julie Newmar, and "A-OK O'Shea," which would have starred Gale Storm.

'Help Danny Seymour' Week

If there's been a swelling tide of sympathy this season for Danny Seymour, the J. Walter Thompson tv fortetum, because of what's happened to his client Kraft's Wednesday night 9 to 10 NBC Perry Como showcase since the CBS "Beverly Hillbillies" encroachment, it now goes double. For now that ABC's "Ben Casey" is also being shifted to Wednesday night at 9 in the fall, the NBC hour time period could well wind up as the "graveyard" of the '63-'64 NBC schedule.

That's why Seymour and Kraft want out from the hour. This in itself is historic, for Kraft is NBC's oldest customer, having premiered the Kraft Hour on NBC-TV way back in '47 when it was interconnected by cable between Philadelphia and New York.

Seymour wants NBC to give him a more desirable hour for his client. It's likely that Como will only do seven or eight shows, with a Kraft drama series going in the rest of the season.

ABC's Negro Correspondent at UN Turning In a 'Crack' Performance

By BERN SCHWERFELD

Melvin B. Goode, ABC newsman at the United Nations who also happens to be the first Negro correspondent hired by a network, is successfully cracking the racial barriers in broadcasting. Since starting his network assignment last September, neither he nor ABC has received a single complaint from north or south about the performance of his job. That has come as somewhat as a surprise to Jim Hagerty, ABC news chief, who initially expected some negative reaction, but told Goode "I don't give a damn about that." Hagerty's move to hire Negroes on his news staff has since been emulated by the other networks.

But the current situation in which some doors are opening to Negro newsmen is a far cry from Goode's experiences in Pittsburgh where he was news and sports director for WHOD, a suburban station with a Negro programming policy. For years, Goode related, he tried to get a job on Pittsburgh tv stations as a sportscaster, but was always polite but firmly turned away. When Bob Prince, Pitt's leading sportscaster, asked Goode to pinchhit for him on one of his shows, Goode managed to last one week before he was knocked off presumably because of his color.

At the United Nations, Goode says that he enjoys no special advantage with the colored delegates of the new nations of Africa and Asia. "They speak as freely to John McVane (ABC's chief UN correspondent) as they do to me. However, it is a measure for these delegates of the progress that country has made in the area of race relations." Goode said that was made explicit to him by various UN delegates whom he interviewed during the height of the struggle at Mississippi U. over James Meredith.

Goode frankly looks upon himself as a symbol of the Negro's opportunity in America. "All the doors haven't opened as yet, but great progress has been made," he said. This is the message that Goode carries at numerous lectures before Elks, Rotarians, fraternal groups, etc. "I wish to project an image to the Negro that today everything is possible for him, whether it be in journalism, science or sports."

Marilyn Monroe Special Gets ABC-TV Playdate

On a Hollywood special kick, ABC-TV has bought Official Films half-hour on the late Marilyn Monroe. It's been scheduled for Sunday, March 24, 9:30 p.m., following by a week and a half the David Wolper archives special, "Hollywood: The Great Stars," which will be bankrolled by Procter & Gamble via Benton & Bowles in the Wednesday, March 13, 10 to 11 p.m. slot.

The Wolper production is the third in a trilogy themed to the film town. The Miss Monroe half-hour was produced this summer for the syndication firm.

Network Buyers Guide *

(as of close of Business, Feb. 15)

ABC WEEKLY MINUTES FOR SALE

Night	Time Period	Pgms. Not Sold	Minutes For Sale	Minutes Sold
Sun.	7:30- 8:30	Jamie McPhee'er	4.5	1.5 (Alberto-Culver)
	8:30-10:00	Arrest & Trial	7.0	2.0 (Liggett & Myers)
	10:30-11:00	Roosevelt Years	3.0	
Mon.	7:30- 8:30	To Be Announced	6.0	
	8:30-10:00	Wagon Train	9.0	
	10:00-11:00	Breaking Point	4.5	1.5 (Brown & Williamson)
Tues.	7:30- 8:30	Combat	6.0	
	8:30- 9:00	McHale's Navy	3.0	
	9:00-10:00	Anthology	6.0	
	10:30-11:00	Fugitive	3.5	1.5 (Procter & Gamble) 1.0 (Brown & Williamson)
Wed.	7:30- 8:00	Ozzie & Harriet	1.5	1.5 (American Gas)
	8:00- 9:00	Greatest Show on Earth	6.0	
	10:00-11:00	Young And The Bold	6.0	(1 min. under option L & M)
Thurs.	7:30- 8:00	Flintstones	3.0	
	8:30- 9:00	Hey Cousin	3.0	
	9:00- 9:30	My 3 Sons	3.0	
	9:30-10:30	Jimmie Dean	6.0	
Fri.	7:30- 8:00	Archie	3	
	8:00- 8:30	Patty Duke	3	
	8:30- 9:30	Stand-By	3	1 (Liggett & Myers)
	9:30-10:00	Butter Ball Brown	3	
Sat.	7:30- 8:00	Hootenanny	3	
	8:00- 8:30	Price Is Right	3	
	8:30-11:30	Jerry Lewis	10.5	1.5 (Liggett & Myers)
		Total	101.5	(67% of Evening Schedule)

CBS WEEKLY MINUTES FOR SALE

Night	Time Period	Pgms. Not Sold	Minutes For Sale	Minutes Sold
Sun.	9:00-10:00	Judy Garland	4.5	1.5 (Monsy & James)
Mon.	10:00-11:00	East Side, West Side	3.0	1.5 (Philip Morris) 1.5 (Lever Bros.)
Wed.	7:30- 8:30	CBS Reports	2.0	4.0 (Travelers Life Ins.)
	8:30- 9:00	Rent McCoys	3.0	
	10:00-11:00	Danny Kaye	3.0	3.0 (Armstrong Cork)
Thurs.	7:30- 8:00	Password	3.0	
Fri.	7:30- 8:30	Free and The Brave	6.0	
	9:30-10:00	Twilight Zone	3.0	
		Total	27.5	(18.4% of schedule)

NBC WEEKLY MINUTES FOR SALE

Night	Time Period	Pgms. Not Sold	Minutes For Sale	Minutes Sold
Mon.	7:30- 9:30	Monday Nite Movies	12	
	9:30-10:00	To Be Announced	3	
Tues.	7:30- 8:30	Mr. Novac	5	1 (Bristol-Myers)
	8:30- 9:00	Match Game	3	
	9:00-10:00	Dick Boone Anthol.	6	
Wed.	9:00-10:00	To Be Announced	6	
Thurs.	7:30-8:30	Robt. Taylor	6	
	10:00-11:00	Jack Paar	4.5	1.5 (Lorillard)
Fri.	10:00-11:00	Joey Bishop	4.5	1.5 (Lorillard)
Sat.	7:30- 8:30	The Lieutenant	6	
	8:30- 9:00	Bell Dana Show	3	
		Total	70	(40% of schedule)

* Fully sold programs omitted.

Another Covent Garden Rumble-Bumbler Set By British ATV's Low Grade

London, Feb. 19.

Having clicked critically—and stolen the publicity glory from the BBC—when it staged a top-salaried operatic and ballet spectacular on the night last Nov. 4 when the other side had the Royal Variety show exclusive, ATV is trying a repeat in a couple of weeks under the same banner "A Golden Hour."

Tupper Lew Grade has set the show again in the mink and cut glass plushiness of the Royal Opera House, Covent Garden on March 7 and began lining up a suitably imposing cast sheet. Margot Fonteyn and Rudolf Nureyev, Boris Christoff and Regina Crespin have already inked and Covent Garden general administrator David Webster has again agreed to emcee the program.

To make way for this rumbledumble, Grade has dropped the Val Parnell Palladium show. It returns the following week (March 10) with Judy Garland topping.

TV, EDUCATION & HYPOCRISY

More They Know, Less They Watch

Education Level	Home TV Viewing Per Day	Number Programs Seen Per Week
0-8 Yrs. Grade School	4.2	40
1-3 Yrs. High School	4.4	37
4 Yrs. High School	4.2	32
1-3 Yrs. College	3.6	26
3-4 Yrs. College	3.5	27
Beyond College	2.9	26

Source: "The People Look at Television."

Jack Webb Heads WB-TV Production; Bill Orr Shifts to Theatrical Pix

Hollywood, Feb. 19.

Jack L. Warner today (Tues.) appointed Jack Webb executive in charge of Warner Bros-TV production with Michael Maschoff as Webb's executive assistant. They take command March 4.

William T. Orr, longtime chief of WB-TV production, shifts over into theatrical production and "will concentrate on high budget films," according to the WB prexy's announcement. Status of Orr's longtime aide, Hugh Benson, is undefined.

Col. Warner stressed that Webb will be committed to "retooling the company's tv operations" and that he "will continue projects already launched, acquire new talent at every level, including writers, players, directors and partner deals." Warner stressed that Webb will accent "a new concept of television production." He reprised his first time association with WB when he and Maschoff as producer incepted the "True" series for CBS. "A new era of activity of new high standard" was foresaid.

In re Bill Orr, Warner stated that he, as a WB vice president, took hold of WB-TV in 1955 and under his aegis developed "Maverick," "Cheyenne," "77 Sunset Strip" and kindred series.

Orr a couple of years ago had been formally announced as taking command of WB theatrical production, with Benson handling tv, but in short order Warner and his longtime aide, Steve Trilling, were handling pictures and Orr was back revitalizing the video phase.

Aubrey to Affils: 'On This We Rest'

CBS-TV prexy Jim Aubrey, in a personal letter to affils mailed last week, noted with satisfaction that the web's fall programming lineup had been engineered so early in the year. In fact, it's the earliest new season schedule in the web's history.

Accompanying the letter was a copy of the fall schedule, most of which has already been reported. Recent changes include "Real McCoys" to follow "CBS Reports," Wednesday nights. Following "McCoys" at 8:30 p.m. will be "Beverly Hillbillies," with "Dick Van Dyke" and Danny Kaye rounding out the evening.

(In Fridays, "Twilight Zone," returning to its original half-hour format, has won a berth on the schedule. "Free and Brave" from 7:30 to 8:30 p.m. opens up the schedule, followed by "Route 66," "Twilight Zone" and "Alfred Hitchcock Hour."

Saturdays will have Phil Silvers sandwiched between Jackie Gleason and "Defenders," with "Gunsmoke" topping the evening.

'The Best of Discovery' Gets Late Nite Airing

In a move to keep its muppet-slanted afternoon "Discovery" show alive, ABC-TV has slotted a nighttime special of "The Best of Discovery," aimed at stimulating interest in the show among parents. Half-hour show will go on at 10:30 p.m. March 12.

CBS-TV's Chirel Biz

CBS-TV, wrapping up some new biz for the current season, reports Chirel bought alternate quarter hours in "House Party," "Love of Life," "Secret Storm," in addition to sponsorship of CBS News daytime five-minute show.

Bosch-Itut Life Savers signed for alternate-quarter hour sponsorship of "The Roy Rogers Show." Ford Motor Co. signed for participations in "Alfred Hitchcock Hour," starting May 16.

Edward Dalton Co., division of Mead Johnson & Co., bought participations in "CBS Reports," "Alfred Hitchcock Hour," "Twilight Zone," and "Eyewitness" starting in April.

Fancy Ciggie Coin As ABC-TV Rolls On '63-'64 Sales

Although starting late, ABC-TV is moving up in the 1963-64 sales sweepstakes via some major buys which were wrapped up last week. Liggett & Myers, returning to the network for the first time in three years, has made a $10,000,000 buy in prime time shows over 52 weeks.

Brown & Williamson is also coming into ABC-TV with a $10,000,000 schedule spread over next season. Procter & Gamble, which nabbed "Wagon Train" on ABC-TV, has made a major buy into "Ben Casey" and a new show, "The Fugitive."

"Ozzie & Harriet," which is moving out of the Thursday night comedy block to become the Wednesday lead-in at 7:30 p.m., is now completely sold out with the American Gas Assn. and the American Dairy Assn. picking up the tab.

Although P&G axited "Wagon Train," all the other sponsors on the show are renewing next year when the show moves into a new time slot on Mondays at 8:30 p.m. At this stage of the game, the ABC schedule is still fluid with the fate of several shows still up in the air.

At least four shows now on the air and slated to be axed still have a chance to return next season, depending on counter-programming strategy and on advertiser response. These shows include "Naked City," "Dickens & Fenster," "Stoney Burke" and "77 Sunset Strip." "My Three Sons" will likely be back but without Fred McMurray as its Chevy sponsor.

NBC's 250G Chest For 'American Spectacle'

NBC-TV this week picked up some fancy loot for a one-shot special out of the Lou Hazan newspublic affairs production shop, projected for the Spring of '64.

U.S. Savings Loan Foundation has put in an order for "American Spectacle," featuring the landmarks of the country, and done along the lines of last year's "U.S. Route 1." Tab is $250,000 time and program.

DATA BY STEINER —NOTHING FINER

By GEORGE ROSEN

The dynamics of television, the fastest-growing and most kinetic force of post World War II America, is in inverse proportion to its textbook literature or truly authentic studies which probe its dimensions, its impact, its virtues and failings.

"The People Look At Television," by Gary A. Steiner (Alfred A. Knopf, $6.75), is a virgin and major effort to fill this large vacuum. Its text articulates, in layman's language, the thorough probe — conducted at the Bureau of Applied Social Research of Columbia University in a widely embracing study financed by the Dr. Frank Stanton-incepted CBS grant which he first proposed eight years ago —into how the American viewer actually feels about tv and how he, in viewing all the gradations from passivity to intensity, actually uses the medium.

The orientation of the book—and the research on which it is based—is 180 degrees from that of the typical head-counting audience research surveys that have, in a decade and a half, spewed out millions of Nielsen and ARB digits and decimal points that have determined the fate of countless programs and condemned almost 2,000 network shows to the cancellation gallows.

For the ratings and their ancillary audience subdivisions by geographical section, income, city size, etc., have constituted a constant repetition of tv looking at the people, watching them shift the dials on and off (as sets-in-use fluctuate from time of day and season of year) and from channel to channel as viewers have switched from program to program—in tv's short history—through the Milton Berles, the Arthur Godfreys, the Show of Shows, the Disneylands, the Playhouse 90s, Wagon Trains, Mavericks, Red Skeltons and into Beverly Hillbillies.

Now, for the first time, comes a coherent body of data whose perspective is from the more meaningful end of the spyglass, a totally fresh perspective in which to view tv as the people see it—not the familiar and tired perspective in which the tv networks and the advertisers have been looking at the tv viewers.

While the reader may naturally wonder why such a study—from such a fundamental, easy-to-grasp point of view—has been so late in coming, Steiner's text suggests that an earlier probe, conducted along the same lines, would have been premature. Significantly, the field work of this massive research project was done in the Spring of '60, at just about the time the nation's tv set count approached saturation and became virtually co-dimensional with our society as

(Continued on page 40)

The More They Know The More They'll Pay

The degree of dissatisfaction with tv programs and commercials is illustrated by the 31% of all adults, as determined by the massive CBS-supported Gary A. Steiner study, who favor pay tv.

While the overwhelming reasons (as listed on Page 306 of the book's Appendix (C) are (1) a choice of better programs and (2) no commercials, almost half of the college educated adults believe pay tv "should be tried out" vs. only 28% of the non-college adults who favor pay tv.

Most of those opposed to pay tv simply feel that the viewer should get his tv free, that the costs would be a hardship. On the other hand, only 6% opposed to pay tv believe it would hurt the quality of program on free tv.

CBS-TV's Already 80% SRO For '63-'64; Sales at $225,000,000; PM's $30,000,000 Sets Cig Pace

CBS-TV, not unexpectedly, this week had some $225,000,000 on the books on top client sales for next season (representing better than 80% of the entire network schedule), with sponsors declaring themselves early. On top of the General Foods - P&G - Whitehall - Lever Bros. coin (accounting for $125,000,000 in billings) Philip Morris came along last week with a $30,000,000 CBS buy as next year's biggest tobacco spender (thanks to subsid American Safety Razor's push in the new stainless steel razor blade market).

Last December CBS-TV prexy Jim Aubrey laid down three rules: (1) lock up the schedule by Feb. 1; (2) no cuts in program sale prices; (3) commit all advertisers in 52-week budgets. With 80% of the schedule sold, it's having a salutary effect on all three webs. With sponsors anxious for prime time representation, the overflow from CBS will come early, and under the same NBC-ABC conditions of full rate card and in most instances spanning the entire season.

All told, the '63-'64 prospects shape up as promising. With the selling season only now getting into full swing, the three webs are 58% sold out (see separate chart).

In its unprecedented $30,000,000 pledge of allegiance to CBS, Philip Morris bought co-sponsorships in "East Side West Side," "Ferry Mason," "Rawhide," Red Skelton, Jackie Gleason, Alfred Hitchcock, "Route 66," professional football, baseball game of the week plus its purchase of five minutes per week in the CBS 7 to 7:30 from-the-board news.

Lorillard okayed the renewal of Ed Sullivan and Dick Van Dyke on CBS, Jack Paar on NBC plus purchase of an alternate half-hour of the NBC Joey Bishop show. Liggett & Myers bought six minutes weekly on NBC, including two minutes in "The Virginian," one minute in "Kildare" and three minutes in the "Tonight" show. Its ABC buys in "Arrest and Trial" and Jerry Lewis, plus its option on "The Young and the Bold" totes up to $10,000,000 (see separate story).

R. J. Reynolds and American Tobacco make their buys this week. Reynolds is expected to renew its NBC and CBS properties ("Beverly Hillbillies," Garry Moore, "To Tell The Truth," "Sat. Night at the Movies," "Sing Along With Mitch"); it may renew "McHale's Navy" now that ABC has switched it to Tues.

(Continued on page 40)

Glenn Ford Anthology As 4 Star Bid to NBC

Hollywood, Feb. 19.

Glenn Ford is being pitched to NBC-TV by Four Star and the William Morris agency as host for an hourlong anthology series, as replacement for vidflmery's "The Dick Powell Theater" on NBC-TV for next season.

Four Star was among the telefilmeries which bid for the Bob Hope-hosted anthology series on NBC-TV. Belief is that NBC's latching on to the Hope series plus its previous buy of another anthology, Goodson-Todman's show hosted by Richard Boone, just about slams the doors to any other buys of anthologies from NBC-TV for next season.

U.S. Steel, a Vet Of TV Program Wars, Pulls Out

In an unexpected move that removes from television one of its staunchest institutional supporters with a broadcasting sponsorship identification going back to the early '40s, U.S. Steel has decided not to return to the medium next season. Generally, it had been anticipated that Steel would join with Armstrong in sponsorship of the Danny Kaye Wednesday night 10 to 11 show on CBS, but its decision this week to bypass tv left a half-open gap in the program. (American Tobacco is eyeing it and may finalize a deal soon via BBDO, same agency handling U.S. Steel account).

Reason behind the Steel pullout is reported to be a drop in earnings, a cut in the dividend and the threat of a strike. The retreat seems to be extending to other steel-aluminum corporations (Alcoa, for example, is not returning).

'ROOTS OF FREEDOM' AS CBS PUBAFFAIRS

A new series of pubaffairs specials, titled "The Roots of Freedom," to be produced by Perry Wolff, will be telecast by CBS-TV over a two-year period.

Present plans, according to CBS News prexy Dick Salant, call for eight hourlong broadcasts, themed on these subjects: Athens and the roots of democracy; the Holy Land and the political roots of religion; the Republic of Rome and the roots of law; Florence, the Renaissance, and the roots of humanism; Versailles, and the roots of revolution; and England and the roots of constitutional democracy.

Kleiman Exits CBS As Paris Bureau Chief

Robert Kleiman, Paris bureau chief of CBS News, has resigned to accept an appointment as a member of the editorial board of the New York Times.

Kleiman will complete a number of CBS News projects in Paris and then return to N.Y., when his resignation will become effective. Kleiman, who held the post about a year, previously had been European correspondent for U.S. News and World Report.

His resignation is not associated with the recent appointment of David Schoenbrun as chief European correspondent for CBS News. Schoenbrun, moving over as chief Washington correspondent, will function in a broader area.

'Hillbillies' Kills 'Em Everywhere

"Beverly Hillbillies" is duplicating its U.S. rating success in the foreign markets of the world.

In England, where the show just began, the TAM report shows a rating of 42, with a 72% share of audience, for the first episode. The series was purchased by Granada TV from CBS Ltd., a sister company of CBS Films, which handles foreign distribution of CBS-TV product.

In Canada, where the series has been playing since early last fall, "Beverly Hillbillies" is in fifth place of all tv programs, the highest rated half-hour program in the Dominion. In Toronto the series obtained a Nielsen of 33 with a 54% share of audience for the first two weeks in January. In Ottawa, the curmudgeon soared to a 40.4, with a 61% share, for the same period.

In Japan, where the series recently began on the Nihon Television Network (NTV), series racked up a 14.8 rating, claimed to be the highest ever scored in Japan by an American comedy series.

Increase in West German Com'l TV Time Angers Publishers, Exhibs; '62 Income to Reach $67,500,000

Frankfurt, Feb. 19.

Both the newspaper publishers of West Germany and the cinema owners are following up their individual attacks with concerted protests about the upsurge of television commercial time in this country.

The two other media complain that they are subject to German taxes (particularly the German film industry is heavily beset with an entertainment tax), that they are competitive businesses, and that they are competing with the tax-free television which is now vying with them for advertising.

Ads across the West German television net (which are from 200 to 300% overbooked at present) cost around $12,500 for a minute on all stations. And the most popular 29-second television spots, which are often purchased on just one of the outlets, cost about $2,000, plus production costs, of course.

Income for the television station from the ads reached about $31,750,000 in 1960, climbed to nearly double that with $57,500,000 in 1961, and will probably reach a figure of about $67,500,000 for 1962 when the final report is made, the exhibitors and newspaper owners have complained.

All that is added profit for the television station (in addition to which, the country's 7,000,000 tv set owners pay about $1.25 monthly to the federal post office to help maintain the tv stations).

The news media and the films complain that they cannot hope to give their customers the kind of free entertainment that can be handed out by the rich television stations here.

And now, they are adding their complaints that the German Television Net Number one, which formerly offered only six minutes of commercial time daily, has upped its time for spots to 20 minutes.

And the Second German TV net in Mainz, which opens officially on April 1, is also going to offer time for commercials — so that there will be 1,051 minutes of spots at an average cost of $6,750 per minute during the year from the Second Net.

By 1964, they claim, set owners will be subjected to 2,500 minutes of television commercials a year.

It has just been cited in a report from the newspaper owners here that many lands of the free western world spare the television set owners from commercials.

Right now, there are no commercials on television in France, Belgium, Switzerland, the Netherlands, Denmark, Sweden and Norway.

Hungary is the first land of the Commie countries to take on a commercial tinge for its television, and right now, it is understood here, Russia is considering the possibilities of introducing ads via its television.

Fun at The Capitol

Washington, Feb. 19.

Leon E. Janney, Gotham local prexy of AFTRA, and Sen. Harrison (Pete) Williams (D-N.J.) should have quit when they were behind.

Janney, who lives in West Englewood, N.J., sent a letter addressed to "Senator Pete Harrison."

Janney said he received the Senator's newsletters addressed to him as S. E. Jarrey and Leon M. Jarney.

"You can understand my distress," Janney said, "because as the stationery clearly states, my name is Grodnick Fashioner."

In his reply, sent to "Mr. Grodnick Fashioner, c/o Mr. Leon Janney," Sen. Williams promised, ". . . I can assure you that once an error is brought to my attention it never happens again just as sure as my name is Harrison Williams."

The letter was signed "William Harrison, United States Senator."

'Today' Subsidy on Mardi Gras Stirs Rhubarb

New Orleans, Feb. 19.

A rhubarb developed here Thursday (14) over the question of public agencies contributing funds to subsidize NBC's "Today" show, scheduled to originate here for five days.

Involved in the battle of words and editorials were The Times-Picayune, officials of WDSU-TV and the head of the local Chamber of Commerce.

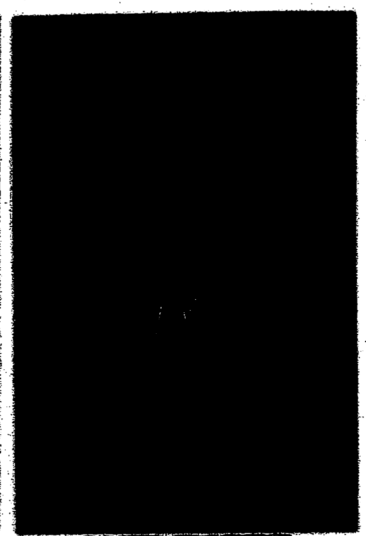
The hassle developed after James J. Coleman, president of the chamber, urged public agencies to give financial assistance to bring the "Today" show to New Orleans during the Mardi Gras festivities. He asked the agencies to contribute $5,000 each and other interests to contribute $15,000 for a total of $30,000.

The newspaper, in its news column and editorial page, expressed opposition to the telecasts "if they are supported by public funds."

Edgar B. Stern Jr., president of WDSU-TV, and A. Louis Read, executive v.p., said in a joint statement that "we are shocked and dismayed at The Times-Picayune's opposition to a civic undertaking which is aimed at promoting the city's educational, cultural and industrial advantages."

They said the $30,000 the city is putting up "is certain to come

(Continued on page 40)



JACK BARRY

Creating and producing new TV properties for networks and syndication in association with Paramount Television Corp., Hollywood, Calif.

$8,000,000 Tab In GE's 2-Show Switch to NBC-TV

Everything's set but the final signaturing for the General Electric switch from CBS to NBC. The BBDO recommendation to its GE client has already gone through, with the go-ahead seen as imminent.

This will involve some $7,000,000 to $8,000,000 in annual billings involving two shows—the Jack Webb "True" series, expanded to a full hour (which was the original pilot design for the series) and the switchover of the "GE College Bowl" to the same Sunday 5:30 time period.

The "True" series (there will be about 20 of them) will alternate in the Sunday night 10 to 11 period with the DuPont dramas and actualities. These will represent about a $300,000 time-and-program tab per entry.

Moving "GE College Bowl" would be to the client's advantage because of the discount structure it affords via its two-show parlay on the same day. "College Bowl," incidentally, will be shown in color.

SUDDEN DEATH FOR WB'S 'GALLANT MEN'

Hollywood, Feb. 19.

ABC-TV has notified Warner Bros. it is not exercising its option for a pickup of more "Gallant Men" segs to complete this season. Series had a pact for a firm 26 segments, with an option for additional shows.

Warners had ordered additional scripts on the World War II series in anticipation of a pickup, and when notified of the web decision, immediately sought to sell the extra scripts to tv's other war series, "Combat," also on ABC-TV.

Producer of "Men" is Richard Bluel.

'Love of Three Sarnoffs' Themes 'Chotzy's' Operatic Hymn of Gratitude

By ART WOODSTONE

The rock upon which his opera house is built, it becomes fairly obvious after talking at length to Samuel Chotzinoff, is named Sarnoff.

Thirteen years ago at NBC-TV, Chotzinoff, who is head of the NBC Opera Co., said he was quite able to produce an entire opera for $12,500. "With what we pay for one opera today," the venerable impresario added, "the Met can use to mount two or three and use them repeatedly over 30 years."

In recent years, NBC Opera produced "War & Peace" for $100,000 and "Don Giovanni," a brilliant rendition in color, for $135,000.

And in another of his television commissions, composer Gian Carlo Menotti has delivered up an original known as "Labyrinth," to be aired Sunday, March 3 (from 2 to 3 p.m.) on NBC-TV. That one will cost the network approximately $125,000 to put on the air.

By opera's standards, the audiences for NBC-TV's operacasts have been immense—in the millions at a shot. By television's standards they have not been exactly bad, but they have been hardly large enough to titillate even the more impressionable of tv's statisticians.

Thus, it would appear that the rising costs of production and the never terribly impressive audience returns should have put NBC Opera in a serious bind. According to Chotzinoff, it has not.

"The General and Mrs. Sarnoff and Bobby," he observed, "have been great supporters. Bob inherited his father's affection for opera."

Others at NBC may also have inherited an affection for opera. Chotzinoff is in the throes of preparing, with director Kirk Browning, a two-part rendition of Bach's "Passion According to St. Matthew," which is undoubtedly one of the greatest oratorios ever written, but it is also one of the longest, one of the most tedious in long spots, and traditionally un-

(Continued on page 40)

NBC's Welles Hangen Back in Good Graces

In addition to continuing negotiations with India, the Pakistan government also negotiated anew with representatives of NBC. The latter negotiations were successful—bringing back into the nation's good graces NBC News' Far East correspondent Welles Hangen.

Hangen last week announced to other members of the press that Pakistan was kicking him out. He charged that the soundtrack of a recorded interview with President Ayub Khan of Pakistan had been deliberately sabotaged. Hangen said that he objected, and was ordered out by Zulnikar Ali Bhutto, in charge of negotiations with India over Kashmir.

The soundtrack of Khan saying to Hangen that Pakistan was willing to defer solution of the Vale of Kashmir and try to settle the rest of the issues was wiped. It was wiped out, according to one reliable source, by a "bulk eraser . . . supplied to Pakistan by the United States aid program."

Hangen said that when he was told Khan's opinion had not yet been delivered to the Indians he was willing to delay use of the interview. If this was the case, then evidently some Pakistani did not feel it was enough and elected to have the film wiped clean of the evidence.

It is now taken, by Hangen of NBC and Bhutto of Pakistan, as a case of forgiveable confusion.

'NBC Moscow' In Shift to Warsaw, Mebbe Helsinki

"NBC News, Moscow" will soon move to either Warsaw or Helsinki, which are as close as the network can come to a permanent office for Russian news.

In kicking NBC News out of Moscow last week because the network had played two programs that hurt Russian sensibilities, the Kremlin kindly informed correspondent Frank Bourgholtzer that he could always visit Russia as a tourist. But to broadcast from there? Nyet. Live there, or continue maintaining either or both of NBC's little Moscow apartments? Nyet.

In many respects, a western reporter can learn more about Russia from the Communists in Warsaw, Poland, than they can from the Kremlin. Having a regular man at the Kremlin does offer prestige at home which having a regular man in Warsaw does not. As for Helsinki as a base of operations for news on Russia, the Finnish city is a comfortable place, with its large apartments and freer atmosphere, for a correspondent to reside.

While NBC News officials in N.Y. are still deciding on Helsinki or Warsaw, the other two American television networks have joined NBC in protesting the network's ejection from Russia. CBS News president Richard S. Salant, for instance, wrote Leonid Zamyatin, press director of the USSR foreign ministry, of his distress in learning that the Soviet government had closed NBC's Moscow bureau.

In Paris, meantime, editing still continues on a program soon to be aired by NBC-TV called "The Kremlin." The stanza was arranged and filmed weeks ago and the footage shipped to Paris, ostensibly where better laboratory facilities were available for final preparation. All this occurred before the expulsion order against NBC, which recently aired two successive Sunday programs called "The Death of Stalin" and "The Rise of Khrushchev." These offending programs precipitated the anti-NBC order. Scott Paper was so happy with the first two that it's buying "Kremlin."

Eurovision Fest Dates: May 17-22

Paris, Feb. 19.

The International Eurovision Television Festival, to be held for five days, May 17-22, within the Cannes Film Fest, accepts only films made directly for television or as coproductions between private or state-run networks and indie producers. Object is to help along a growing liaison between films and tv.

According to fest director Jean-Francois Lalet, that is why it is held during the regular Cannes Film Fest. TV fest has yet to be ironed out with the various state and private tv installations. Lalet expects 30 hours of projection and at least 20 nations repped. Though each country is allowed one entry, big tv nations can have several more invited.

Award winning pix will be shown in the Film Palace at the end of the fest. The state organization running tv and radio, Radiodiffusion-Television Francaise, runs the affair. Jurors are not picked yet.

French TV Dumps Show; Too Much 'Propaganda'

Paris, Feb. 19.

A tv show filmed in Russia by Frederic Rossif, "Numero Special" (Special Number), on the Battle of Stalingrad, was cancelled by governmental Minister of Information Alain Peyrefitte as being more propaganda than news or essay show.

In it Premier Khrushchev, who was involved in the battle, also sounded off against the German-French alignment and the danger of revenge German militarism. Government hesitated but finally banned the show or at least Khrushchev's portion. Rossif decided to drop it entirely.

CBS-TV's SRO On Weekend Baseball

"Baseball Game of the Week" returns on CBS-TV for its ninth year on April 13, with the Saturday and Sunday games sold out for the season.

Sponsors include Falstaff Brewing Corp., which bought half the series of 47 games. The other half was sold in participations, the advertisers being Simoniz, General Mills, Aquavelva, Colgate Palmolive, Bristol-Myers, Texaco, Vaseline Hair Tonic and Carter Products.

Returning as play by play announcers are Dizzy Dean and Peewee Reese. William C. MacPhail, CBS-TV sports v.p., in making the disclosure, added that as in previous years the games will be telecast coast to coast, with certain markets blacked out in a 50-mile radius when major or minor league games are in progress.

The 'Kicker' & the Keepsake

Washington, Feb. 19.

A devilish method of getting $1,200 into the Federal treasury and keeping it there for sweet sentiment's sake has been devised by the FCC.

It all happened because the new Communications Satellite Corp., soon to become a billion dollar operation, can't actually be formed until it has stockholders.

To clear away this legal technicality, FCC authorized each of the 12 incorporators of CSC to buy one share of the corporation stock for $100. But FCC added a kicker. These 12 shares—the only ones in existence—can never be sold, willed or otherwise transferred. They can only be turned back to the Government for the original purchase price.

So what will happen? Each of the 12 incorporators is very proud of being an initial stockholder, and each plans to frame his single share and keep it always. Uncle Sam won't have to repay any of them.

Meanwhile, Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) has slotted hearings on the nominations of the 12 by President Kennedy for March 11. All are expected to be confirmed speedily.

They are: Leonard H. Marks, George L. Killion, John T. O'Connor, George J. Feldman, Beardsley Graham, Sam Harris, Edgar F. Kaiser, David M. Kennedy, A. Byrne Litschgi, Bruce G. Sundlun, Sidney J. Weinberg and Leonard Woodcock.

Philip L. Graham, publisher of the Washington Post and Newsweek, had been appointed chairman, but he resigned because of serious illness.

CBS, ABC'S MOVIE FREEZEOUT

Charges & Countercharges

Repercussions are resounding as results of a charge by Metro producer William Perlberg that "exorbitant" demands by Hope's agent, James Saphier, for himself—not Hope—killed deal for Perlberg-Seaton and MGM-TV to have produced the Hope series on NBC-TV next season.

1. Saphier vigorously denied Perlberg's charges of "unreasonable" demands, among them 5% off top of package for himself. The 5% was not a commission but a production fee, he said.

2. Perlberg reiterated his charges that Saphier's demands cost Metro and P-S the deal.

3. Metro production chief Robert Weitman said deal fell through because of Saphier's 5% demand, plus a pitch for Hope ownership of 11 of the 22 anthology films.

4. Metro studio attorney Saul Rittenberg contended the controversial 5% was a commission and not a production fee.

Saphier and his attorney, Norman Tyre of Gang, Tyre, Rudin & Brown, which reps Hope, declared MGM and P-S lost the deal because Metro wanted foreign distribution rights to the Hope vidpix and recoupment. The 5% demand was never an issue, they said. They declared it was not a commission, but a production fee for Hope's company to cover general overhead, such as Saphier's services, attorney's fees, etc.

Saphier and Tyre also stated that contrary to a Perlberg declaration that he refused to grant creative control to Hope, the studio agreed to this immediately. To this, Perlberg replied it wasn't so, that he and partner, George Seaton, would never surrender creative control. Weitman, asked if Metro had agreed to give Hope such control, replied tersely but emphatically: "In a pig's eye."

And, while Saphier repeatedly declared that his 5% demand was never an issue, both Weitman and Perlberg denied this. Saphier said MGM had agreed to pay $5,000 a week instead of 5%. But Metro execs and Perlberg also denied this.

To Saphier's contention that MGM demanded foreign distribution rights to the Hope vidpix and "we didn't want to give them any distribution," Rittenberg confirmed this was one of the points which stymied negotiations.

Anent Perlberg's allegation that he sought 5% off the top, Saphier said, "Sure I asked for 5%. I'm not denying that. But I wouldn't blow a deal because of it. And it was not a commission—it was a production fee."

The agent said Perlberg was not even in the negotiations. "I didn't see him once," Saphier asserted. "I don't suppose Metro told him they blew the deal with their insistence on foreign distribution rights and recoupment."

Perlberg, contacted in Palm Springs yesterday (Tues.), said it was true that he wasn't personally in on the negotiations, but added that Rittenberg and Weitman had reported fully to him regarding the reasons the deal collapsed. It was the 5% demand plus the demand for ownership of 11 of the 22 negatives that brought about the demise of the negotiations, Perlberg said, a statement backed up by Weitman.

Saphier said that the cast of characters in the talks with Metro consisted of MGM's Jay Rabinowitz and John Burns; Y & R's Charles C. (Bud) Barry and counsel Dave Miller; Tyre and himself. Y & R reps Chrysler, which is bankrolling the Hope series on NBC-TV next season.

When the Metro-P-S talks collapsed, Saphier saw MCA prexy Lew Wasserman about the series going to Revue and a deal was made in an hour and a half. "Wasserman made exactly the same deal Metro turned down," related Saphier.

Saphier said he opened his agency 31 years ago and has built up a reputation during that period, one which he considers was damaged by Perlberg's allegation. Consequently, he has asked his attorney to institute legal action, demanding the producer make a retraction, Saphier asserted.

BIG BLOW TO MAJOR STUDIOS

Adamant refusal of ABC's Leonard H. Goldenson and CBS' Jim Aubrey to slot features on their network schedules next season has thrown the major film companies for a loss on sale of their post-'48 backlogs. It comes as a particularly blow to Metro, Paramount and Warners, all of whom, as recently as last week, were shopping around for network availabilities.

But with the lock up of the three-network schedules in recent days, the ABC-CBS freezeout now appears irrevocable. WB, from the looks of things, will have only two network series going for them next season (as compared with the seven or eight riding ABC-TV several seasons back). Paramount insofar as tv production is concerned, is virtually at a standstill. MGM will be riding wide and handsome with six hours of network production in '63-'64, but the revenues from sale of its backlog to a network would help immeasurably toward getting the studio off the financial hook on its theatrical "Jumbo" and "Mutiny on the

Mon. Movies Do It Again

Both Arbitron and Nielsen in N.Y. gave NBC-TV's Monday 18 night feature a whopping lead over competitive programs. According to Arbitron, WNBC-TV hit a 28.1 rating and a 43 share, against WCBS-TV's rating and 24.0 share, and WABC-TV's 9.4 rating and 14 share. Nielsen had a 36.6 and 47 share for WNBC-TV, 23.3 and 30 share for WCBS-TV and 7.9 and 10 share for WABC-TV.

Pic in the 7:30 to 9:30 slot was "Heaven Knows Mr. Allison."

Bounty" aggravations, among others.

The sale of a post-'48 library to a network over a single season's span could fetch a studio over $10,000,000 in much-needed cash. For a while it looked like CBS would open its schedule to a good pix library offer for its Thursday night schedule. But a reshuffling of the schedule—to good Nielsen advantage—invited a change of heart. Similarly ABC, although it's dropping its Sunday night 8 to 10 features, was also open for discussion on a Monday night series. This, too, has gone down the drain.

Primarily, CBS and ABC take the position that, over the long season's haul, the features come in second best, fail to capture the time periods. There just aren't that many good solid features to pull a consistent winning rating, it's felt. This was evidenced in ABC's pullout on Sunday nights.

NBC alone is going with the features, with Saturday Night at the Movies locked up for '63-'64. Network still insists it will drop the Monday night features (both are out of the 20th library) next season, despite the fancy initial ratings in the New York nose-counting.

Bob Hope as Chrysler 'Image Man'; Fri. Hour Slot Plus Sports Buys A $21,000,000 Billings Windfall

'Virginian' to Mon.?

Should NBC-TV finally decide to go ahead with two nights of film features next season, as it's currently doing, there's a strong possibility that the Monday night showings will be transferred to Wednesdays 7:30 to 9:30 p.m., with the 90-minute "The Virginian" moving to Mondays 7:30 to 9.

With Kraft anxious to unload Wed. 9 to 10, rather than face the ABC-CBS double threat of "Ben Casey" and "Beverly Hillbillies" next season there's some strong feeling at NBC that perhaps movies might resolve the serious Wed. problem.

Involved in the Bob Hope-NBC-Chrysler wrapup for next season (one of the biggest single show projects ever negotiated for tv) is much more than an hour Friday night showcase. Actually, it entails an enlistment of Hope's services as the Chrysler "image man" which will find him assuming a major role in the automotive's corporate activities and as its star spieler.

Before the final handshake last Thursday (14) in the NBC board room, after a full day of tv chieftain Walter Scott pulling all the pieces together, almost a dozen lawyers (representing NBC, agency Young & Rubicam, Revue and Bob Hope Enterprises) were included in the assemblage of 25 people involved in the negotiations. As one of them put it: "It was just like a major labor - management conference."

All told, along with Chrysler sports buys, it will tote up to an approximate $21,000,000 billings windfall for the network. Talent package on Hope will come to $11,000,000, plus $6,500,000 (after discounts) for time. An additional $3,500,000 goes into sports buys (Rose Bowl game, All-Star Baseball Game, World Series, Blue Grey Football Game).

The 22 Hope-fronted drama anthologies going into the Fri. 8:30 to 9:30 period will come out of a new production unit jointly owned by Revue and Hope. Originally it looked like MGM-TV and its Perlberg-Seaton unit would get the nod but Metro execs say they were obliged to walk away from it because of excessive demands (reportedly giving Hope distribution rights). In addition to the 22 anthologies, there will be six Hope specials, including a 90-minute Xmas show starring Hope, plus separate shows out of Hope's own producing company. Overall: 34 shows with 14 repeats. All the dramas will be in color.

90G Weekly Tab For NBC's ½-Hr. TV News Strip

NBC has decided officially what NBC unofficially decided a month ago—that NBC-TV will do a nightly half-hour of news next season. It has also decided to spend an estimated $90,000 weekly to help out.

It is now possible that Reuven Frank will be asked to serve as executive producer of the 7-7:30 p.m. strip. This same man left the nightly Huntley-Brinkley quarter-hour last summer, after six years as its producer, in order to do special tv programs for NBC News.

As of last weekend, NBC News toppers had not decided definitely whether to establish two producers under Frank or one producer and perhaps one associate producer. One thing is certain—a producer will be Elliot Frankel, who replaced Frank as Huntley & Brinkley's producer.

Two of the major reasons for holding up an official announcement of a nightly news expansion were (1) format and (2) money.

NBC sources say that news has decided to supply some $90,000 a week to the producers of the expanded news program on tv. This seems to approximate the amount CBS News promises to expend on a similar nightly expansion of news. The sum of $90,000 is "substantially more than twice" what NBC News now supplies for a nightly quarter-hour.

As for format—there never was any doubt that Chet Huntley and David Brinkley would continue. But what do you do to fill out another 15 minutes? You hire more cameramen and more technical people for roving picture stories, for one thing. NBC is either hiring them or shifting them from less crucial areas. Then you supply a series of feature stories, and NBC has decided these shall run from five to 10 minutes each. All this in addition to the regular alternating reports by N.Y.-based Huntley and Washington-based Brinkley and the spot reports by foreign correspondents.

Tom Loeb's CBS Program Berth

With the network's New York production on the increase next season (Judy Garland and "East Side West Side" are added starters), Mike Dann, head of the CBS-TV's programming in the east, has taken on a key aide who will have supervision over the four major live variety hours: Garland, Ed Sullivan, Jackie Gleason and Garry Moore. He's Tom Loeb, former manager of the NBC-TV program dept. and more latterly head of live programming for Ashley-Steiner.

Loeb as such will be liaison between the producers, the clients and the network. He'll also shepherd the four N.Y.-originating panel shows, "What's My Line," "I've Got a Secret," "Password" and "To Tell the Truth."

Alan Wagner continues to supervise the N.Y. film entries—"Defenders," "Nurses" plus next season's "East Side West Side."

CBS' $29,053,734 Peak '62 Profits

CBS Inc., hitting an alltime peak in net income and sales for '62, reported consolidated net income for the year at $29,053,734, compared with $22,037,828 earned in 1961. The increase in net income between the two years was a whopping $7,015,906.

Per share earnings for '62 were $3.27, compared with $2.57 per share (adjusted for stock dividend) earned in the previous year. Cash dividends of $1.40 per share plus a stock dividend of 3% were paid both in 1962 and 1961.

Consolidated net sales totaled $509,269,313, compared with 1961 net sales of $473,843,935, an increase of $35,425,378.

Approximately half of the profit gain in 1962 over 1961 is attributable to the sale of the electronics division, sold in September '61, according to Samuel R. Dean, CBS treasurer. Dean predicted that results for the '63 first quarter will be "excellent," with both sales and earnings showing gains from the '62 period.

G-P'S SPORTS $$$$

Georgia-Pacific Corp., forest products manufacturers, has come into ABC-TV for the first time with a participation on "Wide World of Sports" through the spring starting April 6.

G-P currently is sponsoring NBC-TV's "Sports International" show and has also signed up for the PGA Gold Tourney this summer.

PETERS AS ABC NEWS PRODUCER IN EUROPE

Transporting the "new look" for its news operation overseas, ABC-TV has assigned Walt Peters as European producer of ABC news. The veteran staffer had been producer of "Editor's Choice" along with several documentaries, notably, the prize-winning "Cast the First Stone."

Peters' assignment will involve the setting up of ABC camera crews overseas. Just before taking off for Paris last weekend, Peters said the web is gearing for increased live transmission of news segments via Telstar and other such relays. Peters will be working closely with Jack Beeson, who is chief operations officer for ABC news abroad.

20th-TV Moving

Hollywood, Feb. 19.

Twentieth-Fox TV will move its entire operation from the Fox Western studios to the home lot at Westwood by March 1.

Move is due to the windup of production on studio's only series, "Dobie Gillis," next week. Packing their bags will be production veepee Bill Self and his staff, department heads and secretaries.

ABC-TV is in serious negotiations for 20th TV's "Peyton Place," as a half-hour soaper for the 1964-65 season.

BERCOVICI'S ABC SLOT

Julian Bercovici, ABC-TV's exec producer for daytime shows, has been upped to director of the web's daytime programming.

He'll work under Armand Grant, v.p. in charge of daytime programming.

SG's $3,262,826 Net a 6-Mo. Peak

Screen Gems hits a new fiscal peak for the six month period ending Dec. 29, 1962 with net earnings, before taxes, of $3,262,826, compared to $2,744,741 for the same period the previous year. After taxes, the net for the six-month period was $1,655,508, compared to $1,372,727 for the previous half-year period.

Earnings per share on the 2,530,400 shares outstanding reached 65c per share, a new company record for a half-year period, topping last year's half-year earnings per share of 54c.

Cioffi, the web's chief European

CBS-TV's Still Got That Cara Williams Gleam

Hollywood, Feb. 19.

CBS-TV is negotiating with Cara Williams for an extension of her contract, which expires in April.

The network had planned a comedy series for the comedienne for the 1963-64 season, but couldn't come up with a satisfactory property. It seeks to repeat Miss Williams so that it can develop a new comedy property for her for its 1964-65 season.

Bob Finkel Seen Getting Nod on Judy Garland

Producer of CBS-TV's "Judy Garland Show" probably will be Bob Finkel, who formerly produced the "Dinah Shore Show" among his many other credits. Negotiations between the parties are described to be near the closing point.

Signing of Finkel would close the plum producing assignments for CBS-TV next season, the web having previously signed Perry Lafferty as producer of the "Danny Kaye Show."

Mpls. KMSP-TV Documentary Brings Fullscale Probe of Mental Institution

Minneapolis, Feb. 19.

For the first time in local television history, a tv documentary expose has led to a fullscale state investigation of a public institution and a possible suspension of a state official. Program, titled "The Forgotten," was a denouncement of conditions at the Minnesota State Mental Hospital's security unit for mentally ill prisoners at St. Peter, Minn. "Forgotten" was written, produced and narrated by Jim McGovern, pubaffairs director of 20th-Fox's KMSP-TV.

This documentary blockbuster blew the top off an apparently scandalous situation at Security Hospital, name of the unit under attack. McGovern blasted the hospital's administration for neglect of patients, for permitting brutality and deprivation, and for other abuses. He cited cases in which prisoners had been "railroaded" to Security Hospital and scored the State Parole Board for turning a deaf ear to prisoners' parole requests, hence the title of McGovern's program.

In concluding his documentary a week ago Sunday (10), McGovern urged viewers to send telegrams to Minnesota Gov. Elmer L. Andersen, demanding a probe of Security Hospital. McGovern's request brought a heavy, immediate response and action from the governor within 24 hours.

After first telling a newspaper reporter that there would be no investigation of Security Hospital, Gov. Andersen reversed himself last Monday (11) and named a three-member fact-finding committee to go directly to the hospital the following day and check charges of abuses and shoddy administration. There seemed little doubt that the response to KMSP's expose had moved the governor to take action.

Included on the governor's fact-finding committee was Robert McCay, president of the Minnesota Humanist Association who had appeared on McGovern's show and had documented the "railroading" of one of the hospital-prison's longtime inmates.

The governor said that he also planned to ask the state welfare director to appoint another committee to "screen the population" of Security Hospital in order "to see if anyone who is there should not be there." McGovern's tv report had indicated that prisoners were being held after expiration of their sentences.

Twin Cities newspapers reported, two days after KMSP carried its disclosure of the Security Hospital situation, that Gov. Andersen and Dr. David J. Vail, director of state mental hospitals, were conducting

(Continued on page 40)

Hitch Hikes

Knoxville, Feb. 19.

U.S. Attorney General Robert Kennedy had his 50 mile hiking time beaten by WNOX radio announcer Jim Small. The 26-year-old Small hiked from the Great Smokies in Gatlinburg to Knoxville in 15 hours flat.

Actual time was 14 hours, 50 minutes and 55 seconds. The Attorney General made his hike in 17 hours and 50 minutes on Feb. 9.

WNOX used the hike as a promotion. Thousands of listeners entered a contest to guess the exact amount of time Small would take for his tough mountain hike.

"It takes strength, but we have that in the entertainment business," Small said after making his record. Hiking in the freezing weather created only two sensations, cold feet and hunger, Small added.

Desilu Worldwide 'Flickers' Distrib

Hollywood, Feb. 19.

Desilu Sales, syndication sales arm of Desilu, has acquired worldwide distribution rights to "Fractured Flickers," a new half-hour series now being produced by Jay Ward Productions, producers of NBC-TV's "The Bullwinkle Show."

"Fractured Flickers" employs a technique whereby each film is cut to a half-hour and a new, topical soundtrack lip-synced. Thus, the Lon Chaney classic, "The Hunchback of Notre Dame," will become the story of a college cheerleader in "Fractured Flickers."

Ward has signed Hans Conreid as permanent host on the programs. Desilu Sales' initial order, according to v.p. and general manager Richard Dinsmore, is for 26 half-hour segments. These star such greats as John Barrymore in "Dr. Jekyll and Mr. Hyde," Rudolph Valentino in "Blood and Sand," Douglas Fairbanks Sr. in "Mark of Zorro," Buster Keaton in "The General," and Shirley Temple, Harold Lloyd, W. C. Fields and Gloria Swanson.

CHRIS SCHENKEL'S BILLIARDS SEGS

Sportscaster Chris Schenkel who has covered sports from pro football to Olympics skiing to parachute jumping, has been signed to narrate a brand-new-to-tv sport—billiards.

Along with billiards champion Willie Mosconi, Schenkel will do the play-by-play on a 13-week series of hourlong color programs, "The Pocket Billiards Tournament of Champions," just filmed in Chicago by Peter DeMet Productions.

Billiard industry hopes the tv series will attract women to the sport, and so make it as much a family game as bowling has become. Within the last decade tv coverage of bowling events has lifted that sport out of smoke-filled basements, in the public's eye, and converted it into a year-round, respectable game participated in by the entire family.

WOR Ups Bob Smith

WOR-AM-TV veepee and director of programs Bob Smith has been promoted to veepee and station manager of the RKO General outlets. He will continue to report to Bob Leder, veepee of RKO General Broadcasting and general manager of the WOR division.

Smith joined WOR in 1956 as program manager of radio and became WOR-TV program manager in 1958. He previously was program manager of WINS.

A Do-It-Yourself Ga. TV Workshop

Atlanta, Feb. 19.

Following up their survey on editorializing by radio and television stations in Georgia (they found that 75% of all stations in state were or are planning to do so soon) Georgia Assn. of Broadcasters has issued a call to broadcasting industry to participate in a "do-it-yourself" editorial workshop.

This seminar would be for the growing number of news directors, editorial directors and public affairs directors now involved in the daily chore of writing, producing or broadcasting editorials.

GAB and the Henry Grady School of Journalism at the Univ. of Georgia, Athens, has issued an invitation to all broadcast editorialists to attend such a workshop this spring at Georgia U., the specific date to be announced shortly.

John Drewry, dean of the Journalism School, said "we will be delighted to host this important workshop and would like comments from broadcast editorialists throughout the country on what should be included in the program."

Charles C. Smith, of WDEC, Americus, Ga., GAB president, had this to say:

"We feel there is a need for an editorial workshop where the man on the firing line can get out his typewriter and blue pencil and study broadcast editorializing. We're not talking about should we editorialize or why, but how to conduct research, how to write an editorial and how to make it sound right on the air."

Both Smith and Drewry emphasized that this editorial workshop would be "not for the general managers or station owners, who already have attended NAB editorializing meetings, but for the news directors and other personnel involved in actual editorial production."

NEW WB SALES ON HOURLONG SHOWS

Warner Bros. tv division has racked up new sales on its hourlong product, the roster of sales including a regional deal for "Maverick" in three Ohio markets.

Rinks Bargain City, through Cye Landy Advertising, bought "Maverick" for telecasting over WCPO, Cincinnati; WIMA, Lima, and WHIZ, Zanesville.

KTNT, Seattle-Tacoma, bought "Roaring '20's" and "Bourbon Street Beat," while KOVR, Sacramento-Stockton, added "Roaring 20's." Other deals were concluded with WCHS, Charleston-Huntington; WLVA, Roanoke-Lynchburg; WVEC, Norfolk; WBRZ, Baton Rouge and WTVR, Richmond.

Big Advertisers Have New Respect for Negro Stations; WLIB's Novik

Madison Ave.'s time buyers have a new philosophy as regards coverage of metropolitan markets, says Harry Novik, general manager of WLIB, Harlem radio station.

Novik says that fewer radio advertisers these days are trying to cover the big market by purchase of one or two mass-aud stations. For one thing, the g.m. cites his station's increase in billings, a 17% boost in 1962 over 1962. Also he says, big advertisers like Procter & Gamble, Anheuser Busch, Borden's, Carnation etc. have over the years been extending their campaigns on the Negro station.

"They've been doing this because their agencies are cognizant of rising buying powers in the Negro community, of percentage increases in the Negro community, of percentage increases of non-whites to whites throughout the nation plus the added advantage of concentrating ad emphasis in media specializing in serving the consumer type deliberately being sought," says Novik.

Besides the four bankrollers mentioned above, Novik cites 15 more new and renewal blue chippers pacting as of Jan. 1. Included are Taystee bread, Bowery Savings Bank, Continental Baking, Dolany frozen foods, Liebmann and Schaefer beers and C. F. Mueller Italian foods.

'French Jockette' In Philly WCAU-AM Bow

Philadelphia, Feb. 19.

Sylvie Saint Clair, French chanteuse-songsmith, started this week over WCAU-Radio with a four-hour, five-a-week, "disk jockette" spiel, from 9 p.m. until 1 a.m. Station program manager Michael Grant, looking for an offbeat platter-chatterer, decided on the "French jockette." Miss St. Clair's English is excellent, albeit with Gallic accent. She is also w.k. as a songwriter and is a member of ASCAP.

Miss Saint Clair succeeds Doug Arthur who retired at the end of '62. Her "Sylvie By Night" program will also include live and taped interviews, phone interviews, etc.

It's Eight for 'Six Pac'

"Six Pac," the package of six hour specials produced by Victor Borne-Sheldon Assoc.'s and put up for syndication sale in January by TV Marketeers, has been sold in eight markets.

Marketeers prexy Wynn Nathan reports contracts with WOR, New York; KTTV, Los Angeles; WWL, New Orleans; KVOS, Bellingham; WDAF, Kansas City; and KPRC, Houston; KMBT, Beaumont. Five of the stations are network affiliates.

Package also has been bought by Laclede Gas, a utilities firm which telecast the first show, "The James Dean Story," on KSD in network preempted time. KTTV, Los Angeles, reports sale of the series to L&M and California Federated Savings Bank.

Long Night's Journey Into Day

First week of "around-the-clock" telecasting for WCBS-TV, N.Y., which starts Feb. 26, will consist of the following feature fare available to middle-of-the-night viewers.

Feb. 26, "The Doughgirls," starring Ann Sheridan, Jane Wyman, and Eve Arden, which starts at approximately 3:19 a.m.; Feb. 27, "The Two Mrs. Carrolls," Humphrey Bogart, Barbara Stanwyck, Alexis Smith, which starts at about 3:20 a.m.; Feb. 28, "Adventures in Iraq," slotted at about 2:51 a.m., and "Off the Record," with Pat O'Brien and Joan Blondell, at 3:55 a.m.

March 1, "Honeymoon for Three," Ann Sheridan, Jane Wyman, and George Brent, at 2:53 a.m., "Code of the Secret Service," at about 4:10 a.m., and "Janie Gets Married," at about 3:08 a.m.; March 2, "Chain Lightning," with Humphrey Bogart" at 3:25 a.m.; and "The Perfect Specimen," Errol Flynn, Joan Blondell, at 4:40 a.m.

The number of films to be broadcast each night will depend on their length and the hour the station goes on the air the following morning. Station starts broadcasting at 5:45 weekdays and 7:15 a.m. Saturdays and Sundays.

Embassy's $1,000,000 on 33-Pix Package Sales; Mulls Own Prod.

Embassy Pictures' tv pix package of 33 features has tallied close to $1,000,000 in sales since first being generally offered to telestations a couple of weeks ago. These results, which include sales in seven major markets, including two flagship o&o NBC and ABC stations, followed first swings into east and midwestern cities by E. Jonny Graff, recently-named v.p. in charge of television for Embassy.

Sale of these features is but one phase of the company's plans for tv. Another step is production and, although Graff is presently expending the majority of his energy on selling the package, Embassy is also eyeing various properties with thought to teleseries production. One such item is "Nevada Smith," the filmization based on the "Carpetbaggers" character which is planned for theatrical presentation by Embassy prez Joseph E. Levine in coproduction with Paramount Pictures.

This feature won't be going into production until after "Carpetbaggers," another Levine-Paramount coproduction, finishes shooting and it isn't slated to begin until April. But a teleseries based on the "Nevada Smith" character is a definite consideration, presently being discussed by Levine and Par. A previous effort in the telepix direction, which involved a coproduction with Filmways filmed in Italy, never materialized as a tv pilot although Levine owns it for theatrical release. This was a Rory Calhoun starrer which Filmways is still peddling as a possible tv pilot.

As far as the features sale is concerned, the product is deliverable over a three-year period, from now through 1965. The two o&os who bought pix are NBC's WNBQ, Chicago, and ABC's WXYZ, Detroit. Other stations include WBNS, Columbus; WKZO, Kalamazoo; WTIC, Hartford; WBAL, Baltimore, and WTTV, Indianapolis. WOR-TV, N.Y., and KHJ-TV, L.A., has previously been sold.

First telecast of "Hercules" over WOR-TV last month racked up a

(Continued on page 40)

Roy Bacus' Upped Status

Fort Worth, Feb. 19.

Roy Bacus, who served as station manager of WBAP for the past four years has been promoted to general manager of all Carter Publications broadcast properties. The promotion, says Amon G. Carter Jr. prez, is in line with a remodeling and expansion program which will be carried out on the three radio frequencies and the television outlet.

Simultaneous with the announcement it was revealed by the new general manager that the 15-year-old building will be completely remodled in line with new trends in broadcasting.

AAT's New Bundle Of Sci Fi Features

Success of Allied Artists Television Corp.'s science fiction features has prompted the company to acquire 12 additional "Exploitables" for tv distribution.

Second package of science fiction pix gives AAT a total of 36 such features now in syndication, five in color. Included in the new "12 Exploitables" are such titles as "Wasp Woman," "Beast From Haunted Cave," "The Last Woman on Earth," and "Creature From the Haunted Cave."

AAT has concluded sales in five additional markets on its "Bomba The Jungle Boy" series. Markets include KGBT, Harlingen, Tex.; WALB, Albany, Ga.; KTRK, Houston; KOAT, Albuquerque, and WCHS, Charleston, W. Va.

BROWAR UPPED AS FILMWAYS EXPANDS

Hollywood, Feb. 19.

Herbert W. Browar, associate producer on Filmways TV Productions' "Mr. Ed" series, has been named production veepee of the company by prexy Al Simon.

Move is being made as Filmways is expanding its operations in vidpix. Telefilmery now has "Ed" and the No. 1 show of this season, "The Beverly Hillbillies." In addition, "Hillbillies" producer Paul Henning is writing a new comedy series starring Bea Benaderet for CBS-TV, and Filmways is currently plotting series for the 1964-65 season.

Wakely's Syndie Tinter

Hollywood, Feb. 19.

Jimmy Wakely will pilot a half-hour variety telshow in color, partnering with B. C. "Doc" Wylie in its production under aegis of their W & W Productions.

Series will be offered first to CBS Films, which will show the pilot at the NAB convention in April, as a syndication potential. Regulars will be Wakely, his son, Johnny, his daughter, Linda Lee, Charlie Thompson and Charlie Hodge. Producer-director is Oliver Drake and Bobby Bruce is musical director.

FCC's New Rule For Owning the Maximum At Minimum of Risk

Washington, Feb. 19.

FCC has proposed changing its rules affecting companies which own the maximum number of radio or television stations and buy another.

Under Sec. 1.307 of existing FCC rules, a company can acquire an eighth AM, FM or tv station (or even a second station in the same category in the same locality) on the condition that the transaction won't be finally consummated until the purchaser agrees to dispose of the conflicting interest if FCC approves the deal.

Under the proposed rules change, no application can be filed with FCC until the company first actually disposes of the conflicting interest.

FCC won't let any company or individual have an interest in more than seven AM, seven FM or seven tv stations (not more than five in VHF) in the nation as a whole, or more than one station in either category serving substantially the same area.

HAZARDS IN 'OFF-NETWORKING'

That Daytime Stripping

Possibilities of a rerun network daytime rule is another factor which works to keep aged web nighttime vidfilm series off the syndication market. Case in point is "Pete and Gladys" which CBS Films was posed to syndicate a couple of seasons back only to have the network use it as a daytime strip. Another is "National Velvet," a Metro TV property which was kept out of the market-by-market hopper initially because Metro TV thought it may have a daytime rule.

"My Three Sons," among the current off-network crop, is viewed as a possible daytime network strip. In addition to the daytime potential, at times inner web considerations delay the syndication of product. In that category, "Have Gun Will Travel" is a case in point. It's understood CBS brass is holding off putting "HGWT" in the market-by-market hopper until the network schedule is firm and clearances secured by affils. Fear in this case is that some affils may bump a network show in favor of "HGWT," which will be handled in syndication by CBS Films, the outfit which handles the market-by-market activities of all CBS properties.

The Lady Shows Her Sidereule

Mrs. McKenna's Research-Mindedness Complements Metromedia Ambitions

The only femme currently in the broadcasting business with the figure, or figures, that count, Mrs. Mary L. McKenna, v.p. over research and development for Metromedia, is disturbed by the tendency of many station owners to minimize the importance of market analysis. Mrs. McKenna said that far from being an expendable term, research is the central factor in the successful sale of any sales medium to an advertiser. One of the most research-minded companies in the field, Metromedia is currently spending over $1,000,000 per year in various research projects for its radio and television stations and its outdoor advertising operation, Foster & Kleiser.

Persuaded that the technique of the rating services needed considerable improvement, particularly in the coverage of radio, Mrs. McKenna was one of the spearheads of a new service, the so-called Cume Spot Report, which is now being conducted by Pulse in the New York area. Seven N. Y. stations have bought this new and much more expensive service which is designed to give a detailed picture of the metropolitan radio market on a twice-yearly basis. The first report will be published this spring.

Mrs. McKenna suggested the method for conducting the Cume Spot Report which is being compiled from interviews conducted with each member of the family in an effort to reconstruct their listening over a four-day period. Followup interviews, as part of a validation technique, indicate no significant variations from the findings of the initial interview.

The Pulse project stems from a

(Continued on page 40)

ABC Films' Flock Of Far East Sales

Harold J. Klein, v.p. and director of worldwide sales for ABC Films, wrapped up a number of deals in several Far Eastern markets while on a recent tour of that territory. Klein reported that sales are booming in that area for ABC Films with consistent gains being scored in the sale of off network and rerun properties.

In Japan, Klein sold "Ben Casey," "Expedition," "The New Breed," "Combat," "Dickens & Fenster," "Man With A Camera," "Straight Arrow," "The Rebel," "Sheena, Queen of the Jungle" and the Harvey cartoons. Sales of most of these shows were also made in Taiwan and Hong Kong. In the Philippines, such additional shows as "The Cheaters," the Pine-Thomas feature film package and the Bing Crosby special with Mary Martin were also sold.

In Australia, Klein sold "Ben Casey," "Jim Bowie," and the Harvey cartoons. In Hawaii, he sold the company's most recent syndicated entry, "Girl Talk," in addition to "The Rebel."

Episcopal Foundation Sets $451G TV-All Budget

Atlanta, Feb. 19.

Board of Trustees of Episcopal Radio-Television Foundation have adopted a budget of $451,000 for 1963—some four times larger than last year's figure.

Budget was boosted by 22-member board to include funds for producing 12 additional films in foundation's "One Reach One" series. First film in series, "Track 13," has been shown to advertising agencies and broadcasting executives with favorable results, according to Mrs. Caroline Robertson, director of foundation, which is headquartered in Atlanta.

Film was screened here at a dinner at the Piedmont Driving Club for 100 Atlantans who have been interested in the work of the foundation, which produces, promotes and distributes religious radio and tv programs for the Episcopal Church.

Happy Prospects On Japan Trade For Vidfilmers

Tokyo office of the Motion Picture Export Assn. reports that there will be important improvements in trading conditions for U. S. telefilm exporters to Japan during the '63-'64 fiscal year which starts April 1. Japan ranks as the third top market of American vidfilm exporters, the first being Canada and the second Australia.

Irving Maas, MPEAA v.p. in Tokyo, reports that at his latest meeting at the Japanese Finance Ministry in February, he was told that final consideration of the association's representations for free trade in telefilm would be given by the Japanese government shortly. There is, therefore, a good possibility of early elimination of restrictions on tv remittances.

Even if this final step should be postponed to '64-'65, however, and the dollar limitation on sales retained for another year, Maas has been assured that the present import budget of $2,300,000 will be greatly increased for the fiscal year starting April 1, '63.

Success in the campaign for free remittances would also solve another big problem for U. S. vidfilm exporters: the current virtual prohibition against repeat sales. The Japanese Finance Ministry now requires in effect the re-export of telefilm prints before a repeat sale can be made; a condition making such rerun sales economically unfeasible. It is the view both of the U. S. State Department and the MPEAA that full liberalization of remittances would eliminate the problem of repeat sales.

RESIDUAL TAB A BIG FACTOR

Off-network product, the mainstay of today's syndication biz, is going through a tough, selective process, triggered by high residual payments, which prevents wholesale dumping of off-network shows in the syndication market.

The selective process is so great that it's estimated that of all the new off-network properties, only about 35% of the new shows available will find their way in the rerun, market-by-market circuit, in the near future. The 35% figure may be low, but it's pretty close to the truth of the situation, as seen by savvy syndicators.

Reasons why the filtering process is so necessary from the viewpoint of distributors stems from these factors. Residual payments on an hour show runs from about $4,500 to $6,000 per episode, on the basis of two off-network runs. In order to meet these residual payments, the distributor feels that he must sell the key markets of New York, Los Angeles, and Chicago and come out ahead on hour-long series. A quality hour series can bring about $4,000 in N. Y., $2,500 in Los Angeles and $2,000 in Chicago, which adds up to about $8,500 per episode, a figure which covers the residual payments, but it's not as promising as it looks on the surface.

There's distribution, print and ad costs, and most distrbs feel that N. Y., Chicago and Los Angeles should gross approximately double the residual costs for a series to be brought in safely in the profit corner. If New York is unsold, another 20 markets must be sold to equal the gross that a N. Y. sale can bring. National distribution on a series for the most part means sales to some 40 and 60 markets.

It's these terms of reference which govern the flow of off-network product into syndication. More than one syndicator has been burned by trying to market a so-so series or a turkey, finding that the residual payments cannot be earned, let alone a profit turned.

The big distributors, Warners, MCA-TV, Desilu, Four Star, et al., are very much aware of the situation and have no desire to further weaken their position by any wholesale dumping of product. The once hot rated network shows which for one reason or another have been aired this season will find themselves riding the market-by-market circuit, but the weaklies, the bulk of the available product, most likely will be put on the shelf waiting for a more propitious time, if it comes at all.

The same economic situation prevails for half-hour off-network product as well.

The paring of product is in line with the whole streamlined approach to off-network selling now prevailing in syndication. Warner Bros., for example, which has quite a backlog of product, functions with five sales execs under v. p. Joseph Ketler. Situation of Four Star is quite similar. MCA-TV has a broader sales base, but that company too, hasn't the number of sales execs of years ago, when first-run syndication product was the order of the day.

In an attempt to achieve maximum sales results with stations with a minimum sales force, all the distrbs currently are cultivating the repperies and ad agencies in an effort to swing sales. From product to sales, it's a streamline affair with the grossing steam going to the winners.

NO. ONTARIO TV'ER

Ottawa, Feb. 19.

Canadian Broadcasting Corp. has the greenlight from the Board of Broadcast Governors to establish a new television station at Timmins, in northern Ontario. Station will program in French.

BBG also okayed two new AM stations for Ottawa, both French, one CBC, the other by Radio Prestige Limited.

Chi TV's Dept. Store Breakthrough Seen as Sears Grabs the Hook

Chicago, Feb. 19.

Almost since the beginning of commercial television, the State Street department stores—Marshall Fields, Wieboldts, Carson, the Fair, Goldblatts and Sears (reading from the north end of the Loop to the south)—have been the prime local holdouts. Based on their annual expenditures in print, unreported but educatedly estimated at about $14,000,000 per annum, they would figure to be a great potential source of revenue for the local outlets and the logical underwriters of some of tv's classier fare. But, much to the frustration of the video sales forces, all have adamantly resisted the glamorous electronic medium except for an occasional dabbling in spots.

One of the big fish seems at last to have grabbed the hook and, of course, the hope is that the others in the school will follow. Sears Roebuck, with a central store and more than a dozen outlying branches, latched onto full sponsorship of the WGN-TV documentary on the police Tactical Underwater Function, "TUF Guys," which was telecast Feb. 4. The special came off to excellent reviews and a solid ARB coincidental reading of 16 opposite "Ben Casey" on ABC-TV. Sears immediately ordered a repeat showing the following Sunday afternoon, and the rerun pulled an average 12.5 for the hour, or approximately 32% of the audience, in the coincidental.

That inspired the store to pick up the tab for the Loyola-St. Johns University basketball game which WGN-TV carried last night (Mon.) in a collaborative telecast with WPIX, New York. The sponsor, through Gourfain-Loeff & Adler agency, also bought the Illinois High School Assn. State Swimming Championship to be telecast by WGN the afternoon of March 2. All told, Sears will have spent about $80,000 with the station for four specials in the space of four weeks.

That's the most significant and concentrated use of tv that any Chicago department store has made since the years 1946-48 (before it became a mass medium) when both the Fair and Marshall Field's were sponsoring regular shows.

The Sears commercials to date have been image burnishers, tied to special program of civic interest and emphasizing the reliability of the company, the quality of its merchandise, the service, etc., without mentioning any specific items for sale. While the buys represent a definite breakthrough into the State St. bluechips, they still leave the Chi broadcasters hungering for a department store campaign that would pitch products rather than the corporate crest.

The problem with department stores, as some of the tv sales boys size it up, is that each is set up like a bunch of specialty shops with the buyers in every department

(Continued on page 40)

TIME, 7 ARTS SET 'EN FRANCE' SERIES

Time Inc. is partnered in a French-made production being syndicated here by Seven Arts Associated. It's called "En France," with Dawn Addams, and is tantamount to speed-up instruction in work-a-day French.

Time, which is sharing the cost of production with Libraire Hachette of Paris, has taken 26 half-hours for its owned & operated stations which number five. Seven Arts, the distrib, will break the telepix (which was awarded a "Nymphe d'Or" Grand Prix at the Monaco tv fest at the TFK-'62 conclave March 30 in Chicago.

WNBC-TV Mulls Everything-Live Weekday Format

NBC-TV's New York owned & operated station will drop Stu Erwin telefilm reruns in March, and the step could well see WNBC-TV turning all local weekday hours over to live programming.

Besides the local news, which runs for an hour and a half a day during the newspaper blackout in New York, the o&o regularly programs two hours a day before 6 p.m. The Erwin reruns are now from 9 to 9:30 a.m., immediately before the Joyce Brothers live telecast.

Station executives will not discuss details of the Erwin replacement, but it is known nonetheless that a live format has the edge over anything else. It was admitted that a daily program at 9 a.m., along the lines of "Calendar" (presumably being axed next fall by CBS) or the old NBC "Home" stanza, was being considered. But, said a WNBC exec, the idea was rejected.

Switch to live at 9 a.m. will occur by April at the latest. WNBC-TV will spend all summer trying to develop audience levels for the stanza. Of course for WNBC-TV to go all live, it means that Dr. Brothers must be kept and that "Leave It To the Girls," an hour taped panelcr at 1 p.m. will have to stay. Rountree - Charter, which owns "Girls," is to negotiate a renewal with WNBC-TV by next month.

Singer Johnny Johnston New OF Sales Director

Official Films has named Johnny Johnston, one-time singing star and currently emcee of ABC-TV's Saturday night bowling show, "Make That Spare," director of national sales.

In the newly created post, Johnston will aim at development of national and regional sales with a prime objective of building network operations for the syndication firm. Re the latter, Johnston has already racked up the sale to ABC-TV of Official's half-hour documentary on the late Marilyn Monroe (see separate story), and he'll be working toward a web sale of the company's forthcoming "Men At War" series, hosted and narrated by Jim Bishop.

Johnston was w.k. as an MGM and Paramount talent, but also once held the junior world championship in pocket billiards. He'll work on development of a video series for the game and also continue as emcee of the ABC bowling show.

Jim Ameche Set In WHN Revamp

Jim Ameche was inked by WHN, the Storer radio indie in N.Y., as the dreajy in charge of its 9 a.m.-2 p.m. Monday-Saturday block.

Ameche job is part of an overhaul of the Storer schedule. Bob Elliott and Ray Goulding shift to a 5:30-9 a.m. strip, what Storer calls "prime driving time." This makes way for Ameche at 9. Both begin March 4.

Also, WHN is shifting Hans Andersen from 2 to 7 p.m. and Dick Shepard takes over from 7 to midnight. Dean Hunter is slot as the midnight-5:30 mouthpiece.

Storer was careful that nobody was being fired in the adjustment. Ameche comes to N.Y. from Storer's L.A. outlet, KGBS.

For readers who may have missed last Wednesday's NEW YORK TIMES . . .

[redacted]

Yehudi and Hephzibah Menuhin Open 2d 'Festival of Arts' Series

Hephzibah and Yehudi Menuhin during TV chamber concert

By ALAN RICH
Special to The New York Times.

NEW YORK.

One of commercial television's handsomest gestures to the dissemination of pure culture, David Susskind's and James Fleming's "Festival of Performing Arts," began its second season of ten programs last night on Channel 5. A measure of the success of last year's series is the fact that the programs this year will be carried in seven cities, compared to last year's two.

As was the case last year, the series began with a concert of that most unphotogenic of all the performing arts, chamber music. Yehudi Menuhin was the violinist, playing Beethoven and Bartok with his sister Hephzibah at the piano, and Bach with a 30-piece chamber orchestra which he himself conducted. The camera work was beautiful, because it was inobtrusive. There was nothing to look at but musicians making music, and that—the producers, remarkably enough, decided—was enough.

It would seem like a simple decision, but it is one not often made in television. It is a sad reflection on the general state of the medium vis-a-vis culture that one arrived at the end of this program with a feeling of relief at what did not transpire. There was no trickery; why should there ever be? What the Messrs. Fleming and Susskind have at their disposal for this program is a superbly gifted crew of technicians who know music, seem even to love it, and make every shot count. Everything the camera picked out was pertinent to the musical experience. A fine and moving concert experience was captured and reconstructed in the home, and the medium gained a measure of nobility thereby.

Mr. Menuhin was in excellent form. He gave the Bach A minor Concerto a ruddy, somewhat romantic performance, which this powerful score can well absorb. He had an support an excellent small orchestra made up of some of New York's best freelance musicians. But it was in the Beethoven G major Sonata (Op. 96) and a set of Bartok dances that the program really took fire. Hephzibah Menuhin was as much responsible for this as was her brother. Her warm, expressive exposition of the opening passage of the slow movements of the Beethoven, for piano alone, was worth the price of any television set on the market.

The program contained only one commercial, and it happened to be an interesting one: a short documentary on the way Standard Oil gets its products into West Berlin by barge. Norman Rose, the host for this year's series, was pleasantly informal in his introduction to this, and to the program itself.

It was, in short, a memorable hour. It was especially so in projecting that rare impression: that human beings, as well as numbers, can appear before a television camera.

Sponsored by
STANDARD OIL COMPANY
(New Jersey)

FESTIVAL

Produced by

THE BOSTON HERALD

Great Series Bows on Ch. 5

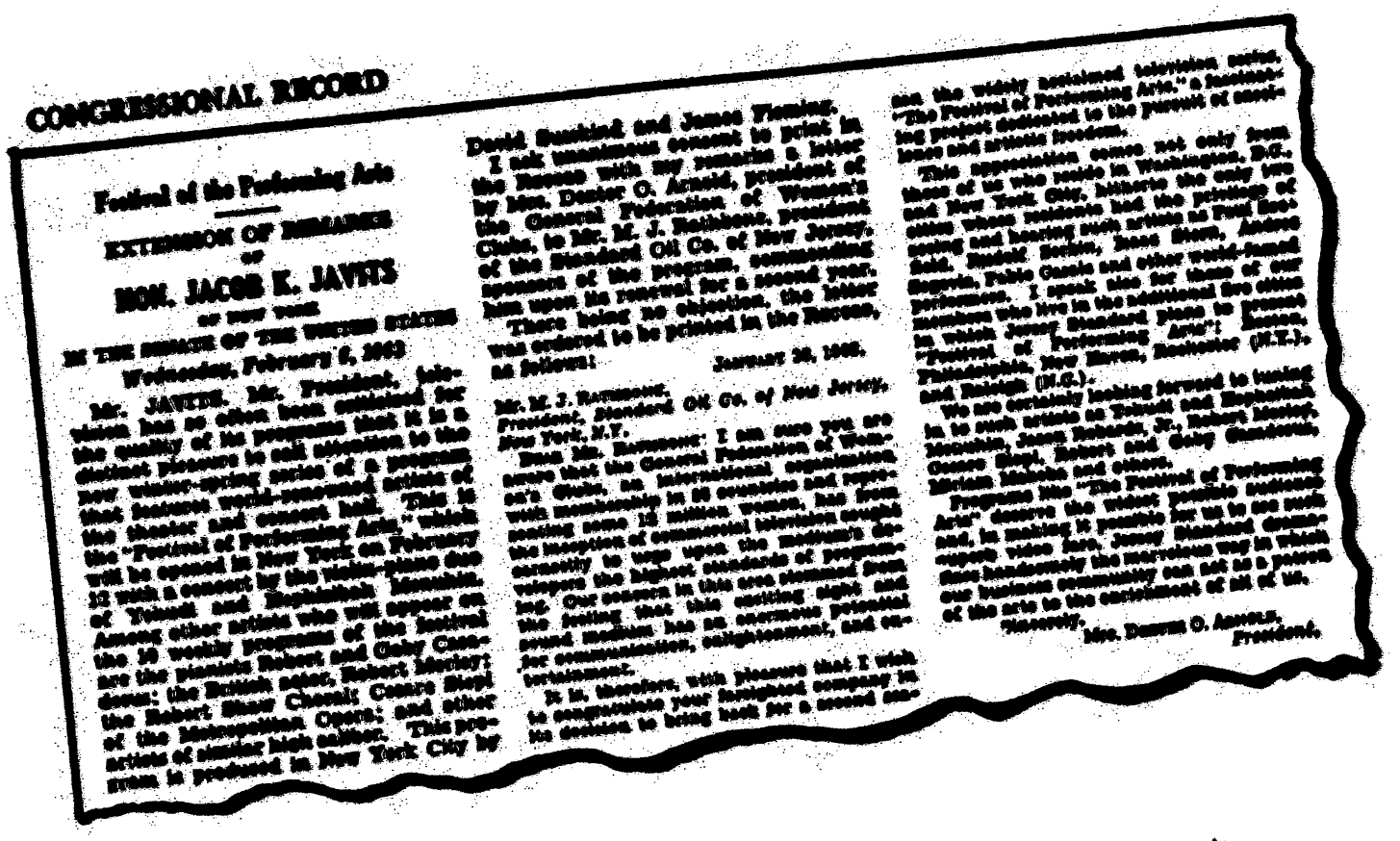
By ARTHUR E. FETRIDGE

"The world famous violinist, Yehudi Menuhin, and his sister, pianist Hephzibah, presented a lovely program in the first of a series of 10 'Festival of Performing Arts' programs on Channel 5 yesterday afternoon. It was a real treat.

"Yehudi opened the program with J. S. Bach's 'Concerto No. 1 in A Minor,' ably supported by the Festival Chamber Orchestra. However, it was his duet with his sister on Beethoven's 'Sonata No. 10 in G Major' that was the highlight of the program.

"This attractive brother and sister team breathed life into this beautiful number during the playing of which Miss Menuhin had plenty of opportunity to show what a fine pianist she is. They concluded the concert with Bartok's 'Roumanian Dances (1 to 6).' We owe Standard Oil of N.J., a vote of thanks both for sponsoring the program and making their commercials brief and intelligent."

The Menuhin Program Directed by KIRK BROWNING



CONGRESSIONAL RECORD

Festival of the Performing Arts

EXTENSION OF REMARKS
OF
HON. JACOB K. JAVITS
OF NEW YORK
IN THE SENATE OF THE UNITED STATES
Wednesday, February 5, 1968

Mr. JAVITS. Mr. President, television has so often been criticized for the quality of its programs that it is a distinct pleasure to call attention to the new winter-spring series of a program that features world-renowned artists of the theater and concert hall. This is the "Festival of Performing Arts," which will be opened in New York on February 12 with a concert by the violin-piano duo of Yehudi and Hephzibah Menuhin. Among other artists who will appear on the 10 weekly programs of the festival are the pianists Robert and Gaby Casadesus; the British actor, Robert Morley; the Robert Shaw Chorale; Cesare Siepi of the Metropolitan Opera; and other artists of similar high caliber. This program is produced in New York City by David Susskind and James Fleming.

I ask unanimous consent to print in the RECORD with my remarks a letter by Mrs. Dexter O. Arnold, president of the General Federation of Women's Clubs, to Mr. M. J. Rathbone, president of the Standard Oil Co. of New Jersey, sponsor of the program, commending him upon its renewal for a second year.

There being no objection, the letter was ordered to be printed in the RECORD, as follows:

JANUARY 26, 1968.

Mr. M. J. RATHBONE,
President, Standard Oil Co. of New Jersey,
New York, N.Y.

DEAR MR. RATHBONE: I am sure you are aware that the General Federation of Women's Clubs, an international organization with membership in 50 countries and representing some 13 million women, has from the inception of commercial television sought earnestly to urge upon the medium's developers the highest standards of programming. Our concern in this area stemmed from the feeling that this exciting sight and sound medium has an enormous potential for communication, enlightenment, and entertainment.

It is, therefore, with pleasure that I wish to congratulate your farsighted company in its decision to bring back for a second season the widely acclaimed television series, "The Festival of Performing Arts," a fascinating project dedicated to the pursuit of excellence and artistic freedom.

This appreciation comes not only from those of us who reside in Washington, D.C., and New York City, hitherto the only cities where residents had the privilege of seeing and hearing such artists as Paul Rosenfeld, Rudolf Serkin, Isaac Stern, Andres Segovia, Pablo Casals and other world-famed performers. I speak also for those of our members who live in the additional five cities in which Jersey Standard plans to present "Festival of Performing Arts": Boston, Philadelphia, New Haven, Rochester (N.Y.), and Raleigh (N.C.).

We are certainly looking forward to tuning in to such artists as Yehudi and Hephzibah Menuhin, Jaime Rubado, Jr., Robert Morley, Gaby Casadesus, Robert and Gaby Casadesus, Cesare Siepi, Robert Shaw and others.

Programs like "The Festival of Performing Arts" deserve the widest possible audience and, in making it possible for us to see such superb video fare, Jersey Standard demonstrates the marvelous way in which our business community can act as a patron of the arts to the enrichment of all of us.

Sincerely,

MRS. DEXTER O. ARNOLD,
President.

OF PERFORMING ARTS

DAVID SUSSKIND and JAMES FLEMING

LIFE

FESTIVAL OF PERFORMING ARTS

"Stay-at-homes get an unusual bonanza of lively arts in the coming weeks, no matter what the weather, from television."

THE PHILADELPHIA INQUIRER

By HARRY HARRIS

"For classical music fans in general and B-buffs (in this instance, Bach, Beethoven and Bartok) in particular, Sunday's Channel 6 premiere of a 10-program 'Festival of the Performing Arts'—the first U. S. television concert by violinist Yehudi Menuhin and his pianist sister, Hephzibah—was an unmitigated delight.

"The hour was unencumbered by Bernstein-style lectures or other superfluities. Introducing each selection with the briefest of comments, Menuhin first performed a Bach violin concerto with chamber orchestra, returning after the program's sole Standard Oil commercial to join his sister on a bare stage in a Beethoven sonata and Bartok dances.

"For viewers it was a frippery-free recording of an exceptional concert hall recital, excellently demonstrating the David Susskind-James Fleming series' obvious dedication to uncompromising quality."

TV KEY

"Festival of Performing Arts (repeat). For those who may have missed the season's premiere earlier in the week. Yehudi Menuhin holds your attention with a quiet, thoughtful dignity that's almost devastating in its simplicity. In his first appearance on TV, he acts as host, violinist and brother of pianist Hephzibah, and excels in all his roles. For Bach's 'Concerto No. 1 in A Minor,' the combination of the music and Mr. Menuhin's performance as violinist and conductor of the Festival Chamber Orchestra, is grace personified. His Beethoven duet with Hephzibah is a picture of emotion controlled, and the closing 'Roumanian Dances' by Bartok add just a note of tartness and gaiety to an hour of extraordinary restraint and skill. Bravo, for the return of this superior series—sponsor, Metropolitan Broadcasting, producers, all."

BOSTON TRAVELER

By ELEANOR ROBERTS

"You don't have to be a concert-goer to appreciate the superb program of Bach, Beethoven and Bartok presented by famous violinist Yehudi Menuhin and his sister Hephzibah, the renowned pianist, on Ch. 5 yesterday afternoon.

"Their debut on the opening program of David Susskind's and James Fleming's 'Festival of Performing Arts' was a precedent-setting event. Ch. 5 deserves great praise for bringing this distinguished series to Bay State viewers.

"The Menuhins were as fascinating to watch as they were to listen to.

"The camera angled in for some magnificent shots of Yehudi's intense expression as he played Bach's 'Concerto No. 1 in A Minor.' And it caught the serious absorption of his sister Hephzibah, her hair pulled back simply from her classically serene face, at the piano.

"The choice of Beethoven's 'Sonata No. 10 in G Major' was an inspired one, expressing as it did the greater maturity and serenity of the composer after a violent, explosive period.

"It was a memorable hour."

Public Relations — **JACK PERLIS**

Foreign TV Reviews

THE PLANE MAKERS
With Colin Blakely, Ronald Lacey, Victor Platt, Christopher Beeny, Eric Woodburn, Gordon Rollings, Frederick Farley, Dickie Owen, Christopher Wray, Cynthia Bizeray, Edna Landor, Ken Jones, Janet Milner
Producer: Rex Firkin
Director: Quentin Lawrence
Writer: Edmund Ward
60 Mins., Mon., 8 p.m.
Associated TeleVision, from London

As more professional backgrounds are being used as series subjects, "The Plane Makers" takes its drama from industry, a factory making aircraft. This is the sole unifying factor for the hour. Themes will change with each weekly episode. Question posed by the opener and not satisfactorily answered, is whether the workshop atmosphere is strong enough in itself to hold regular viewers.

The initialler was certainly convincing and authentic in Rex Firkin's production. The metal-work setting was cleverly conveyed in Vic Symonds' sets, and Edmund Ward's script also struck true in its detail. But this truth tended to highlight the artificiality of the story, which was capable and predictable but didn't seem to spring unquestionably from the background. In fact the final impact was of watered-down documentary.

Jack Clements (Colin Blakely) was an independent metal-worker, allergic to rules and discipline. He was training an apprentice, Sammy (Ronald Lacey), who had latched on to his ideas of ruthless selfishness. Sammy was offered a job at lower wages in the design shop, but turned it down for the quicker pickings with Clements. But another apprentice took a short cut by using dangerous machinery against safety instructions and was badly injured. He had followed Clements' example, and Sammy saw the light. He chose future prospects rather than easy money without a future.

This moral tale had its moments of excitement and might have had more depth if the character of Clements was more fully explained. His lone-wolf greed was linked with his upbringing during the depression, but too tentatively to give him stature or sympathy. Colin Blakely projected him powerfully, and Ronald Lacey was excellent as the uncertain Sammy. Quentin Lawrence directed with pace and assurance. *Otta.*

THE PROPERTY STAKES
Producer-Director: Anthony de Lotbiniere
Writer-Narrator: George Cyriax
30 Mins., Tues., 9:25 p.m.
BBC-TV, from London

At this moment to rent a piece of space in Mayfair big enough to stand a waste paper basket on, would cost you around $20 a year. Office suites that two years ago cost $56,000 a year today cost at least twice that. And Britain has around a dozen new millionaires who have all made their piles out of property. With a large chunk of the population still bitterly yelling for some place to live, this must be a real hot potato subject. That nobody has done it before on tv quite like this is proof that few wanted to risk burning their fingers.

It can only be assumed that this particular crew fancied themselves as asbestos setting out, as they did from the start to uncover and present some of the property tycoons who, unlike the colorful kings like Charles Clore and Jack Cotton, never have their names in the big deal headlines. This they managed admirably in a sufficiently illuminating handful of usually shy manipulators. They even got them to talk about how they hiked themselves to their present fiscal eminence and in one or two cases even succeeded in having their cameras and tape machines "sit-in" on realistic business confabs in the operators' own offices. It gave the program a distinct air of in-at-the-core authenticity.

The camera work was tight and unpretentious, though occasionally and briefly poetic with some of the shots of Britain's changing facade. The skyscrapers that mirror New York cheek by jowl with traditional English spires. Cyriax's narration was punchy and to the point and sufficiently unafraid not to skate around the contentious aspects of danger that it might have bogged down when it dipped into the financial and local council side of the overall story, but here the sure editing of Keith Latham under de Lotbiniere's direction pulled it out in time.

A lot of people who did not see this show would be sorry if they knew that they had passed up yet another of those fact-packed, active documentaries which the BBC does so well. *Otta.*

24 HOUR CALL
With Godfrey Quigley, Geoffrey Frederick, Scott Forbes, Andrew Downie, Jessie Evans, Aileen Britton, Jennifer Kennedy, Valerie Taylor, Derek Benfield, Aletha Charlton
Producer: Philip Dale
Director: Josephine Douglas
Writer: Joshua Adam
45 Mins., Sat., 10:10 p.m.
Associated TeleVision, from London

"Emergency Ward 10," the twice-weekly skein which has regularly figured in the top-20 local ratings, is the parent of this new series, although the relationship is not particularly clear. Associated TeleVision earlier gave birth to "Call Oxbridge 2000," a weekend series which was the first offspring of "Emergency" and featured a medico theme from that skein. That one died, and "24 Hour Call" has been dreamed up to replace it, but without any connection with the original skein.

Basis of this show is a group practice, in which four doctors share the same headquarters and work on a rotating system as far as the patients are concerned, although each individual medico keeps his own clients. Said quartet was introduced in this initialler, and the partnership was tested by a case of suspected poisoning which brought different diagnoses, and thus bad feeling, from Dr. Murray (Andrew Downie) and Dr. Curtis (Scott Finch).

An old lady (Valerie Taylor) came down with what Murray called pneumonia. A sudden relapse brought in Curtis, who prescribed penicillin, to which the woman was allergic. She also suspected that she was being poisoned by her waspish daughter-in-law, and the immensely fabricated plot thus fathered a couple of tepid problems. Was she, or was she not, poisoned? And was Curtis, who was threatened with a lawsuit by the family, at fault?

Some perfunctory sleuthing disclosed that the old girl's son had unwittingly infected his ma with psittacosis, derived from his pet birds. The group practice was saved, but the audience appeal for future segments seemed in doubt.

Andrew Downie, gawky and Scottish, and Scott Finch, smoother and more rebellious, were okay as two of the residents. The others, Godfrey Quigley and Geoffrey Fredrick (inherited from "Call Oxbridge 2000"), were merely present.

It is highly doubtful if the team can develop the pulling power for a mass audience, and the dramas of private practice are far less enlivening than the surgery and feuding of an enclosed world like a hospital. For all that, Josephine Douglas ensured fluent direction for Philip Dale's production, and Joshua Adam's script was neatly manufactured from handout materials. *Otta.*

TARGET
With Kenneth Harris
Director: Peter Robinson
Writer: Bryan Fitzjones
45 Mins., Wed., 9:45 p.m.
Associated-Rediffusion, from London

As this is the year in which Britain is being exhorted to increase its production, this unpretentious program, forcefully linked by Kenneth Harris, drew an instructive comparison between a British and an American worker in similar occupations. Bryan Hall, from North Wales, and Joe Moran, from Kentucky, were both on the assembly-lines of washing machines, but their home and working conditions were vastly different.

They made a striking contrast, and the advantages were all on the American side. While Moran had his own home, an automobile, and every known household gadget, Hall paid $10 weekly for old accommodation, hankered after a refrigerator and central heating, and had no automobile.

At work, the British factory was noticeably less efficient than its American counterpart. Management techniques were not so fully applied. Consultation between executives and staff followed rigid channels, whilst in the Kentucky works, contact was swift and informal.

The somewhat depressing conclusion of Bryan Fitzjones' script was that the gap between the two economies was both wide and not so handsome. Harris powerfully inveighed against the theory that money is some sort of evil; he had found that the American attitude and affluence were highly beneficial.

Of course, the program left much unsaid about British social services. But on the level of man-to-man comparison it delivered its message with clarity and visual effect. Peter Robinson's direction made telling use of the British and American film, interweaving it pungently. *Otta.*

COMEDY BANDBOX
With Don Arrol, Arthur Askey, Dorothy Squires, Terry Scott, Dave Allen, Jimmy James & Co., Bill Borden, Brenda Blackler, Bob Sharples Orch
Producer: Peter Dulay
Director: David Main
30 Mins., Sat., 6:30 p.m.
ABC-TV, from Manchester

This is one of the programs which the ABC toppers like referring to when asked if they find the BBC comedy skeins performance in the ratings at all perturbing. Out in the sticks the viewers really dig this and London doesn't know what it is missing because it and the TWW region do not make it a fully networked show.

Skein is a music and comedy vaude show with a new bill each week, but with Don Arrol the resident linkman. And all London and the west is missing, so far as can be judged from this particular seg, is a large helping of corn stacked up with the minimum of tv technique. It is a throwback to vaude entertainment 10 years ago. As hard as gagsters Askey, Allen, a Yank import, Scott, James and Arrol might work, their efforts were in the main negated by a complete lack of presentation and shoestring dressing. Only the lusty redoubled humor of vet Jimmy James and the powerhouse voice of Dorothy Squires saved it a little. *Pila.*

Foreign TV Followup

Sunday Night at Palladium

That rotund operatic funny man, Harry Secombe, is one British topper who rations his tv exposures and proves that when he does show up that he is cleverer than most. As with all artists, there is, at the bottom of it all, the self same ingredients in his act. But reshuffled, rearranged a little here and there and untarnished by too frequent exposure, he can bounce on with a freshness and air of novelty other tv faces find hard to retain.

This particular night he was in fine form though a little subdued on "goonery"—something which no doubt kept the audience on its expectant toes for something outrageous that never came. And his fine tenor voice was in screen-rattling condition. All-in-all not only did he serve up certain entertainment, but he gave a high octane shot in the arm to a show that can be plagued by sameness.

Still with that element of fresh faces, Mary Costa's unveiling was a brilliant success; a good voice, looks to match and a strikingly dramatic period gown gave her the advantage as soon as the tube caught her on her first notes. With a good choice of arias and on this occasion sparing but telling use of the cameras, she had the audience more than liberal with applause, despite their impatience for the star's entrance.

The show got one of its usually competent thump 'em quickly openings from the Seven Volants' tumbling and balancing; the dancing Girls and Boys managed to look really zippy; jugglers Johnny and Suma Lamonte had too little time, squeezed in amid the Secombe buffoonery, and emcee Norman Vaughan — unenviably having to battle against eclipse by Secombe's surefire bravura. He might have done even better without the joint sketch in the Parisian bistro, not only old but corny. Jack Parnell continued to make the orch sound the best accompanying outfit in tv. *Pila.*

TeleVision Playhouse

Henry Livings, one of the okay critical names amongst the new crop of local dramatists, gave an exceptional boost to this "Television Playhouse" hour from Granada TV. His "There's No Room for You Here for a Start" lived up to its bizarre label — and proved more digestible. Livings, firmly provincial in his backgrounds and problems, has an unusual and unerring ear for the grotesque undercurrents of ordinary behavior.

Len (Ronald Fraser) came to lodge with Lily (Margaret Tyzack). He had a hook in place of one hand, had a shotgun in his luggage, and had a simple outlook on life. He needed to find companionship, and tried to help his landlady by taking her side in a dispute with the council over her garden hedge, which had grown too high for the local laws. He was determined that Lily should not conform by cutting it down, and ejected the officials at gunpoint.

But Lily, who had begun to grow fond of Len, could not fundamentally change her nature. His naive sense of sturdy independence was too strange for her. So she gave him notice to quit, and Len ruefully cut the hedge himself, before packing his bags.

Livings made a masterly and touching parable of this slight anecdote. His dialog, although firmly rooted in idiomatic speech, had touches of humor and pathos that gave it added depth, and the odd-man-out dilemma of Len had potent appeal. Distrusted and resented by the rest of Lily's household—her brother and her niece—he gropingly established emotional links with Lily, and his final disappointment and rejection made a fine climax.

Ronald Fraser was perfectly cast

(Continued on page 46)

Tele Follow-Up Comment

Dinah Shore Show

Dinah Shore's show became a major event with the addition of Bing Crosby to its cast. The presence of Der Bingle was not only a valuable asset to its entertainment values but he seemed to excite every department as well. The intros by the male chorus was one of the plusses evident, which also included the colorful trumpeting of Al Hirt and the folk efforts of Bud & Travis. Not the least were the songs by the hostess herself. It all added up to Dinah's [illegible] presentation this season.

Bing's casual air and [illegible] renditions generated excitement. "In a Little Spanish Town" and "Que Sas" comprised his first medley, and then with Miss Shore [illegible] and banter. It was an easy, graceful stint by a pair of pros. Crosby also seemed a little thinner than usual but didn't let it interfere with his work. He seems ageless.

Al Hirt, as much an entertainer as a musician, blows a lot of trumpet in the ever-green Dixieland style, and Bud & Travis, the folksters, are one of the better pairs on the circuit, according to the airs performed here.

Of course, Miss Shore's contribution kept the varied items in motion entertainingly and every department exceeded its normal standards. *Jose.*

Sid Caesar Show

Sid Caesar's half-hour session last Tuesday on ABC-TV was, as always, pinned with planning and viewpoint. Sometimes Caesar soars off into an imaginative realm, and sometimes the takeoff isn't as successful. But in any case he shows viewers the possibility of his material. Caesar is always interesting.

This opus was themed around the behavior of individuals in front of the telecamera. His depiction of the man in the street acting up before the little red light was an essay on the ham in everyone. Another was the delineation of a 38-year old child star, who just wouldn't stop being a Boy Scout. This episode, funny in its basis, didn't bring out all its potential, but it had its moments of merit. Finally there was the adult star saying goodnight, which started out a la Jimmy Durante closer and continued long after he had left the studio into his shower. [illegible] Again its possibilities were greater than were realized. *Jose.*

Twentieth Century

"Who Fed Our Enemies?" the Twentieth Century stanza on CBS-TV last Sunday (17), was a [illegible] glanceback at the aftermath of the two world wars on the defeated countries. In both [illegible] the end of the war was accompanied by the collapse of government and the economy, [illegible] starvation for whole populations. This segment told the story of America's efforts to feed the starving people of Germany and Russia after World War I and of Germany again and Japan after the Second World War.

The show was a significant reminder that children are the chief sufferers of war. The point was underlined by heart-breaking shots of five and six year olds digging for food in the garbage pile of the U.S. occupation forces in 1946. There were also some outstanding clips of the starvation in Russia in the early 1920s and of the efforts made by the U.S. under the leadership of a young Herbert Hoover, to transport food and medical supplies to the Soviets.

Harold C. Wolfe, who worked with Hoover some 40 years ago on [illegible] was on hand to tell of his experiences. So was Lewis L. Strauss, another associate of Hoover's in this era. From the World War II period, Tracy S. Voorhees and Gen. Lucius D. Clay retold the story of America's reconstruction of both Germany and Japan. The script by Irwin Rosten [illegible] that in both wars, America was motivated in its generosity to its former enemies by humanitarian considerations. *Horo.*

Wonderama

Metropolitan Broadcasting's Sunday morning marathon (9 a.m.-1 p.m.) kidshow, "Wonderama," journeyed from its usual New York origination studio to Washington, D.C., last Sunday (17) for a tour of Federal Bureau of Investigation headquarters and some fun and games with offspring of various politicos and other Capital personalities.

Usually a sure bet to keep the kiddies occupied while their parents get a few extra Sunday morning winks, "Wonderama" followed its established pattern of providing diverse and entertaining moppet fare with this excursion. The FBI tour, which ran throughout the entire four hours interwoven with breaks for cartoons and studio gambits featuring the Capital Hill moppets, was both interesting and educational.

Sonny Fox hosted the show, as per usual, conducting the FBI h.q. tour with the help of one of the agency's special agents in a breezily paced, information-laden manner, and performing his studio chores with his regular slick aplomb. His work during the FBI segs was particularly well-geared to the show's audience in that he took an active part in the goings on whenever possible (on the defensive tactics mat and shooting range) and generally showed a strong personal interest in what was happening, a quality which surely added to the format's built-in interest.

Studio work was bright and often-amusing, as Fox gave some of the kids a chance to address the nation as President for a couple of minutes, tell jokes and participate in other interview gambits. Sparked by their spontaneity, their segs ran smoothly and quickly. In fact the entire show was a smooth-running affair, nicely organized and consistently entertaining. The FBI bits if put together into a separate clip would make for interesting showing on their own, with values for an older market as well as the moppet audience for whom it was intended. *Kali.*

THE FORGOTTEN
With Jim McGovern, Robert McCoy
Producer-Writer: McGovern
Director: Guy Galante
30 Mins., Sun., 9:30 p.m.
KMSP-TV, Minneapolis (tape)

No Minneapolis-St. Paul tv program has ever taken a local institution so to task or kicked up such repercussions as did "The Forgotten," latest entry in KMSP-TV's "Pursuit" documentary series. Buttressed by dramatic film footage from KMSP photo director Kenn Pratt, this expose of the security unit for mentally ill prisoners, affiliated with the State Mental Hospital at St. Peter, Minn., was something of a milestone in tv reporting here—a tv attempt to show damning evidence in uncovering a state scandal and to whip up citizens' indignation.

Conditions at Security Hospital had been criticized in the past, but the 20th-Fox station's denouncement was the strongest to date. KMSP pub affairs director Jim McGovern, who wrote, produced, and narrated the program, presented his case in unmistakable terms. How successful he was in arousing the public and state government to action is indicated by the fact that within 24 hours after "Forgotten" went on the air Minnesota Gov. Elmer L. Andersen ordered an investigation of the situation and was considering suspension of the hospital-prison's chief administrator.

McGovern referred to Security Hospital as "an outrage" and "a disgrace to Minnesota and to every citizen of the state," described the hospital's administration as resembling a "feudal barony" staffed by officials of questionable competence, berated the State Parole Board for ignoring the prisoners' plight for the last 50 or 60 years and suggested that some of the inmates were victims of miscarriages of justice and out-and-out "railroading." McGovern pulled no punches in leveling these serious charges.

Basing his blast on a tour which he and Pratt made last month, McGovern also rapped state judges for committing 14 and 15-year-old boys to the penal institution, confining the teenagers with sex deviates and other psychopaths. From talks with prisoners, he reported complaints of brutality and deprivation. McGovern's impressions were backed up by Robert McCoy, Minnesota Humanist Assn. president who documented a case of railroading involving one of the inmates.

While McGovern's narration was a shocking indictment of the situation, his film evidence was far less tangible than his spoken views. To film the deplorable conditions McGovern cited probably would have been impossible, but the lack of photo support left the jury of tv viewers depending to a great extent on the objectivity of McGovern's reporting and on the taped remarks of one inmate who had been confined for 30 years and whose statements filled much of the half-hour documentary.

There was a feeling, too, that McGovern weighted his case with dramatic gimmicks such as a jazz piano background and tricky camera angles and lighting to hammer home Security Hospital's desolation and the prisoners' despondency. However, McGovern and director Guy Galante may have been simply striving for tv dramatic effect rather than trying to bias viewers. In any case, as an example of how television can expose public problems this documentary was a laudable effort, carried out with smashing impact by all hands.

Promising additional future disclosures about Security Hospital, McGovern concluded the program by reading a telegram he had sent to Gov. Andersen calling for a thorough investigation of the institution. He urged viewers to wire the governor, demanding similar action. Within hours after the documentary was aired, Twin Cities newspapers and radio and tv stations followed KMSP's lead, quizzing government officials about the matter. Gov. Andersen was quoted as saying no probe of the hospital was planned, but continuing efforts would be made to improve conditions. Subsequently the governor reversed himself and ordered a fullscale investigation.

Rees.

THE BIG DEBATE
With Louis B. Seltzer, Noel Wical; Bert Clausen, moderator
Producer: Pat Trace, Jr.
Director: Don Hevalin
60 Mins.; Wed. 7:30 p.m.
KYW-TV, Cleveland (Pool Feed)

When their city's newspaper strike reached 70 days in length the proposal was made that Louis B. Seltzer, editor of the Press-News, and Noel Wical, outgoing president of Newspaper Guild, take an evening hour to telecast their views in a heads-on debate at the City Club. With Bart Clausen, Club president, as moderator, the two met, and KYW-TV supplied pool feed facilities for the media. KYW carried it live, the other two tv outlets, WEWS and WJW-TV did tape broadcasts, and all major radio outlets also joined in to bring the debate to their listeners. As far as the three-camera crew and production techniques were concerned, a professional job was done. Clauson handled the moderator's chores well, and this included the q-and-a from the audience.

As for the debate, a Kennedy-Nixon embroglio it was not. In fact, the yak session did little to clarify the issues. If anything editor Seltzer's somewhat emotional approach merely added confusion, particularly when he charged the Guild's attempt to organize commercial employees—the key issue in the deadlocked negotiations—meant the end of a free press, and eventually the end of freedom of speech, etc. He called the Guild's strike action of Nov. 30 "a date forever circled in black" and he branded the strike vote as having been achieved "in trickery, deceit and treachery."

He had harsh words, too, for J. William Blatz, New York director of bargaining for the national Guild, as the architect of the strike, and Seltzer reiterated he would not edit a newspaper whose editorial department was under compulsory unionism.

Seltzer's most harmful for his cause — remark however, came during the question period when, after Wical denied he was considering any other employment except a return to the Press, Seltzer remarked about Wical's return "That's one matter about which, at this time, I make no comment." The Seltzerian bombshell recalls the similar off-the-cuff statements made by Charlie Wilson when he was defense secretary. In effect, Seltzer's remark then became a major issue in the strike talks.

Selection of Wical as a Guild spokesman was harmful to the union. Although he prefaced his remarks that he was speaking as an officer of the Guild, he nevertheless, was pitted against his employer, and the man for whom he would again be working.

Wical outlined the history of the Guild, debunked the freedom issue by citing the New York Times, as well as other Scripps-Howard papers. Press was the original Scripps paper, had Guild shops, said commercial employees were being discriminated against despite assurances in 1956 contract talks by management that non-Guild commercial employees were free-lancers, and pointed out Blatz came to Cleveland after the strike vote.

Since the debate, the Press unit has accepted management's offer which excludes mandatory unionization of commercial members, but assures job security for all—including Wical.

Although the protagonists did little to enlighten the community, it did offer the broadcasting industry an opportunity to provide another dramatic display of public service. *Mark.*

JAZZIDIOM
With Jim Runyon, Herbie Mann sextet
Producer-Director: Don Rumbaugh
30 Mins., Thurs., 10:30 p.m.
KYW-TV, Cleveland (tape)

This was another in KYW-TV's fine jazz programs—part of the station's offering dealing with a survey of American culture in depth. For the occasion, the station offered the Herbie Mann Sextet—as cool a group of musicians as ever entertained on the local airwaves.

Don Rumbaugh, producer of "Jazzidiom," is a former jazz pianist himself, and brought to his stanza a sensitive understanding. In the program reviewed Jim Runyon, radio deejay, served as host, and his brief introductions, to

(Continued on page 51)

ART LINKLETTER SHOW
Producer: Irvin Atkins
Director: Hal Cooper
Writers: Stan Dreben, Hy Freedman
30 Mins.; Mon., 9:30 p.m.
PARTICIPATING
NBC-TV, from H'wood

Art Linkletter's new show, moving into the spot vacated by the switch of "The Price Is Right" to Friday nights, shapes up as a cross-breeding of "People Are Funny" and "Candid Camera." That in itself isn't a fault since there's very little new under the sun anyway, but this hybrid suffers from severe overcontrivance that blocks genuine participation of the audience and the viewers in the proceedings.

This is a game show in which guest celebrities and members of the studio audience are asked to judge how people will react under unusual situations. The situations are set up on film via the candid camera technique of observing people in some preposterous predicament. Before the denouement of each filmed sketch, Linkletter poses the question, "How will this person act?" In another variation, a hassle between a doctor and a patient was re-enacted with comedy embellishments and a studio guest was asked to guess what the legal outcome was.

Bobby Darin was on hand to guess how a high fashion model would react to posing with a chimpanzee in jointly sipping from an ice-cream soda. It was the limpest segment of the show. Much better was a bit involving the reactions of some Los Angelenos being handed a ticket for walking 45 steps per minute in a 37 step zone. The film was both funny and revealing, but it was interrupted too much by the guessing procedure in the game. The reenactment of the legal case had some amusing touches, but the byplay with the studio guest was set up to the calibre of the preceding script.

Linkletter, as usual, is a high-spirited host who does his best to keep the show moving. He gets excellent support from a cast of players who reenact the various situations. *Herm.*

WAYNE & SHUSTER HOUR
With Shirley Harmer, Don Gillies, Samuel Hersenhoren Orch (26)
Producer-Director: Don Hudson
Writers, Wayne, Shuster
60 Mins., Fri., 8:30 p.m.
CHEVROLET, EVEREADY BATTERIES, TIMEX
CBC, Toronto (tape)

(MacLaren; Stockwell, Johnson & Hill; Ronalds-Reynolds)

Going to 116 tv stations of the Canadian Broadcasting Corp. network this season's four Wayne & Shuster Hour specials — with one remaining in March — marks the swan song of Don Hudson, producer-director who has supervised the Canadian tv appearances of the two comics for the past nine seasons. Parting is amicable, however, and predicated on Hudson's wanting to do something else and get out of the W & S grind.

The comics are skedded for three appearances this season on the Ed Sullivan Show, the added sponsor on their remaining 60 mins. CBC special will be Max Factor, in addition to the others.

Canadian appearance started off with their "Doing a Show in London Town," a rib of visual jokes on their recent BBC commitment, involving Hyde Park, Pall Mall, Chelsea and Crown Jewels backgrounds, an hilarious "Boy Scout of the Year" sketch, in which Wayne played the precocious kid, with Shuster and Barbara Hamilton as the frustrated parents; a comedy interview between "The Professor" (Wayne) and Shuster; a comedy treatment of murder. In all four sketches, the boys were nifty. (Incidentally, they were also the writers.)

Interspersed were Shirley Harmer in a costumed song reprise from Victorian times up to the present; a do-it-yourself ballet by Don Gillies, the choreographer; and a circus number — with cut-out animals — specially created by Hudson. Scripting by Wayne & Shuster showed their experience; Shirley Harmer can sing a song and Don Gillies can do a ballet, but Hudson, in his cohesion and use of closeups, brought an intimate quality that will be hard to replace. *McStay.*

FESTIVAL OF PERFORMING ARTS
With Yehudi Menuhin, Hephzibah Menuhin, Festival Chamber Orch; Norman Ross, announcer
Producers: David Susskind, James Fleming
Director: Kirk Browning
60 Mins.; Tues., 9 p.m.
STANDARD OIL OF NEW JERSEY
WNEW-TV, N.Y.

(McCann-Erickson)

One of the notable events on the local television scene last year, "Festival of Performing Arts," has returned for another cycle of 10 shows on a group of eastern tv stations. Judging from the kickoff last Tuesday (5), there will be no adulteration of the high standards previously set by this series. And once again, Jersey Standard emerges as the industrial knight in shining armor, tilting the lance of culture against the dragons of mass circulation for the sake both of public service and greater sales at the Esso pumps.

The preem stanza was among the highest-browed in the upcoming series. The brother and sister team of Yehudi and Hephzibah Menuhin presented an uncompromisingly longhair program of Bach, Beethoven and Bartok. Initial piece featured Yehudi Menuhin in Bach's "Concerto No. 1 in A Minor," supported by the Festival Chamber Orchestra. Following was a brother-sister violin-piano duet on Beethoven's "Sonata No. 10 in G Major" and the concluding and charming performance of six Bartok dance pieces.

Following last year's format, the shows were presented in recital form from the stage of a New York theatre and taped before a capacity audience. Once again, the camera work is being handled with the utmost delicacy with no unnecessary cuts, switches, pannings or other technical gimcracks to distract from the performance. However, there is artful exploitation of camera movement where appropriate, especially evident in the subtle dollying in on Menuhin from an initial long shot from the rear of the theatre to a dramatic closeup.

Norman Ross does an excellent job as narrator of the series, replacing Jim Fleming who is concentrating this year on his production activities. Ross handles the announcements in dignified, intelligent style. A single Jersey Standard commercial, an interesting one about getting oil to West Berlin, was slotted after the first number. *Herm.*

A DICKENS CHRONICLE
With Clive Revill, Robert Stephens, Rosemary Harris, Douglas Campbell, Melville Cooper, Ruth White, Laurie Main, Tucker Ashworth, Richard Waring, Joyce Ebert, Judith Valentine, Mark Belsky
Producer-Writer: Don Kellerman
Director: John J. Desmond
60 Mins., Wed., 7:30 p.m.
PARTICIPATING
CBS-TV, from New York (tape)

CBS publicaffairs is giving culture a good name. "A Dickens Chronicle," one of a number of programs based on literature that was on Russian writers reflecting their own country, to take a place in the network's Wednesday time, opposite "Wagon Train" and "The Virginian," was a fairly interesting, semi-factual piece about the life of the 19th Century English author.

Don Kellerman wrote the biographical hourlong script. He integrated with putative moments from Dickens' life recreations of various Dickens characters, noting, in turn, that some of them seemed to bear a resemblance to the real people Dickens knew. Kellerman took certain liberties, but presumably kept to the spirit of Dickens' real habits and thoughts. The CBS staffer created dialogs between a mature and aged Dickens and his unhappy wife and also between the author and the sister-in-law he allegedly loved, and also between him and critic John Forster.

The most outstanding features of the program were Kellerman's nimbleness in tying together fact and fiction and the uniformly sound acting of a British cast, headed with particular style by Clive Revill, who served as narrator in the guise of Sam Weller, one of the characters from "Pickwick Papers."

It was an elaborate program, large in cast, embroidered by Emmanuel Lo Venza scenery, and robustly directed by John J. Desmond. *Art.*

A LOOK AT MONACO
With Princess Grace, Prince Ranier, others
Producer: William Frye
Director: Douglas Meyes
Writer: Cynthia Lindsay
60 Mins.; Sun., 8 p.m.
CHEMSTRAND, FORD
CBS-TV, (color, film)

(Doyle Dane Bernbach; J. Walter Thompson)

In Monaco, in the "land of once upon a time," former movie queen Grace Kelly invited the American public via tv to see how she lives as Princess Grace and to tell something of the tiny principality.

She was assisted by her husband, Prince Ranier, some excellent photography under the aegis of Lionel Lindon, and a script by Cynthia Lindsay, aimed at attracting tourists. Telecast in color, Sunday (17) night on CBS-TV, the MCA-TV Revue outing proved to be interesting, entertaining, and as fetching as a fairy tale and as impervious to critical examination.

In what seemed as a Puritanical aside, Princess Grace said that she, her husband and native Monagesques never visit the gaming tables, revenues from which are one of the main supports of the regime. In part of the tour of the palace, Prince Ranier referred to art objects, antiques, etc., which were never clearly visible on the screen. And how seriously the royal couple played the game of royalty on screen!

For all that, a fetching fairy tale was unfolded and the images on screen formed a minuet for an hour — out of tune with the music of real life today, but attractive, charming, and romantic. Monaco probably never had a reigning princess with such acumen as a sales-woman. "I hope you come see it for yourselves" were the parting words of Princess Grace. Tourists by the droves probably will.

Commercials by Chemstrand and Ford were effective. *Hara.*

MARDI GRAS BALL
With Bud Collyer, Jean Parr, others
Producer: Larry Paulus
Director: Neal Finn
45 Mins., Fri., 11:15 p.m.
WCBS-TV, N.Y.

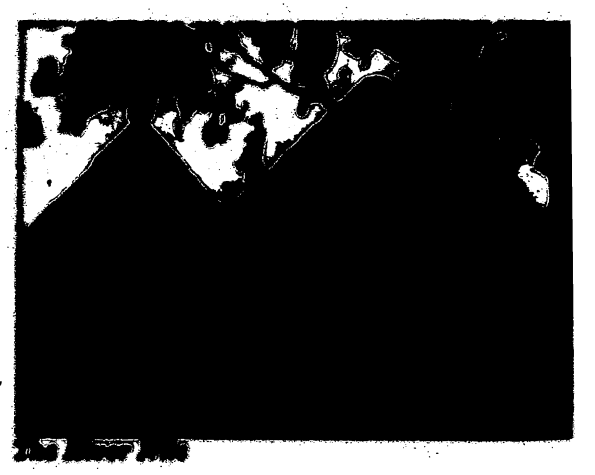
Mardi Gras Ball is an annual social affair in which members of the New York Junior League celebrate their year of outstanding among the city's voluntary welfare agencies by lavishing praise upon one another (they pick a queen of service to social welfare).

Ball is also a benefit with various major companies making sizable contributions to the League's Welfare Trust Fund. In turn the firms get a plug via the ball's pageant in which league members, costumed in symbol of a given firm, do a dance step or some kind of show biz bit, winding with a parade-me-gal down a ramp in the Astor Hotel ballroom. "Ice Girls" was the overall theme of this year's pageant, which was the subject of WCBS-TV's 45-minute pickup.

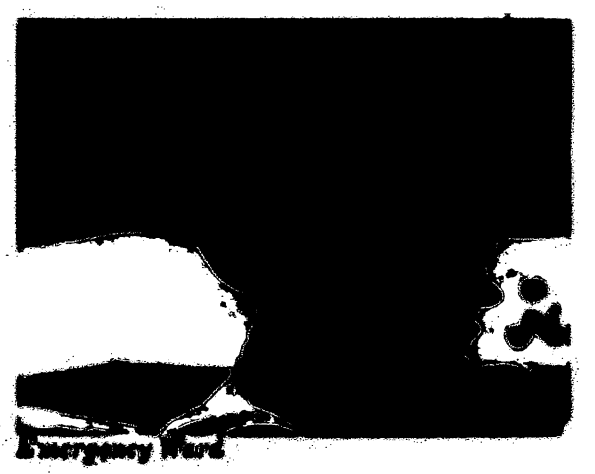
Costuming was colorful, but didn't quite live up to the advance billings, i.e. "Mrs. Michael Butler appears as a colorful totem pole" for Georgia-Pacific Corp.; "Mrs. Margaret Rippus Spanish gown is made of black sequined lace and gold lame, and as she flamenco exotic red flowers bloom on her skirt and dramatic 20-foot long train" (for Macy's); "Mrs. Thomas G. Auchincloss is revealed first in a large wine glass" for Gallo Vineyards, and so on. Liebmann Breweries might have felt slighted since Mrs. Donald Webb Dickson was to appear gowned representing cigarets, but then a Junior League member could hardly appropriately appear in a bottle of beer. But, the advance billing was in error, and Mrs. Dickson did a polka, a beer drinkers' dance for sure.

Bud Collyer and Jean Parr did the commentary, and it was cloying in the extreme, especially on the femme side of the voice-over. Peter Ustinov appeared briefly as King of the Mardi Gras. Named Queen was Mrs. Robert Gordon Collier.

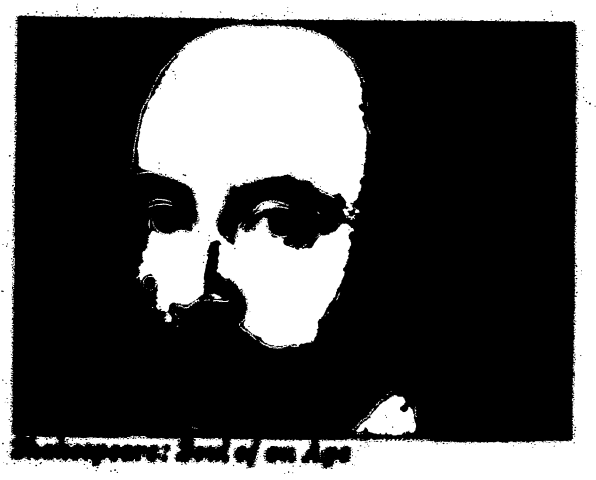
One of the pageant line was the wife of a fellow named Frank Shakespeare; she received a tremendous ovation, which could be a clue to why the League of Beer-Drinking Viewers had to wait 45 minutes for the "Late Show." *Bill.*



The Chosen Child



Emergency Ward



Shakespeare: End of an Age

Polaris Submarine

"We must view with profound respect the infinite capacity of the human mind to resist the introduction of useful knowledge."

THOMAS RAYNESFORD LOUNSBURY
(American scholar and educator, 1838-1915)

Clear and Present Danger

Fire Rescue

Well, maybe.

But a lot depends on how that useful knowledge is introduced. For instance, during the last quarter of 1962, NBC News specials presented in evening time covered such diverse actualities as the Cuban crisis, the Berlin Wall, and the world of William Shakespeare. These programs attracted an average audience of *7,800,000 families*—an audience virtually as large* as the average audience for all regularly scheduled nighttime programs.

It is clear that people today do not "resist the introduction of useful knowledge"—at least when it comes to them by way of special programs produced by NBC News.

It has been the custom to boast that factual programs attract small but select audiences. These audiences are still select, but for NBC they are no longer small. Potential sponsors may take note that more such special programs are taking shape at the network. For unlike Mr. Lounsbury, we at NBC "...view with profound respect the infinite capacity of the human mind." Period.

*Less than one rating point apart.

VARIETY - ARB SYNDICATION CHART

VARIETY weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating ranking of the top 10 syndicated shows in the same particular markets. This week six major markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audience on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WISH	241,200	43	1.	Death Valley Days (Fri. 10:30)	WLWI	U.S. Borax	122,300	26	Jack Paar, Jacqueline	WFBM	144,000
2.	Andy Griffith	WISH	220,600	38	2.	Rebel (Sun. 7:00)	WLWI	ABC Films	112,900	19	R. Hickok, CBS News	WISH	78,600
3.	Red Skelton	WISH	215,000	38	3.	Deputy Dawg (Sat. 9:30)	WFBM	CBS Films	108,100	16	Captain Kangaroo	WISH	62,000
4.	Ben Casey	WLWI	208,000	39	4.	Bigoord (Fri. 7:00) ..	WLWI	UA-TV	104,000	17	R. Hickok, CBS News	WISH	82,600
5.	Jack Benny	WISH	197,600	36	5.	Rin Tin Tin (Sat. 11:00) ..	WISH	Screen Gems	80,200	15	Make A Face	WLWI	19,100
6.	Lucy Show	WISH	193,700	31	6.	Shannon: Man Corbino (Tues. 7:00)	WLWI	Screen Gems, NTA	87,400	14	R. Hickok, CBS News	WISH	80,200
7.	Danny Thomas	WISH	188,000	34	7.	Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	88,200	13	Maverick	WISH	88,400
8.	Danny Kaye: Bonanza	WFBM	178,100	36	8.	Yogi Bear (Fri. 6:30)	WLWI	Screen Gems	81,300	14	Maverick	WISH	67,200
9.	Gunsmoke	WISH	172,200	31	9.	Whitebirds: Maverick (Tues. 6:30)	WISH	CBS Films, Warner	81,200	14	Fran Farmer		
10.	Lassie	WISH	169,400	32	10.	Three Stooges (Sat. 2:00)	WFBM	Screen Gems	78,000	13	Huntley-Brinkley	WFBM	88,100
											Indiana Farm, Sch.	WISH	2,100
											Captain Kangaroo	WISH	56,000

NEW ORLEANS

STATIONS: WWL, WDSU, WYUE. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WWL	175,400	43	1.	Bigoord (Sat. 6:00)	WDSU	UA-TV	74,800	17	Weekend News, Spts.	WWL	40,800
2.	Danny Kaye: Bonanza	WDSU	147,900	39	2.	Mike Hammer (Mon. 10:00)	WWL	MCA	72,300	25	Esso Rpt. Spts. Wea.	WDSU	35,300
3.	Dr. Kildare; Bob Hope	WDSU	144,000	36	3.	M Squad (Mon.-Fri. 6:00)	WWL	MCA	68,800	17	N. S. W. Hunt-Brink.	WDSU	124,300
4.	Laramie	WDSU	141,000	35	4.	Honeymooners (Wed. 10:00)	WWL	CBS Films	62,200	23	Esso Rpt. Spts. Wea.	WDSU	41,800
5.	Virginian	WDSU	137,300	34	5.	Death Valley Days (Fri. 8:30)	WDSU	U.S. Borax	61,900	13	Hollywood Premiere	WWL	96,500
6.	Candid Camera	WWL	134,800	30	6.	Third Man (Tues. 9:30)	WDSU	NTA	30,300	16	Garry Moore ...	WWL	80,900
7.	Andy Griffith	WWL	133,700	37	7.	Rin Tin Tin (Sat. 10:00) ..	WWL	Screen Gems	58,100	17	Fury	WDSU	45,200
8.	Dick Van Dyke	WWL	133,200	31	8.	Huck Hound: Boone (Wed.,Thurs. 5:30)	WDSU	Screen Gems	57,500	16	Highway Patrol	WWL	30,900
9.	Route 66	WWL	122,400	32	9.	Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	56,800	16	Highway Patrol	WWL	38,500
10.	Danny Thomas	WWL	122,300	36	10.	Ranger of The Jungle Wed. 5:00, Sat. 8:00	WDSU	ITC	56,500	13	Highway Patrol	WWL	39,300
											Captain Kangaroo	WWL	41,900

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	KMBC	207,500	43	1.	Death Valley Days (Fri. 8:30) ..	WDAF	U.S. Borax	94,600	19	77 Sunset Strip	KMBC	97,700
2.	Andy Griffith	KCMO	205,800	39	1.	M Squad (Fri. 9:30)	KMBC	MCA	94,600	17	Jack Paar; Jacqueline	WDAF	132,300
3.	Beverly Hillbillies ...	KCMO	191,300	37	2.	Mickey Mouse Club (Mon.-Fri. 5:30)	KMBC	Buena Vista	83,500	17	Dragnet ..	WDAF	32,800
4.	Hazel	KDAF	177,100	36	3.	Yogi Bear (Tues. 5:00)	KMBC	Screen Gems	67,700	12	Cousin Ken Carnival	KCMO	40,300
5.	Candid Camera	KCMO	175,800	35	4.	Rebel (Thurs. 8:30)	KMBC	ABC Films	66,000	13	Hazel	WDAF	177,100
6.	Garry Moore	KCMO	173,300	37	5.	Bugs Bunny (Sat. 12:00)	KMBC	UAA	66,000	12	Kickoff, Studio 5, FB	KCMO	20,300
7.	Danny Thomas	KCMO	171,900	32	6.	Quick Draw McGraw (Thurs. 5:00)	KMBC	Screen Gems	63,300	16	Sea Hunt, Pat Boone	WDAF	60,100
8.	Jack Benny	KCMO	165,400	33	6.	Riverboat; Art Carney (Sun. 5:30)	KMBC	MCA	60,000	11	Million $ Movie, News	KCMO	46,700
9.	Lucy Show	KCMO	157,500	32	7.	Aquanauts (Sat. 5:00)	KMBC	Economee	60,700	14	News, Wea; Spts, Camera	WDAF	64,100
10.	Red Skelton	KCMO	157,500	32	8.	Checkmate (Sat. 6:00)	KMBC	MCA	57,500	13	McKeever & Colonel	WDAF	36,900
											Two Faces West	WDAF	30,700
											News, Wea; Spts, Camera	WDAF	65,300
											Jackie Gleason	KCMO	101,300

BIRMINGHAM, ALA.

STATIONS: WBRC, WAPI. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	WBRC	185,300	55	1.	Death Valley Days (Wed. 9:00)	WBRC	U.S. Borax	123,700	28	Circle Th. Steel Hr.	WAPI	46,100
2.	Stoney Burke	WBRC	185,000	46	2.	Adv. In Paradise (Sun. 9:00)	WBRC	20th Fox TV	119,500	38	Dumb, Dupont, Child..	WAPI	42,000
3.	Bilkoman ...	WBRC	181,100	41	3.	Wyatt Earp (Thurs. 7:00)	WBRC	ABC Films	115,200	35	Real McCoys	WAPI	127,300
4.	Beverly Hillbillies ...	WAPI	174,700	48	4.	Deputy (Tues. 6:00)	WBRC	NBC Films	111,100	15	News, Wea, Hunt-Brink	WAPI	91,800
5.	Cheyenne	WBRC	172,300	37	5.	Everglades (Sat. 6:00)	WAPI	Economee	107,500	27	Matty's Funnies	WBRC	88,800
6.	Wagon Train	WBRC	171,000	33	6.	Rescue 8 (Mon. 6:00)	WBRC	Screen Gems	105,900	15	News, Wea, Hunt-Brink	WAPI	108,800
7.	Gunsmoke	WAPI	170,000	48	7.	Maverick (Sun. 5:30)	WBRC	Warner Bros.	95,000	26	Auburn Football	WAPI	82,100
8.	R. Rogers-B. Evans	WBRC	140,000	34							Lassie	WAPI	86,700
9.	Dr. Kildare; Bob Hope	WAPI	147,500	43	8.	Sea Hunt (Thur. 6:00)	WBRC	Economee	94,700	16	News, Wea, Hunt-Brink	WAPI	106,300
10.	McHales Navy	WBRC	143,900	35	9.	U.S. Marshal (Wed. 6:00)	WBRC	NTA	89,500	13	News, Spts, Hunt-Brink	WAPI	88,300
					10.	Peter Gunn (Fri. 6:00	WBRC	Official	87,000	14	News, Wea, Hunt-Brink	WAPI	89,300

NASHVILLE TENN.

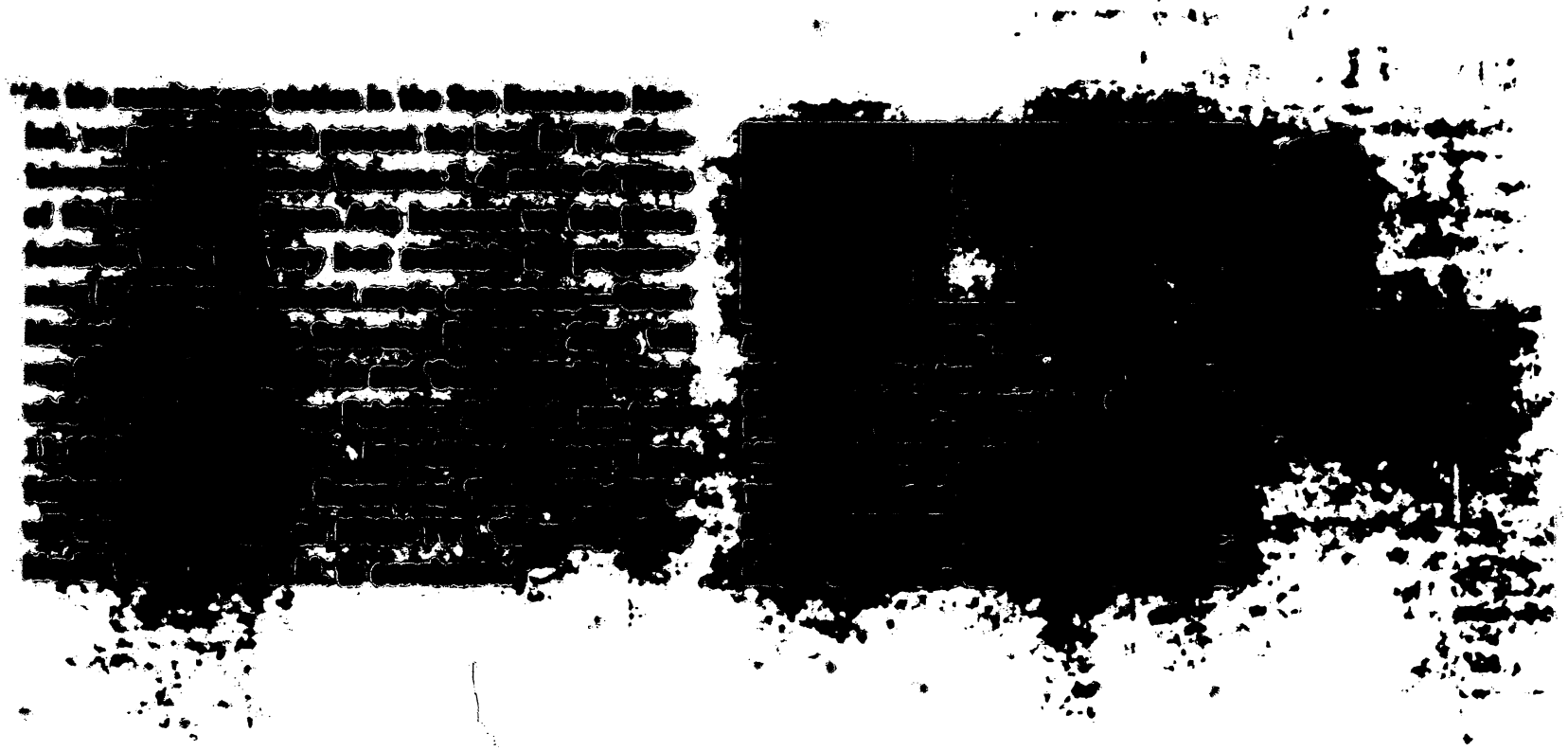
STATIONS: WSM, WLAC, WSIX. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WLAC	197,100	41	1.	People Are Funny (Thurs. 8:30)	WLAC	NBC Films	72,900	13	Hazel ..	WSM	88,000
2.	Red Skelton	WLAC	135,700	34	2.	Death Valley; 20th (Sun. 5:30)	WLAC	U.S. Borax	71,100	17	McKeever & Colonel	WSIX	42,300
3.	Danny Kaye; Bonanza	WSM	131,900	29	3.	Huckleberry Hound (Thurs. 5:30)	WLAC	Screen Gems	70,100	20	News, Wea, ABC News	WSIX	48,900
4.	Gunsmoke	WLAC	130,700	31	4.	Rebel (Mon.-Fri. 6:00)	WSIX	ABC Films	63,200	16	Dateline, Weather		
5.	Andy Griffith	WLAC	124,800	35	5.	Quick Draw McGraw (Tues. 5:30) ..	WLAC	Screen Gems	58,000		Huntley-Brinkley	WSM	100,800
6.	Lucy Show	WLAC	122,700	31	6.	Yogi Bear (Mon., Wed. 5:30)	WLAC	Screen Gems	55,000	17	News, Wea, ABC News	WSIX	41,400
7.	Candid Camera	WLAC	122,700	40	7.	Shannon (Thurs. 6:30)	WSIX	Screen Gems	54,000	16	News, Wea, ABC News	WSIX	42,300
8.	Danny Thomas	WLAC	121,700	30	8.	Sea Hunt; JFK (Mon.-Fri. 5:00; Fri. 9:30)	WSIX	Economee	48,500	15	Mister Ed	WLAC	115,100
9.	Lassie	WLAC	121,100	24	9.	Adv. In Paradise; Tel. Hr. (Thurs. 6:30)	WSM	20th Fox TV	47,400	10	Popeye, Pete Smith	WLAC	48,200
10.	Ed Sullivan	WLAC	120,700	23	10.	Popeye; Pete Smith (Mon.-Fri. 5:00)	WLAC	King, UAA	46,100		Jack Paar, Jacqueline ..	WSM	64,100
										16	Mister Ed	WLAC	115,100
											Donna Reed	WSIX	102,700
										13	Sea Hunt, JFK	WSIX	48,800
											Bivens, Newsreel	WSM	42,000

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	WITI	216,000	45	1.	Death Valley Days (Fri. 8:30) ..	WTMJ	U.S. Borax	98,000	15	77 Sunset Strip	WITI	110,000
2.	Candid Camera	WISN	188,100	36	2.	Wanted—Dead or Alive (Tues. 9:30)	WITI	CBS Films	82,300	16	Garry Moore	WISN	100,300
3.	What's My Line	WISN	177,000	34	3.	Mickey Mouse Club (Mon.-Fri. 5)	WISN	Buena Vista	73,700	14	Theatre at 4	WTMJ	68,000
4.	Garry Moore	WISN	175,400	36	4.	F. Gunn; Eyewitness (Fri. 9:30)	WISN	Official	68,400	16	Jack Benny ..	WTMJ	142,000
5.	Red Skelton	WISN	169,000	34	5.	Sea Hunt; News (Sun.-Fri. 5:45)	WITI	Economee	64,400	13	Hunt-Brink, Wea, Spts	WTMJ	88,100
6.	Saturday at Movies	WTMJ	159,000	33							Lassie	WISN	107,000
7.	Danny Kaye; Bonanza	WTMJ	152,100	30	6.	Honeycoy (Fri. 9:30) ..	WITI	NBC Films	68,900	11	Jack Paar, Jacqueline ..	WTMJ	142,000
8.	Donna Reed	WITI	152,000	31	7.	Phil Silvers (Thurs. 10:30)	WTMJ	CBS Films	57,000	12	Big Movie	WISN	34,400
9.	Jack Benny ..	WISN	140,300	30	8.	Quick Draw McGraw (Mon. 5:30	WISN	Screen Gems	55,400	10	Theatre at 4		
10.	Andy Griffith	WISN	140,400	28							Huntley-Brinkley	WTMJ	53,000
					9.	Everglades (Mon. 10:30) ..	WTMJ	Economee	51,300	10	Late Show	WITI	48,400
					10.	Bigoord (Fri. 10:30)	WTMJ	UA-TV	50,100	11	Big Movie	WISN	76,200



The Lady's Sidewalk

Continued from page 34

dissatisfaction of the radio broadcasters with the Nielsen ratings which bases its results solely on plug-in at-home listening and does not measure out-of-home listening. The Nielsen move to increase its sample size does not meet the radio broadcasters' insistence that a different approach is needed to cover the radio market.

In cooperation with Nielsen, Mrs. McKenna has also devised the first method to measure the impact of outdoor advertising in behalf of Metromedia's Foster & Kleiser division. This also involves an intensive interview method in which the interviewer is under the impression that the intent behind the questioning is a study of traffic conditions.

Headquartering at Metropolitan Broadcasting's New York outlet, WNEW-TV, Mrs. McKenna plays a key role in the station's programming strategy. When the problem of slotting a new show against the competition arises, Mrs. McKenna recommends that she uses her own recipe of hard figures and feminine intuition for her recommendations.

Mrs. McKenna has been the only woman president of the Radio & Television Research Council. While unique as a distaff research exec, Mrs. McKenna is one of only three women execs on the N. Y. broadcasting scene. The other two are Geraldine Zorbaugh, counsel for CBS, and Marion Stevenson, NBC v.p. in the accounting division.

Ski TV's Dept. Stores

Continued from page 34

controlling a share of the ad budget. Most of the buyers are said to be happy enough with the traditional methods of advertising in print, and it would seem to require a massive selling job if each departmental budget has to be tapped for a television buy. The only central budget at most of the stores is for corporate advertising, and that appears to be what Sears is spending from.

Belief in tv circles is that if one store should stage a successful campaign pushing specific merchandise, the buyers at the others might be less reluctant to rough up for a tv splurge. The chain reaction might be likely to involve, in addition to the department stores, the State St. clothing and specialty shops whose aggregate advertising budget is said to run well in excess of $50,000,000.

Embassy

Continued from page 38

35.1 Nielsen rating, breaking all comparable records on the channel. "Attila" was aired on the station last Friday (15), also drawing a hefty audience share. Latter pic is set for screening on WTTV, Indianapolis, Feb. 26, and on WTIC, Hartford, March 15. "Hercules" will be aired in Chi via WNBQ, March 8.

Other pix in the syndication package include "Hercules Unchained," "The Fabulous World of Jules Verne," "Thief of Baghdad," "Morgan the Pirate" and several Ingmar Bergman films.

TV Comedy Talent

Continued from page 38

Some of these comics just can't make the transition.

So many of today's crop of comics are monologists in the vein of Vaughn Meader, Allan Sherman, and Mort Sahl. It's the contention of one programming exec concerned with the problem that such comics don't lend themselves to sketches and for that reason don't lend themselves either to comedy of the flexibility in particular shows.

Everyone hopes to lick the problem by next season's start but the image of Mr. Dubious never looked so large.

Fort Worth.—Harvey Boyd has assumed duties as radio program manager of WBAP and WBAP-FM here. Boyd comes to the newly created position at WBAP from Austin where he was program director and announcer for KNOW and KASE and announcer there for KVET.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

San Francisco • STATIONS: KTVU, KRON, KPIX, KGO

• SURVEY DATES: NOVEMBER 7 - DECEMBER 4, 1962.

KPIX

Total Area Homes: 83,000
Metro Rating: 8
Share of Audience: 30

MONDAYS 5:00-6:00
Program: EARLY SHOW

Nov. 12 "A STRANGE ADVENTURE"
Jean Evans, Ben Cooper
1956, Republic, Hollywood TV Service

Nov. 19 "THUNDER OVER ARIZONA"
Skip Homeier
1956, Republic, Hollywood TV Service

Nov. 26 "THE GREAT MOMENT"
Joel McCrea, Betty Field, Harry Carey
1944, Paramount, MCA

Dec. 3 "ALIAS NICK BEAL"
Ray Milland, Audrey Totter, Thomas Mitchell
1949, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	KTVU 80,000
Mickey Mouse Club 5:30-6:00	KTVU 128,700

KGO

Total Area Homes: 141,700
Metro Rating: 12
Share of Audience: 33

TUESDAY 5:00-7:00
Program: BIG SHOW

Nov. 13 "DAUGHTER OF DR. JEKYLL"
John Agar, Gloria Talbott, Arthur Shields
1957, Allied Artists, Allied Artists TV

Nov. 20 "THE CYCLOPS"
James Craig, Gloria Talbott, Lon Chaney Jr.
1957, Allied Artists, Allied Artists TV

Nov. 27 "SPY IN THE SKY"
Steve Brodie, Gene Coulouris, Andrea Domburg
1958, Allied Artists, Allied Artists TV

Dec. 4 "SON OF DR. JEKYLL"
Louis Hayward, Jody Lawrance, Alex Knox
1951, Screen Gems, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye 5:00-6:00	KRON 80,400
6:00 News:	KRON
Huntley-Brinkley 6:00-6:30	268,800
Death Valley Days 6:30-7:00	KRON 167,000

KGO

Total Area Homes: 82,300
Metro Rating: 7
Share of Audience: 18

WEDNESDAYS 5:00-7:00
Program: BIG SHOW

Nov. 7 "MIX MONEY"
Bowery Boys
1948, Allied Artists, Allied Artists TV

Nov. 14 "ANGEL'S ALLEY"
Bowery Boys
1948, Allied Artists, Allied Artists TV

Nov. 21 "MASTER MINDS"
Bowery Boys
1949, Allied Artists, Allied Artists TV

Nov. 28 "ANGELS IN DISGUISE"
Bowery Boys
1949, Allied Artists, Allied Artists TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye 5:00-5:30	KRON 82,300
Mickey Mouse Club 5:30-6:00	KTVU 105,900
6:00 News:	KRON
Huntley-Brinkley 6:00-6:30	268,000
Huckleberry Hound 6:30-7:00	KTVU 105,300

KPIX

Total Area Homes: 61,000
Metro Rating: 5
Share of Audience: 19

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Nov. 8 "HOW GREEN WAS MY VALLEY" PART I
Walter Pidgeon, Maureen O'Hara
1941, 20th Century-Fox, NTA

Nov. 15 "RACE STREET"
George Raft, William Bendix
1948, RKO, UAA

Nov. 22 "MARCH OF THE WOODEN SOLDIERS"
Stan Laurel, Oliver Hardy
1934, Howard Small Prod., ITC

Nov. 29 "SHARK FIGHTERS"
Victor Mature, Karen Steele
1956, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye; Pat Boone 5:00-6:00	KRON 106,100

KPIX

Total Area Homes: 73,900
Metro Rating: 6
Share of Audience: 22

FRIDAYS 5:00-6:00
Program: EARLY SHOW

Nov. 9 "HOW GREEN WAS MY VALLEY" PART II
Walter Pidgeon, Maureen O'Hara
1941, 20th Century-Fox, NTA

Nov. 16 "THE SET UP"
Robert Ryan, Audrey Totter
1948, RKO, UAA

Nov. 23 "ROAD BLOCK"
Charles McGraw, Joan Dixon
1951, RKO, UAA

Nov. 30 "CHINA SKY"
Randolph Scott, Ellen Drew
1945, RKO, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Popeye 5:00-6:00	KRON 108,300
Mickey Mouse Club 5:00-5:30	KTVU 108,300

Continued on page 60

Mpls. KMSP-TV

Continued from page 38

suspension of Dr. Burton P. Grimes superintendent at St. Peter. McGovern had charged in his haymaker attack that administration of the Security Hospital resembled a "feudal barony" in its power build-up. The state legislature was also getting into the act, asking Dr. Grimes to appear at a hearing of the Senate finance welfare subcommittee.

Following the furor set off by "Forgotten," Twin Cities television and news people were discussing, prematurely perhaps, the possibility of McGovern's being in line for a Pulitzer prize on the strength of his disclosures. Pulitzer prizes have frequently been awarded to newspaper reporters for similar exposes.

Despite the bombshell effect "Forgotten" had, KMSP's documentary pointed up the difficulties television newsmen encounter in trying to scoop other media. Because of the necessity of alerting tv fans to an upcoming show, the ABC-TV affiliate was obliged to outline the nature of its attack a week before airtime in publicity releases to Twin Cities newspapers.

McGovern had already been working on his documentary for several weeks when the Minneapolis Sunday Tribune printed a copyrighted story about a state welfare department probe into conditions at Security Hospital. The story appeared in the paper 12 hours before KMSP's documentary went on the air.

The morning after KMSP beamed its program, the Minneapolis Tribune relegated the story, without mentioning KMSP's attack, to the inside back page. But next day, after response from indignant tv viewers had moved the governor to act, Tribune ran the story as its front page lead item.

'Choty'

Continued from page 38

mobile. There are all those thruwers, aired in some manner of religious raiment, just standing there and belting for four straight hours. This isn't necessarily the way to grab at an audience, yet when Cheimsoff recently proposed the "St. Matthew" idea to the operating heads of NBC, they grabbed at it, even as Cheimsoff himself was—and is—"awed by the challenge."

"Choty" was delighted at the cordiality of official NBC's response of the idea. He explained it this way: "I was astonished that the men upstairs were greatly in favor of it."

Conversation turned to the forthcoming Menotti piece. "A month ago," said Cheimsoff, "he didn't have a note written, not a word." It's all done now, however.

The head of the opera company, the only one in television, said that Menotti turns out opera in a hurry, once he sits down to it. "He did the same thing with 'Amahl,' Cheimsoff said, and explained that the composer used to come up with two or three new pages every day during the rehearsals of "Amahl & the Night Visitors," a regular at Christmas on NBC.

Cheimsoff was asked about operasm of opera. He acknowledged that there have been very few lately. There was one, he observed, Florist Telegraph Delivery sponsored "Boy Giovanni" three seasons back. The Herald-Tribune critic hit into FTD "most vigorously," the spokesman said. As a matter of fact, the Paul Henry Lang review was so vigorous that FTD, according to Choty, ended up using the paper.

Cheimsoff had some definite opinions about television critics, who, when it comes to music, "are untutored."

"I don't have to tell you what a great power the vocal people have," he said. "If they ignore us others will ask, 'Why should we spend all this money if no one cares?'"

Cheimsoff has been with NBC since 1957, and evidently management is quite satisfied to continue doing his operas in English, on tv, even if the vocal people with power haven't been among televised operas best supporters.

STORM OVER THE SUPREME COURT

Five distinguished Americans—Archibald MacLeish, Fredric March, Carl Sandburg, Mark Van Doren and Professor Paul Freund of the Harvard Law School—appear tonight in a broadcast that reviews the bitter clashes between the United States Supreme Court and the Executive and Legislative branches since the days of Thomas Jefferson. Reading from some of the Court's key decisions, Messrs. MacLeish, March, Sandburg, and Van Doren reveal the historic role of the Court in the struggle over preserving constitutional guarantees. In an interview with CBS News Correspondent Eric Sevareid, Professor Freund analyzes the changing character of the Supreme Court throughout its history. Tonight's broadcast at 7:30 EST is the first of a two-part series presented by CBS Reports. Part II is scheduled for March 13. The resonant voice of a noted contemporary poet breathes new force into the century-old text of a historic decision. The scholarship of one of the nation's most eminent authorities on the history of the Supreme Court enlarges our understanding of its processes. By thus examining in depth the nation's citadel of judicial power CBS News offers still further evidence of its concern with the political, cultural and philosophical forces that underlie contemporary events

CBS NEWS

Program-Media Merger at Bates Designed to Lick 'Profit Squeeze' —On Other Madison Ave. Fronts

By BILL GREELEY

Reorganization of Ted Bates program and media operations, with program chief Richard A. R. Pinkham named to head up both, could be a result of the "profit squeeze" that's been bugging agencies the last few years.

Bates vice board chairman William Kearns says in the merger announcement that the consolidation follows a careful study "designed to produce increased efficiency of operation. This move will eliminate partial overlapping of duties at considerable savings in energy and time." He most likely could have added savings in money and personnel. With Pinkham as head of the two departments, one major exec salary is eliminated immediately. Senior veepee of media operations Ed Grey, who left Bates recently over "policy differences," is not replaced.

William Kennedy, a veepee, is named director of the media and programming planning committee (Pinkham is chairman). He was formerly a media director and manager of that department. Other committee members are John E. Kucera, veepee, network tv; Jean A. Geiger, veepee, media research; Donald W. Severs, veepee, media relations; Harold J. Sec, veepee, media services.

Named media group directors are the following veepees: Martin Murphy, William Kammerer, Winston Kosbert, Robert Engelke and Norman Chester.

It was Bates chairman Rosser Reeves who recently said, "the 15% commission has either got to go up, or go," adding that his shop hesitated to take on an account of $1,500,000 or less because of profit restrictions. Media-program lumping could be another way to attack the slim profit problem.

Bates media department is believed to have about 200 employees. Already the agency has streamlined procedures by using Broadcast Clearing House, a centralized operation for handling spot radio billings (company, which Bates has used for more than six months, will expand into tv billings soon). Media selection equipment, similar to the system now in use at BBDO, could be in the Bates future.

Former Bates media chief Ed Grey, incidentally, was the man who spearheaded the agency's unsuccessful attack on the product protection problem which saw a billings boycott of Westinghouse stations by the agency that didn't last very long.

Calling the Borowskis

"Is there a Mr. Borowski in the house? Is there a Mr. Lavin in the house? Is there among us a new $50,000,000 Des Moines businessman whose imagination and foresight will help meet this challenge?"

Television Bureau of Advertising prexy Norman Cash put out the call in a talk yesterday (Tues.) before the Des Moines Advertising Club in declaring that the American marketing community is not doing enough to create new industries and new jobs for the nation's growing young labor force.

"I don't believe we have learned enough—and I refer here not only to Des Moines but also to New York, Chicago, Duluth and 100 other cities — from Bristol's Mr. Borowski from Alberto - Culver's Mr. Lavin from General Foods' Mr. Mortimer," Cash said.

Discussing the school dropout problem, relating it to industry's need to create new jobs, Cash pointed out that during the next 10 years some 7,500,000 young Americans will drop out of school to work—and 2,500,000 of them will not have completed the eighth grade.

"Let me be specific. Des Moines' 400-odd manufacturing establishment's turn out some 500 different products valued at more than $500,000,000 annually. Your more than 600 wholesaling and jobbing establishments distribute goods to all parts of Iowa and adjoining states to the tune of considerably more than a billion a year. What will happen to these manufacturers these jobbers, by 1970? Will 400 companies still be responsible for only 500 products? Even two years hence, when half the nation's population will be under 25 years of age, what will you have done to create new jobs, to provide places for the employable youth of your city and state?"

Four Alarm Billings

Madison Ave.'s promoters received a return chore Monday when a horse-drawn fire engine—1888 model—was pulled up and down the street to stump for American Home mag's 42% linage gains over March of last year.

Driving the horses was Nick Dimitris, Baldwin, Long Islander who collects antique fire engines. He now has 14, one an 1887 model.

BBC Evaluating Tint TV Methods

London, Feb. 19.

Almost as soon as it is through with its tests on the National Television Systems' Committee's (NTSC) color method late this month, the BBC will open up similarly intense tryouts of the French Sequential Couleur Avec Memoire (SECAM) system. The corporation's engineers want to be through in time to have a full report of comparisons ready for the meeting of the European Broadcasting Union in June.

This report will help the International Radio Consultative Committee reach a decision on standards that will shape the manner of British and continental color tv for future years.

SECAM tests will be made from the BBC's Crystal Palace UHF transmitters in South London on the 625-line system. They will be made simultaneously on two test channels to ascertain the system's behavior when more than one channel is working at the same time. Also involved in the tests is the quality of videotaping obtainable from colorcasts.

The BBC began color testing using the NTSC system on the UK's present 405-line method back in 1954. Last May ABC-TV transmitted some SECAM color on the present 405-line system from the ITA Croydon transmitter after extensive research in collaboration with CBC.

Politico Pollster Harris Pacted to Longterm Consultancy by CBS

Louis Harris, the political pollmaker, who served as consultant to the CBS News Election Unit in '62, has been signed to a longterm consultancy contract with CBS News.

Harris as a consequence of the six-year deal, announced that he and his company, bearing his name, will no longer do any private polling for political candidates and parties. Harris and his firm, Louis Harris and Associates, Inc., had done private polling for President Kennedy in 1960, and over the years, had done polling for U.S. State Senators, governors, Congressmen and mayors.

Harris and his firm will continue to do marketing research, which represents the bulk of their business.

At CBS News, Harris will work directly with the election unit under exec producer Bill Leonard. CBS News deal involves exclusive tv-radio use of Harris and of his company as consultants in special political research.

Harris said he's giving up private polling for political candidates and parties "because of his view that public and private polling 'in the end are of necessity mutually exclusive.'"

Toledo—Doug Poling has been named news director of WOHO, Toledo, succeeding the late Joe Aurello. Poling has been with the radio station's news staff since 1960.

London Agencies

London, Feb. 19.

Courtaulds has appointed Napper, Stinton, Woolley to handle ad campaign for its Rondelle Tarlan yarn . . . the Bera Swan pen account now handled by Alfred Pemberton . . . London Press Exchange is to get a share in Agence EDIP (Edition - Diffusion - Impression-Publicite) S.A. of Paris which has among its clients Ferodo, Jean Patou and Miles Laboratories . . . For its spring campaign Magicote Paint is taking tv coverage . . . Robert Sharp, founder and chairman of Robert Sharp & Partners Ltd., has been elected company prexy. C. M. H. Murray, formerly managing director, takes over as chairman and director. Mark Ramage becomes managing director . . . The new ad agency group formed by D. A. Abrahams and John F. Preston has acquired 12 new accounts headed by Colibri Lighters Ltd . . . McCann-Erickson Advertising Ltd., who last year gained 13 new accounts and achieved a record increase in billings, has made 11 new promotions in which Colin J. Smith has joined the board and 10 new associate directors have been made . . . A. J. Brent has joined the board of George J. Smith & Co., Ltd as financial director, company secretary and general manager . . . Peter Derwent has joined the marketing department of Mather and Crowther Ltd as a research exec.

BELGIUM TV REACHES 1,000,000 MARK

Brussels, Feb. 19.

The Belgian radio and television networks last week celebrated the 1,000,000th tv set, Belgium thus being the 10th country to set that mark.

For the occasion a tv special was televised from the American theatre in Brussels (a leftover from the American pavilion at the '58 World's Fair, now in use by the Belgian television) simultaneously by the BRT (flemish channel) and RTB (French speaking channel).

It took approximately 10 years for Belgium to reach the 1,000,000 mark. Although the very first television signals were transmitted and received here in 1932, more than 30 years ago during tests made by the National Institute of Radio (NIR, now BRT), practical television programs only started in 1953 with approximately 1,300 set owners.

With the Station Reps

If the McGavren-Guild reppery's dropping of its group selling plan along with a highly critical blast at the method grows into a major controversy, some major reppeties will no doubt line up this way: anti-group sell, Katz; pro, H-R and Blair. Simple logic of the projection is that Katz has no group sell, the other two do.

McG-G prexy Daren McGavren charged that "group plans have degenerated into nothing more than well planned and highly embellished forms of rate cutting under a fancy title. As such, they undermine the prestige of the radio industry, taint the representatives who sell with them, and via guilt by association, sully the reputations of participating stations which have normally rock - hard, unyielding rate cards."

McGavren reppery reportedly billed $800,000 on its group plan last year with a roster of 10 name national advertisers.

Robert E. Eastman, chief of the radio reppery bearing his name, answered the McGavren blast last week. "Such a statement will be immediately recognized as an admission of weakness because group selling has been part and parcel of the broadcasting industry ever since NBC hooked up its first network many years ago.

"The publicity - seeking withdrawal of one plan is confirmation that group selling requires skillful execution to be successful. If the concept and execution are poor, then it follows that the plan itself must also be ineffective and eventually be withdrawn . . . Of course, a strong network's prime prerequisite is a list of strong major radio stations."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Ralph O. Briscoe elected CBS Controller by board of directors. He had been assistant controller . . . Cartoonist Jules Feiffer's short satirical play "Crawling Around" will be telecast Saturday (23) by WCBS-TV "Repertoire Workshop" . . . "The Cadillac," an experimental film soon to be showcased on CBS o&o "Repertoire Workshop" series, has been nominated for an Oscar in the short subjects category. Film was written, produced, directed by Los Angeles photographer Robert Clouse . . . Dave Williams, eastern manager of CBS-TV affil relations, back from month's swing of web's southern affils . . . Raymond Burr has returned to his CBS-TV "Perry Mason" chores after an absence for surgery. During his absence Bette Davis, Hugh O'Brian, Michael Rennie and Walter Pidgeon handled his cases—and kept Perry's perfect record intact. He's never lost a case . . . Burr treks to Valley Forge, Pa., Friday (22) for his annual emcee stint at the Freedom Foundation Awards luncheon . . . William B. Lodge, CBS-TV v.p. of engineering and affil relations, back from a fortnight in the Virgin Islands . . . Tony Wells, show biz editor of England's "Today" magazine, in town for three days to cover filming of "The Defenders" series and for interviews with E. G. Marshall and Robert Reed. Swedish freelance writer Ole Blegel also here working on same assignment . . . Sidney Kaufman appointed manager, CBS-TV operations, in Washington . . . CBS pubaffairs producer Jay Elson has left for Rome to wrap up filming on his touring special, dealing with the opera madness in Parma, Italy, to be telecast in April . . . Ed Sullivan leaves London today (13) enroute to Las Vegas . . . Jon Provost, star of "Lassie," in town from Coast . . . John Hanson, producer of "Stump the Stars," in town in connection with upcoming N.Y. originations of the show. Peggy Wood, who portrayed Mama in the series of the same title, set for role on "The Nurses."

Anthony Franciosa, Diana Hyland and Skip Homeier (who lately changed his name to G. V. Homeier) will front in "The Shark," a Larry Marcus original set for April 21 on NBC-TV's "DuPont Show of the Week" . . . Pat Pole got a promotion—she's now the associate producer of Fred Freed's upcoming stanza, "The Comedian"; until now Mrs. Pole was assistant to the producer . . . Henrietta Young, who for sometime has been Julian Goodman's assistant at NBC News, coming with the department's No. 2 man from Washington to N.Y., has decided to return to Washington—but she's staying with NBC News, as assistant to Washington boss Bill Monroe . . . Casper Citron is interviewing Franco Zeffirelli on Monday (25) on his WRFM strip. Zeffirelli, director of the upcoming "Lady of the Camellias," is followed the next night by Sandra Rama Rau . . . NBC-TV set out to spike vestigial rumors that "Tonight" was in tough shape—by renewing Johnny Carson's contract as host of the latenight strip from next April until late 1965, which will round out a year for him.

Thomas N. Ryan, formerly of Better Homes & Gardens' merchandising manager, has joined ABC Films' sales force . . . ABC Radio's "Flair" introducing a bi-weekly feature of special shows devoted to one subject starting March 6. First one will be on children . . . Garth Dietrich named to director of "Hootenanny," live folk music series bowing on ABC-TV April 6 . . . C. Robert Holloway heading the tv department of the Monty River agency . . . Herb Leonard, producer of "Naked City" and "Route 66," making a special film for Chicago Police Department to stimulate recruiting. Film is being in cooperation with Columbia College . . . "Rebirth of Jenny," a special on a mentally disturbed child produced by Metropolitan Broadcasting, bows on WTTG Washington, March 17 and will be shown subsequently on WNEW-TV, N. Y., and other Metropolitan outlets. David Wayne narrates.

Melvin Mendelsohn, formerly with MGM and Guild Films, has joined WABC-TV as director of advertising . . . William A. Berns, v.p. of the N.Y. World's Fair Corp., presenting a preview of the expo at a forum of the N.Y. Chapter of the National Academy of Television Arts & Sciences tonight (Wed.) at the Hotel Astor . . . Oscar Brand currently in Hollywood preparing an LP disk of "Ensign O'Toole Sings."

IN HOLLYWOOD . . .

No one can recall when it happened before, that of one radio station buying time on another to plug its programming, but last Monday KMPC began a series of spots on KGBS to plug deejay Johnny Grant. Small conflict, however, as KGBS leaves the air at 5:30 p.m. . . . So. Cal. Broadcasters came up with the statistic that there are over 4,000,000 car radios in the L.A. signal area, an increase of 9% over a year ago . . . "I'm always in negotiation," said Mort Hall, owner of KLAC, replying to reports that he was selling the indie to Metromedia. Intimates say he's not in the mood to sell at this time even though the station would bring in excess of $6,000,000. Westinghouse offered $4,200,000 three years ago but FCC refused to approve. Since then the station has improved its financial condition considerably . . . Don Anderson back at CBS-TV flackery after two-year hitch with Cal. congressman James C. Corman . . . Fred MacMurray is giving up a bundle by quitting "My Three Sons." He owns half of it with Don Fedderson . . . Lawrence Welk polished off his 400th show on KABC and firmed for another year.

IN CHICAGO . . .

Dr. Bergen Evans' new radio series for Westinghouse, "Words in the News," is now a WIND origination . . . NBC board chairman Robert Sarnoff has booked a chat with the local televisers prior to addressing the World Trade Convention here on March 5 . . . Bill Lindsay of the NBC newsroom upgraded to on-the-air assignments on WMAQ . . . WBBM-TV director Al Schwartz and Jayne Boyd of the Doublemint Twins get hitched in late March . . . William B. McDonald, ex-Fred Niles, joined WTTW as a producer. He played a bit part in last week's "Empire" outing on NBC-TV . . . WGN music librarian Adolf G. Hoffmann and spouse clock their 30th wedding anni this week . . . The Political candidate, Lar Daly, got equal time on WNBQ's "City Desk" last Sunday (17) after mayoral candidate Benjamin Adamowski's appearance on the show . . . WIND expanded its news staff by plucking Martin (Bud) Meadow from WGN. Station also established the first direct broadcast line to City Hall for rapid feeding . . . Irv Kupcinet notched his fourth anni as host of a Saturday midnight talkfest, counting his WBBM and WBKB stints . . . WNBQ now has skeded the postponed folksong documentary for March 4 . . . WBBM-TV will rebroadcast the "Prairie Giant" segment on Lincoln's nomination to the Presidency in prime time next Wednesday (27) . . . Carter Davidson is vacationing in Florida but will return Saturday to do "At Random" . . . Norman Ross is hosting the syndicated "Festival of the Performing Arts," which all the Chi stations have passed up . . . Alex Dreier is doubling as an administrative veepee of United Insurance Co. of America . . . Oak Park Federal has renewed the Cubs ballcasts on WGN Radio for the sixth year.

IN LONDON . . .

John McGrath, one of the writer-directors of "Z Cars" has handled the production of "The Wedding Dress" for Granada, a first tv play by novelist Edna O'Brien . . . BBC screening C. P. Snow's "The Affair" on April 5, adapted by Ronald Millar from the original novel rather than

(Continued on page 44)

DID YOU PUT YOUR MONEY WHERE YOUR AUDIENCE IS?

One radio network (of the national networks measured by Nielsen) delivered:

a 25% greater average audience for sponsored programs throughout last year than network X, 83% greater than network Y.

a 31% greater average audience for sponsored programs in the last quarter of last year than network X...72% greater than network Y.

a 60% greater audience in December 1962 than network X. 81% greater than network Y. Also in December, 23 of the 25 network radio campaigns averaging the largest per broadcast audiences.

Maybe that's why this network's first quarter sales in 1963 are running almost 20% ahead of last year. Obviously, more people are putting their money where their audience is...on CBS RADIO

Greene's 'Package Deal of Provoking Ideas' on British Broadcasting Bill

London, Feb 19.

Any time now parliament will be thrashing out the government's intentions for the development of radio and tv contained in its Broadcasting and TV Bill. To all the ammunition for and against, those in support of commercial and those traditionally anxious for the BBC to regain its monopoly, Hugh Carleton Greene, the corporation's director-general has himself thrown in a hefty package deal of provoking ideas.

Aided only by notes and without any kind of rehearsed prepping he spoke, as chief guest of honor, to a special lunch company of parliamentary reporters. Understandably what made the banner lines here in the local dailies was his pronouncement that the BBC insisted on having the present $11.20 annual radio-tv license hiked $2.80 and the Treasury surrender to the corporation the present $2.80 tax it takes out of each license, so giving the BBC an increased $5.60 a year from every tv set in the country.

If it did not get this as from this coming April 1 it would either have to ask for a $2.80 increase in the license next year or crop its plans for development chiefly along the routes of new UHF transmitters for the second channel to come next year and the speedy launching of color. But this was in fact primarily a reiteration, from the topper himself, of the corporation's evidence before the Pilkington Committee and the basis of a public denial at year's start, of a prophecy that the BBC was to ask for a $25.20 a year license.

What was a little unexpected was first his unbridled claim for the superiority of the BBC service, his equally strident support for the new frankness and brash pomposity-pricking elements in the BBC's tv programming and the young execs who recently were given their heads to rule the new channel and some of the old established services.

"It is no coincidence, I think, that our programs generally, from one angle or another, are tending to take a freer, franker and more independent harder look at this island now, both in tv and in sound," he said. "In doing that we offend an awful lot of people. You cannot do a job like that in a comfortable way. There are still a great many people in this country who would like to be comfortable and not to be faced with the facts."

He also made no bones about the fact that he thought the BBC's present service was giving the public just as good as the payvee companies promised they would be able to give if allowed to set up a toll system. He ridiculed the payvee promise of star-studded drama and asked what could be more star-studded than the recent Sunday BBC production, "Hedda Gabler." He quoted the payvee promise of the best in films and claimed that this was being delivered already in the form of a skein of the world's award winning movies from all nations just under way at peak time on Fridays. This All, said the director general, "without an extra penny on the box."

He rejected as displaying lack of confidence, the suggestion by some interested parties that given a second channel on its own the BBC could with skillful planning put the indie boys out of business. "The BBC certainly has no such intention," he said. "We are not so foolish or so arrogant to believe that we could do anything of the sort."

He crystallized the right of the BBC's demand for more funds with which to develop in these words: "I am very anxious that this country should be the first country in Europe to have color television. We were the first country in the world to have tv at all and we have fallen rather behind the U.S. and Japan. It is rather important in view of the export trade that we should not fall behind Europe in introducing color."

BUMP 'READING ROOM'

"Reading Room," CBS-TV Saturday educational show [illegible], goes off the air [illegible] sports programming [illegible] 12:30 to 1 p.m. slot.

First German TV Center Erected in Foreign Land

Frankfurt, Feb 19.

The first German television production centre anywhere outside of West Germany has just been arranged in New Delhi, India.

The German-financed tv centre will be able to arrange for radio and television programs from Pakistan, Afghanistan, India, Nepal, Burma, Ceylon, Thailand, Laos, Vietnam, Kambodia, Malaya and Indonesia.

Director of the unusual centre will be Dr. Hans Walter Berg assisted by four German Television specialists.

Aim will be to prepare more international news shows and documentaries about the Far East for showing on the German television network.

If the objects of the station prove successful, it is planned that the German television net will expand with other production centres throughout the world.

WLIB's Interviews With Negro Ball Stars

Integration in baseball's major leagues is so firmly established that official roster books no longer spell out racial backgrounds. That's why New York radio station WLIB, programmed for Negro audiences, has scheduled a series of nominate-rated interviews.

Sportscaster Cliff Evans will visit 13 major league training camps in Florida, interviewing only Negro stars. Already 37 players have been lined up for a twice-a-day series starting March 1. Interview segs will be slotted between 8 and 9 a.m. and 4 and 5 p.m.

Borge's Origination From a Concert Hall Rekindles TV Interest

Victor Borge, who puts on his yearly special for Pontiac on ABC-TV next Monday night (25), has found a new setting for his production and may, as a result, be doing more shows per year. For his first time on tv, Borge will be performing in a concert hall, Philharmonic Hall in New York's Lincoln Center. Taped a couple of days ago, it also marked the first time that a commercial tv show is originating from that hall.

Borge said his routines needed the response of a theatre audience but, for a variety of reasons, all of his previous tv shows were confined to studios or tv theatres where audiences couldn't see what he was doing. If the Philharmonic Hall show proves a click, Borge said he would consider doing additional shows from the same origination. Borge has a longterm deal with Pontiac under which he's committed to do at least one show per year.

Borge, however, does not intend to wear out his welcome on tv by over-exposing himself. "Singers," he said, "can go on tv forever, but comedic performers perhaps can last a year or two at the most before they are cancelled."

His upcoming show will feature Borge's trademarked musical satires. "It will be a return to my original twist," he said. The program will include one of his compositions, "Concerto For One Piano, Two Pianists and Two Conductors." Marcel Marceau, the French mime, is also starring in the show.

Edmonton, Alta.—A $1,115,000 Canadian Broadcasting Corp radio station and studio will be started in Edmonton in August, to be ready for operation in June 1964. At the same time the CBC will start construction of a $250,000 station and $570,000 transmitter at Calgary.

The Television Congress

By MIKE MOSETTIG

Washington, Feb 19.

Television, once the reluctant debutante in politics, is now frankly accepted here for its increasing impact on election returns.

In the 1960 Presidential campaign, video moved from Madison Ave. to the mainstream. Now ensconced among cliches is the statement: "John Kennedy was elected President as a result of the tv debates."

But this year has marked another turning point, perhaps more crucial than the broadcasting milestone of 1960.

Politicians and the D.C. host of self-appointed political sages point to the new 88th Congress as "Television's Congress."

Whether they consider the fact good or bad is less significant than their realization of broadcasting's role in politics.

As Drew Pearson sardonically columned: "Tv may be playing a bigger part in picking the Congress, than lawbooks knowledge."

"This was the inescapable conclusion," Pearson observed, "when anyone looked at the array of handsome new Senators just elected to the 88th Congress."

"Everyone," Pearson cryptically added, "had a Colgate smile, a glamorous wife, and looked as if he used Arrid and Rise every morning."

Pearson pointed to the Senate. But a glance at the House of Representatives revealed a new phenomenon — the broadcast studio may become a stopping point for the soapbox.

The studio to soapbox move so far has been bipartisan. This year's crop of freshman Representatives includes a Democrat and a Republican with careers in broadcasting.

The Democrat, Lionel Van Deerlin of California, frankly admits tv was his political springboard.

Van Deerlin had a nightly editorial commentary on state politics on San Diego's KFSD-TV. In 1953 he became news director of XETV in San Diego.

His tv commentary made him a household face in San Diego. With San Diego's newspapers referring to him only as "Dick Wilson's Foe," Van Deerlin had to pitch much of his campaign to tv.

He will serve on the House Commerce Committee which originates broadcast legislation.

The other broadcast veteran turned politician is Rep. Charlotte Reid, R-Ill.

Under the name Annette King, Rep. Reid was a staff singer with NBC in the late 1930's. Her big spots with NBC were on Don McNeill's "Breakfast Club" and "Club Matinee."

She also sang other studio shows directed by Joseph Gallicchio and Roy Shields.

Mrs. Reid was chosen to run for the Aurora district seat when her husband died of a heart attack during the 1962 campaign.

She campaigned on radio for her husband and after his death did frequent radio spots for her own campaign.

While Reps Reid and Van Deerlin are in their forties, this session's freshman class includes several in their late 20's and 30's.

Capitol observers point to this young group in noting tv's impact on politics.

Five Democratic Senate freshmen are 40 or younger. All of them relied heavily on tv in their campaigns.

The youngest and most famous of this group is Sen. Edward M. "Ted" Kennedy, aged 30. The turning point of his campaign was his television debate with Democratic primary opponent Edward McCormack who bludgeoned Kennedy with sarcastic abuse. With Kennedy's calm replies, Massachusetts politicians said he was home free.

The youthful look in the House is mainly Republican. The GOP surge in Dixie is reflected here among the growing group of button-down Congressmen fresh from the Junior Chamber of Commerce.

The four new Southern Republicans 40 and under used television to show the voters their contrast with the older, long implanted Democratic organizations.

In the Eisenhower years, Democrats filled the air with charges of "Madison Avenue manipulation."

But in politics, adaptability means survival. Both parties, seeing that [illegible] success will place their pitch on tv.

From The Production Centres

Continued from page 40

the stage play. It will star John Clements and Alan Dobie among most of the West End play cast. ... Wilfrid Thomas is editing the miles of commentary and reportage tape the BBC's three royal tour reporters send back to London and presenting six 30-minute radio shows on Sunday afternoons which will go out over General Overseas Service, too. ... The show which Bing Crosby taped while on a recent visit here goes out over AR-TV on Feb. 27 starring Shirley Bassey, Dave King, Marion Ryan. ... On March 1 Dirk Bogarde does a personal "appreciation" program on Judy Garland for the same company. ... Richard Burton gave up his beloved rugby football ration last Saturday (16) to spend five hours taping a special TWW St. David's Day program for airing on March 1—reading his own favorite verse written by Welshmen about Wales and including some of Dylan Thomas. The same company is also planning [illegible] for a networking of a special documentary tribute it has completed on Thomas in which Burton appears and speaks most of the narration.

IN CLEVELAND ...

Pulse rating put WHK tops seven days a week and Hooper gave WHK over 41% of listening audience in the Dec. period. Station joyous over 10 p.m. 46% of audience in view it is a college nightly half-hour stanza and that the campus productions out-draw adjacent devotees. Among colleges participating, Antioch, with Rod Serling authoring one script. Series producer Jim Lowe says it proves teenagers want to hear about going to college. ... Lionel Vantimmons exited Plain Dealer art department for WJW-TV. ... Ray Shone, ex-KYW-TV, joined Storer tv production. ... C. K. Patterson, WCLV, named volunteer program consultant for Red Cross disaster service. ... Dale Young doing his daily WJW-TV variety show from Al Sirat Grotto Circus. ... Ken Bichl, ex-KYW newsman, now acting AFTRA executive secretary. ... Dennis McGuire, KYW-TV, Thomas Pickard, WEWS-TV, and Norman Wagy, WJW-TV, named to public relations committee of Cleveland Welfare Federation.

IN ST. LOUIS ...

A 20-hour March of Dimes Telethon on KPLR-TV over the weekend (9-10) brought in pledges totaling $112,781, a new record for telethons in St. Louis. The show was headlined by Virginia Graham, Rosemary Clooney, Eddie Bracken and Bob Beaver. ... KMOX radio has set a 10-minute Saturday show that will feature St. Louis Cardinal baseball manager Johnny Keane and Globe-Democrat sportswriter Jack Herman. ... KTVI-TV working on a [illegible] titled "The Fight For Sanity" which will explore conditions of Missouri's mental institutions. ... Lillian Roth and Larry Kert, stars of "I Can Get It For You Wholesale" at the American Theatre, set for an interview on KSD radio's Gil Newsome show. ... NBC's Sid Deufer in town last week to acquaint television editors with the network's program plans for the fall semester. ... David Kleman, director of promo and publicity for WIL radio, has been appointed broadcasting publicity coordinator for the St. Louis Symphony Orchestra.

IN MINNEAPOLIS ...

Time-Life's WTCN-TV, only local indie, continues to be Minneapolis-St. Paul areas leading sportscasting station. In addition to carrying state high school hockey meet next week, WTCN will beam public and Catholic high school basketball tournaments in March. Parochial cage finals March 3 will be aired for first time. ... Bob Johnson, former VARIETY stringer, named sports editor of KSTP-TV and radio. ... Storz Broadcasting's WDGY celebrating 40th anni this year. Originated by the late Dr. George Young, station has been in Storz chain since 1956. ... KMSP-TV has dropped the Jerry Lester "Weekend" show. ... Twin Cities' radio-tv industry is humming over bombshell exploded by KMSP-TV pubaffairs director Jim McGovern in his documentary expose of Minnesota Security Hospital. Repercussions stirred up by the show indicate substantial audience KMSP's documentary series is attracting and the influence it's exerting. ... WTCN-TV doing nifty job plugging returns of "Bold Journey" series in Minneapolis and St. Paul schools. WTCN sends synopses of "Bold Journey" segs to 1,500 schools in Twin Cities area. ... WCCO newscaster Dick Chapman hosting two new programs. He's emceeing early a.m. almanac five-minuter "Good Morning," six days a week and the CBS affiliate's Saturday afternoon "Open House."

IN DETROIT ...

Shirley Eder, NBC's Monitor gal here, scored a first with an interview with Mrs. George Romney, wife of Michigan's governor. It was the first net airing for Mrs. Romney, a former Washington radio personality whose announcer was Arthur Godfrey. The interview consisted of how her life has changed since her husband became governor and why is among the foremost Republican presidential prospects. ... In an unusual public service program, WXYZ-TV will invite its viewers to ask questions about life insurance programs to a panel of experts in an hour-long show next month. ... WWJ will originate more than 40 hours of programming from a special broadcasting booth at the annual Greater Michigan Boat Show. ... WXYZ radio's Joel Sebastian and Lee Alan played cupid, in cooperation with their sponsors, by sending valentine cards and corsages to ladies whose young swains made the request, accompanied by a boxtop from the sponsor's product.

SEATTLE-SPOKANE ...

Radio KIRO doing audience participation show Thursdays from Edgewater Inn. Jim French is host, backed by the Al Trobbe Quartet. ... Charles Herring, news director of KING-TV, given award by Seattle Teachers Association for "factual presentation of vital educational issues." Other awards won by KING staffers were a Seattle Ad Club award to Jeanine Walters, assistant to the art director and to program director Lee Schulman a Thomas Alva Edison Foundation award for the best science radio program for youth. The award-winning program featured the science exhibit at the Seattle World's Fair. ... In Spokane, Duane Bock, KHQ news director, has been elected president of the Spokane Press Club and Bud Clelton, KHQ production manager, was named "outstanding young man of 1962" by the Spokane Jr. C. of C. ... Rodney A. Abrams named merchandising director for Radio KIRO and KIRO-TV. He formerly managed Market Casters, in-store music and advertising service.

IN BALTIMORE ...

Frank Fontaine was presented with award as "Outstanding Television and Radio Personality of 1962" by the Advertising Club of Baltimore at club's 53rd banquet. Fontaine met the press earlier in the day at Emerson Hotel. ... Other performers who came to town to meet press recently were Ryan O'Neal and Allen and Rossi. ... "Romper Room" celebrates 10th birthday tomorrow on Channel 13. Show is packaged and originated here. ... "Comeback," series detailing stories of people who have overcome handicaps, will have completed 11 years Saturday on WMAR-TV. ... WJZ-TV Employees Club, 50 strong, will make second annual trip to Pennsylvania for ski weekend. ... "Yakety Sax," Boots Randolph recording, popularized here by "Lorenzo" of WJZ-TV,

(Continued on page 51)

JOHNNY REBEL

"Johnny Rebel, an actor who really sings, will jump into the national limelight with his unique exciting style—a most gifted, inventive performer."

CASHBOX

Personal Manager: SIMON MASLOW

TV, Education & Hypocrisy

Continued from page 27

a whole. An earlier study would have x-rayed television not as the whole tv population views it but as that segment, which had converted to television by that date, would have felt about it and actually used the medium.

Reaction: Generally Good

Steiner, after 36 pages of text, concludes—as the study thoroughly documents—that "the general public feels generally good about television in general." He then devotes an additional 211 pages dissecting this generality, with particular emphasis on who likes and dislikes tv and how and why.

For every five viewers favorably disposed, two are basically negative to the medium in their response to the query: "How do you feel about television in general?" This basic dichotomy of attitude cuts through all strata of our population, no matter which way the researchers slice them—save one. Income, from the poor to the rich, reveals little differences. Likewise age, man or woman. Ditto religion—Protestant, Catholic, Jew. (Curiously the book examines differences in viewing attitude and behavior by religion but not by race, even though 11% of the sample is Negro, there's no mention of the Negro even though our communications machinery includes a Negro press, magazines, radio stations in cities with a high incidence of colored population and now, for the first time, a Negro-oriented tv station in Washington, D. C.)

While "the total, undifferentiated public" seems to respond to tv with good acceptance and large usage, this generality completely masks the distinct and amazing differences by education of the viewer. The Steiner text takes the reader through an intriguing statistical maze and lucid text which establishes, beyond question, that of all the media (the study also examines radio and print), education has "its greatest effects on attitudes toward magazines and television—and in opposite directions. As education increases, magazines gain and television loses."

A revealing chart shows that about 70% of all adults (with high school education or less) feel positive about tv. But among those who have attended college, the percentage of those with basically favorable and positive attitudes toward tv rapidly drops off to a minority.

Thus, the study focuses on the heart of tv's public and government relations problem, which Newton Minow articulated in his '61 wasteland speech made before the NAB convention one year after its field work was done.

Doing vs. Saying

But when the study moves from viewer attitude to viewer behavior—through fresh and ingenious research techniques—it discloses that what the college-educated (17% of the sample) say about tv fails to match, in significant ways, what they do about tv as actually revealed by their viewing preferences and habits.

The dissimilarity between what educated people say and do vis a vis television is even more revealing as it contrasts with the relative similitude of the less educated. Indeed, "People Look At Television" establishes a degree of correlation between education and hypocrisy so far as expressed attitude toward and viewing of tv is concerned. For the study uncovered not a few educated people who severely criticized tv for failure to offer enough "informational" and "cultural" programs but at the same time a concomitant ARB study of the same individuals' own [illegible]

[illegible]

[illegible] to a [illegible] degree than the viewers' expressed attitudes would indicate. In other words, the educated are less selective in their actual viewing than they would like others to believe.

But the study [illegible] by the study—is not the only element.

Television, the study shows, does have less actual viewing attraction as years of education increase (see box).

Significantly, the study dwells on not only the reduced amount of viewing as education increases, but also the different kinds of viewing. While the better educated is no more inclined to seek out informational programs than others, he is more quality conscious in the selection of individual shows, demonstrating a marked preference for crafted, as opposed to formula, entertainment whether it be in the western, comedy or drama fields.

The significance of the educational breakdown lies, perhaps, not so much in the policy dilemma it poses the networks (how to appease the critics, the Minows, et al., appeal to the more discriminating while maximizing audiences among the mass population to maintain advertising revenue) but in fact that the proportion of college-educated adults now put at 17%, in the tv audience, will be on the rise and the proportion of grade school-only adults (now at 26%) will decline.

This upward shift in the cultural center of gravity among tv viewers, as a larger and larger percentage attended college, will furnish a marked contrast to what—until a year or so ago—was the lowering cultural center of gravity in tv's audience as its circulation grew from 1,000,000 homes in 1950 to 50,000,000 homes today.

As tv grew through the '50s, those buying sets (for the first time) represented the less and less educated. Certainly there was a higher percentage of educated viewers in the heyday of Pat Weaver's spectaculars than when Ollie Treyz, with a recognition that the public is a moving target, programmed the "Cheyennes," the "Mavericks," the "77 Sunset Strips," etc. As tv grew, the educational level was reduced to that of the population as a whole. Now, tv's educational cultural bullseye is slowly moving up, which may explain why ABC seems to have less sharp Nielsen aim this season. And why CBS, with a Frank Stanton ever alert to the nation's cultural trends, is now qualifying as the networks' top marksman in the ratings sweepstakes.

Some networks may now be overlooking the fact that the public, although now saturated with tv, is still a moving target.

For unless its fascinating facts are heeded, many people still looking (although sets-in-use have been gradually declining) may "look" the other way.

'Today'

Continued from page 3[illegible]

back to New Orleans at least a hundredfold in tourist dollars."

In an editorial aired Thursday night, WDSU-TV said "we believe The Times-Picayune has done our city a disservice in opposing the 'Today' show and those many civic groups which are bringing it here."

The Times-Picayune countered on Friday (15), saying: "Stern and Reed seem to be shocked and dismayed at this newspaper's disclosure that NBC, which used its own facilities to cover the unfavorable school 'demonstrations' here in 1960, has now leaned on public agencies and business in New Orleans to the tune of $60,000, to underwrite 'Today.'"

Coleman said the Chamber of Commerce "is convinced that the expense contribution of $60,000 to 'Today' is infinitesimal compared to the total cost to publicize our area before a national network audience."

He pointed out that public agencies have budgets for advertising and promoting the New Orleans area.

"For example," he said, "The Times-Picayune recently published a Deep South Progress section and accepted public funds for advertisements ranging from one-half page to a full page from the Orleans Levee Board, the City of New Orleans and the Port of New Orleans (Dock Board)."

WWL-TV, CBS affiliate here, also saw "great benefits accruing for the city of New Orleans via the 'Today' show" in an editorial aired Friday night (15).

To assure that New Orleans stays in the tourist big league, the New Orleans Tourist Commission also encouraged "Today" to originate from here during the Carnival season.

TV in Greece: A Big Secret

Athens, Feb. 10.

TV or no TV, that is the current question in Greece. Transmission of programs has started, but the government has not made tv sets available.

The English language Athens News ran a story that the first tv station in Athens is already operating on an open 30 kilometer circuit and programs are being fed every day from 7 to 9 p.m. to about 100 tv fans in various sections of Athens.

Survey made of local radio and tv reps for info on sales of tv sets got the response that the import of tv sets is expressly prohibited by the Ministry of Industry and any to be seen in Athens are either sample models or privately owned sets brought in by members of the diplomatic missions.

Greece has no tv manufacturing plant and doesn't contemplate any. Matter of fact, it doesn't have a radio plant, either, since the government finds the duty on foreign made radio sets much more rewarding than the taxing of materials for home made radios and the sales of such.

The Public Power Corp. (state owned) has installed the station, with a power of 80-100 watts, in the second floor of its main building in downtown Athens. A 10m (30-foot) mast has been erected on the roof.

By next month a 500-watt transmitter is expected to be installed and will cover the whole of the Attica area.

Current program starts off with the national anthem, sign of the station, instructions on how to get the best reception, and then three or four film features, usually comedies, music, news on sports and a goodnight.

Radio Reviews

THE SLOW FUSE
With Tuck Stadler
Director: Steven Salen
Writer: Stadler
30 Mins., Fri., 8:30 p.m.
WINS, N. Y.

This production of the WINS (Westinghouse) news staff was a dramatic reprise of the East Harlem killing of Youth Board worker, Louis Marsh. He was slain while trying to prevent a rumble between neighborhood gangs called the Playboys and the Untouchables.

Especially in its many quickie interviews with the main folks, including gang delinquents, the documentary was a sort of sound version of the way New York's tabloid newspapers would cover the story. "He (Marsh) was a rat. . . . He squealed on the guys . . . He started off too sweet . . . He had what you call an 'attitude,' lived a knife-edge existence." In spite of counter opinions from Marsh's professional friends, a listener took away an unflattering picture of the dead man.

If "The Slow Fuse" was nebulous in focus, it had a genuine excitement in shock elements such as the crime expert's description of the deadliness of beer can openers, currently a favorite weapon with gang toughs, and a delinquent's spelled-out fantasies of being marked for violence because of his reputation for violence.

The inherent dramatics were punched up a sensational script, which would have been improved by understatement, and a driving rock & roll score playing under several interviews.

Show was repeated Monday at 8:30 p.m. and is scheduled for another airing tonight (Wed.) at 8:30 p.m. *Bill.*

DIRECTIVE NUMBER ONE: J.A.R.
Narrator: Bill Tompkins
Producer: Dave Bobbitt
Director: Dick Orkin
Writer: Ray DeCrane
60 Mins., Sunday, 2 p.m.
KYW, Cleveland

Shortly after he took office on Jan. 14, Governor James A. Rhodes, through his finance director, fired all state employees hired since Sept. 15. One of the agencies hardest hit was the department responsible for the care of Ohio's mentally ill. In the preceding four years, the department had been built to a point of respectability, and generally has been credited with doing a good job.

KYW, in an alert and astute reportorial job, grasped the lead to present a documentary covering the pros and cons of the Governor's ruling. All angles were investigated, both sides of the issue presented—from those bitterly opposed to "Directive Number One" to the supporters who maintained that an immediate cutback was necessary to save the state treasury. The stanza reflected the careful writing of Ray DeCrane, assistant Press city editor, employed by KYW during the newspaper strike. Bill Tompkins, long-time Rabio morning news voice, was excellent as narrator, with both producer Dave Bobbitt and director Dick Orkan also rating kudos. KYW's news men, including Paul Sciria and Hugh Danaceau did their customary neat job of interviewing. Although the consensus seemed to be that "Directive Number One" was harmful, the station, which does editorialize on the air, could have used one of these immediately after the documentary to state its own position. *Mark.*

WTTW's 250G Quest

Chicago, Feb. 10.

Chi's educational station WTTW embarks on its annual community fund raising campaign the week of March 3 with a goal this year of $250,000. That will represent less than 20% of the $1,100,000 budget figured for the 1963-64 term.

As in past years, the station will earn the remainder through its professional kinescope services, school projects and productions for National Educational Television.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

KRON Total Area Homes: 106,900 — Metro Rating: 15 — Share of Audience: 27

SATURDAYS 9:00-11:00
Program: "SATURDAY AT THE MOVIES"

Nov. 10 "THE DESERT RATS"
Richard Burton, James Mason, Robert Newton
1953, 20th Century-Fox, 20th Century-Fox TV

Nov. 17 "WHITE WITCH DOCTOR"
Susan Hayward, Robert Mitchum, Walter Slezak
1953, 20th Century-Fox, 20th Century-Fox TV

Nov. 24 "SAILOR OF THE KING"
Jeffrey Hunter, Michael Rennie, Wendy Hiller
1953, 20th Century-Fox, 20th Century-Fox TV

Dec. 1 "NIGHT PEOPLE"
Gregory Peck, Broderick Crawford, Rita Gam
1954, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders, Godfrey 9:00-9:30	KPIX 251,000
Lawrence Welk 9:30-10:00	KGO 241,800
Gunsmoke 10:00-11:00	KPIX 201,400

KGO Total Area Homes: 170,300 — Metro Rating: 16 — Share of Audience: 24

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Nov. 11 "APACHE"
Burt Lancaster, Jean Peters
1954, United Artists, UAA

Nov. 18 "STORY OF DAVID"
Jeff Chandler, Basil Sydney
1960, Columbia, UAA

Nov. 25 "TROOPER HOOK"
Joel McCrea, Barbara Stanwyck
1957, United Artists, UAA

Dec. 2 "GALLANT HOURS"
James Cagney, Dennis Weaver
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Walt Disney's World 8:00-8:30	KRON 200,300
Ed Sullivan 8:30-9:00	KPIX 206,300
D. Kaye, Bonanza 9:00-10:00	KRON 376,000

To Top Executives of Station Groups

Now That's A Really (____) Group Of Stations!

Some blanks are highly desirable, as in no-hitters, signed cheques, and Russian roulette.

Other blanks are clearly undesirable, as on faces following a "funny" story or a "hot" sales proposal.

To be sure of responses like "really important", "really healthy", "really smart", Group Ownerships are selecting VARIETY for both their corporate and their individual station advertising.

The combined play, the united front of Group and Station in the same powerful publication begets Total Recognition... from powerful people* ... for your:

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Program Leadership
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*Only VARIETY offers the unique mix of Wall Streeters: company and agency top brass: ad managers and marketing managers: agency time buyers and account executives: top talent on your programs and in your promotions: the FCC, and other Gov't depts., including the executive branch.

And VARIETY subscriptions—more expensive than any other advertising or broadcast publication's—are all paid.

To Draw Applause Instead of a Blank . . . Take Your Bows In VARIETY

Foreign TV Followups

Continued from page 34

as Lea and perfectly portrayed him. His timing and control increased the power of the character's inner loneliness by understatement. Margaret Tyzack, too, was excellent as the conventional Lily, and sharp comic support was provided by Graham Crowden, Metz Rogers, and Richard Butler.

Michael Grimes's sets were firmly naturalistic, thus heightening the zany central situation, and John Nelson Burton's direction was neatly matter-of-fact, although he was inclined to stick to highly similar two-shots. *Otto.*

Armchair Theatre

Ken Taylor, who has two plays on the commercial week within two days, enhanced a growing tv reputation with "Into the Dark," which made a notable segment of ABC-TV's "Armchair Theatre" show. Beneath a study in personal inadequacy, it suffered slightly from a sudden madcap change of mood, which somewhat reduced the uneasy impact of the first half, but it remained absorbing throughout, and rose to a stunning climax.

Alfred Purdie, Peter Sallis, a lonely clerk living in a large, gaunt mansion, was visited by a salesman, Sydney Martin. Norman Rossington, who persuaded him to buy, for $40, a book which contained a design for living and a faith. The deal was set over the corpse of Purdie's mother, who had just died, and the episode had a fine macabre chill and irony. For Purdie, the sale promised an answer to his search for a philosophy, a momentous dividing-line in his life. For Martin, whose insincerity was apparent throughout, it was just another slice of commission.

The deliberate, unusual, and witty effect of this scene then switched to Martin's apartment. Purdie unexpectedly called to cement their association, and interrupted a photographic session Martin had planned with a model, Valerie (Wendy Craig). Purdie could not be persuaded to leave, and when Martin confessed that the book was a phoney and he didn't believe in it himself, Purdie set about converting him. Upshot was that the salesman, in desperation, shouted that he had made it all up himself, and Purdie killed him. His own belief had been destroyed, and he passionately prayed to his dead mother.

Peter Sallis was superb as the timid Purdie, quietly establishing the man's need for reassurance, his yearning for companionship. His final rage and disappointment made a high-pitched and effective contrast. Norman Rossington, too, was fine as Martin, skillfully conveying his glibness and lack of scruple. In the small part of the dumb but nubile model, Wendy Craig scored.

William T. Kotcheff's direction did much to bridge the gap between the sinister comedy of the first part and the more facile later mood, and Timothy O'Brien's sets were excellent. Judged by the highest standards, Taylor's script fell short because it didn't maintain its initial originality. In every other respect, it was crisp and telling. *Otto.*

Play of the Week

The theme of Ken Taylor's "Tin Whistle Man," which made an acceptable segment of Associated-Rediffusion's "Play of the Week," was the effect of financial power upon Wesley Fanning (Richard Pasco), a schoolteacher who had muffed his chances until he thought he had won $200,000 in a football lottery.

Hooted down by the pupils, he was drawn to a sensitive lad (Martin Stephens), bullied by the rest, but could not save him from a disastrous "dare" which led him to falling from a great height. He could not compete with an extrovert colleague for Angela (Elizabeth Shepherd), the headmaster's attractive niece, and the headmaster himself would not consider Wesley as a suitable partner, and snubbed him.

The position changed with his stroke of luck. Angela put on her cleavage and made a play for him. The boys were impressed into deference. The headmaster courted him. But Wesley was just one of those guys who couldn't do anything right. He'd forgotten to post his entry coupon for the lottery, and vented his anguish upon the boys, in a tirade which didn't, dramatically, work. Finally, he seemed to hand on the torch to the hospitalized boy.

This was placid stuff, and suffered from diffuse presentation. It conveyed its point that money does not, in itself, satisfy and that those not born to power should not meddle with it, with some pleasing touches of humor. But it was hard to believe in the general greed of headmaster, niece, and children, and the scales seemed to be unfairly, and with contrivance, weighed against Wesley.

Richard Pasco brought emotional truth and sincerity to the downtrodden pedagogue, but didn't quite rise to the heights of his last outburst, which was somewhat embarrassing. Raymond Huntley, John Bonney, and Elizabeth Shepherd were okay, if routine, in support, and the boys were well cast. Tanya Lieven's direction was, as indicated, leisurely, and the piece would have been much helped by lopping off 20 minutes from its 95 minutes running time. *Otto.*

The Sunday-Night Play

Although highly regarded for his lively and provocative legit productions, it is often forgotten that Tyrone Guthrie is no mean maker of words himself, having authored, amongst other things, some early radio dramas that have become pioneering classics. BBC-TV's "Sunday-Night Play" show thus promised a pleasant and intriguing entry with Guthrie's "The Bergonzi Hand," and it turned out to be just that.

Guthrie posed the question—what makes a work of art valuable? He raised it in light-hearted fashion, and was content to leave his own answer—that any pudgement must be subjective—to be absorbed, rather than explicitly stated. The plot, which kept ingeniously active, concerned old-master forgeries perpetrated by Davidoff (Martin Miller). He sold one, well below the Bergonzi market price, to Gabriel Cordiner (Keith Michell), a rich collector, who realized the forgery.

But Cordiner, who thought the fraud was a finer painting than any of his other originals, proceeded to make fools of the art experts, who fell over themselves to authenticate the new masterpiece, which was provided with a false pedigree by Cordiner. But Davidoff then came up with yet another Bergonzi, and it had to be explained to him gently that he just could not flood the market in this way. Davidoff, an honest man with a sincere delight in imitating the master's style, just could not understand why he could not continue if his painting was as potent as Bergonzi's, why should there not be more of it?

Guthrie cleverly counterpointed this point by making Gabriel Cordiner an uncouth adventurer, anxious to acquire acceptance in society himself. This he did with his fake Bergonzi, donated to a museum. And the moral was neatly established—that society measures quality by the price it can command. *Otto.*

Inside Stuff—Radio-TV

What started out as an offhost promotion for WABC Radio, N.Y., to turning into an artistic avalanche. Timed with the start of the exhibition of the Mona Lisa at the N.Y. Metropolitan Museum of Art last week, the station offered $500 prizes for the best copy of the painting, the biggest copy, the smallest copy and the funniest. In one week, the station received over 4,000 entries. Several entries were drawn on the head of pins. Several of the larger ones had the dimensions of outdoor billboards. The entries are being exhibited in one of ABC's television studios. Salvador Dali will select the winners.

David Susskind and Paramount Theatres-Talent Associates took a $250,000 rap when they sold all rights to "The Truman Years," the story of ex-President Harry S. Truman's administration, to Screen Gems. SG bought the series for $130,000 in a package which included two full complete one-hour shows and scripts for several more shows. Susskind, who was unable to make a network sale on the Truman series, made the deal with the understanding that SG would produce 13 one-half hour shows for syndication.

N. Y. Supreme Court has awarded Albert Zugsmith and Arthur Hogan $225,000 brokerage fees in a suit against Crowell-Collier Publishing. Via their brokerage firm, partners Zugsmith and Hogan had conducted negotiations in 1966 for Crowell-Collier's purchase of Consolidated Radio & Television Broadcasters, a group of midwestern stations.

Although deal fell through, court ruled that the brokers, also film producers, were entitled to the fee for their part in negotiations. Deal was called off when the publishing firm couldn't come up with the money to buy.

With interest, the judgment in favor of Zugsmith and Hogan totals $312,000.

Transcontinent Television Corp. reports a net income for last year of $1,020,163, an increase of 22% over the net of '67.

Total revenues for the group in '68 were $15,644,254, for earnings per share of common stock of 58c on the 1,765,012 shares outstanding at year's end.

A longplaying disk, being issued by the Hammond label this month, will be titled "President Kennedy and Premier Khrushchev Interviewed by Lisa Howard." It has a 30-minute interview with each of the national leaders by the ABC news reporter. In one exchange with the President, Miss Howard asked if this country is strong enough to meet the many challenges it faces from all sides. The President answered: "Well, Lisa, I know you are."

The broadcasting industry's campaign for Radio Free Europe has been set this year for March and will be launched with press luncheon today (Wed.) at the N.Y. Athletic Club. Don McGannon, head of the Westinghouse Broadcasting Co., is chairman of the RFE broadcasters committee.

Studs Terkel, performer and producer on WFMT Chicago, received the achievement award in the field of entertainment from the publishers of "Who's Who in the Midwest." His was among 14 citations made to individuals and institutions in a number of fields. Terkel was cited for having "intensively set the pace for a rebirth of American radio broadcasting."

Last year he won the East-West prize in the Prix Italia competition for his documentary "Born To Live," and earlier his "Wax Museum" had plached an Ohio State Award as best cultural program on radio. Terkel is currently in South Africa taping interviews.

Jack Benny will front the agenda for the Bob Hope fete being given March 6 in N.Y. by the International Radio & Television Society. Benny, who'll do the crosstown dash from the Ziegfeld where he'll be doing a limited engagement to the Waldorf Astoria, will be backed by Marilyn Maxwell and Les Brown's band. It's IRTS' annual banquet.

Last week's Variety inadvertently gave Britain's longrunning hitrated "Emergency Ward 10" to BBC-TV. Actually it is and always has been ATV's series and looks to be as permanently entrenched as Lew Grade himself.

MGM-TV in Deal With Hungarian Network

In its first deal behind the Iron Curtain, MGM-TV has sold "The Islanders" and its 126-subject cartoon library to Magyar Radio Es Televizio, the Hungarian network. Deal was made in record time (about after two Hungarian reps screened the MGM-TV material in Paris as a result of having been circularized by John Sparrs, MGM-TV's supervisor of British and European sales.

Sgt. William Morris Agency

Many thanks to R. J. Reynolds Tobacco Company and William Esty Advertising at the conclusion of a long and happy association.

James Daly

NEED SOMEONE TO CARRY THE BALL?

To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

The Northwest's *first* TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 800,000 TV families and over $6 Billion in spendable income.

KSTP television 5 100,000 WATTS • NBC MINNEAPOLIS • ST. PAUL

German TV Pay, Prestige Low, So Scripters 'Hide'

By HAZEL GUELD

Frankfurt, Feb. 19.

Apparently both the pay and prestige are just too low to attract sufficient West German scripters to the television industry.

Recent study of 14 television dramas that played in a three-week period over the entire West German net indicated that only two — "Beautiful Weekend" by Horst Lommer and "Beatrice and Juana" by Guenter Eich—were from German playwrights.

Added royalties, though, went into the hands of American and British dramatists whose plays cropped up in the main on the German tv net at this period.

Fulllength dramas played included "The Little Lord" by American Frances Burnett, "The Trial of Mary Dugan" by another American, Bayard Veiller, plus "The Ideal Bridegroom" by Avery Hopwood, "In the Shadow of the War" by Rod Serling, and Rose Franken's "Claudia."

Popular British dramatists represented included James Barrie's "Peter Pan," Elmer Harris' "Johnny Belinda" T. S. Eliot's "The Private Secretary" and "Tim Fraser" (the murder mystery series by Francis Durbridge.

There were also one play apiece from a French, Roumanian and Spanish author.

A leading official of one of the West German television stations recently reported that although quite a few plays by German authors are received, at least 97% of them are worthless and rejected immediately.

The one-time pay for the playwrights is just not attractive enough for more authors to make the attempt here. And usually a play that is exposed to television does not rate a subsequent sale to the German theaters, where it would bring added income. Plus that, a German playwright who sells to German tv has little chance of seeing his play translated and sold in foreign lands, thus differing from the U. S. and British writers who are so popular here.

While it's difficult to get good dramas, though, it's equally difficult for the developing television industry here to find talented employees.

The West German television outlets now have two channels apiece, and the Second German TV Net which starts broadcasting on April 1 already has 800 employees.

Stealing workers has become such a problem here that there's a local joke in the television industry. The general manager and top director of a station come across an editor who's sound asleep at his desk. The general manager puts a finger to his lips. "Hush! Don't wake him! At least he isn't writing a letter of resignation."

CBS' 66% Sale

Continued from page 27

8:30, a period more to Reynolds' liking. American Tobacco is expected to buy Judy Garland, "Twilight Zone" and possibly "McCoys" on CBS. NBC and ABC are in doubt.

Breakdown of CBS Sales

Day by day, this is how the CBS-TV sponsor picture shapes up for the fall:

Sundays: Kellogg and Toni, retaining their 7:30 p.m. slot, picked up "My Favorite Martian" in lieu of "Dennis the Menace"; Revlon, Pillsbury, P. Lorillard, "Ed Sullivan Show", General Mills, Stanley James and probably American Tobacco and S. H. Greenstamps for "Judy Garland"; Bristol Myers, Lever returning on "Candid Camera" and J. B. Williams and Kellogg returning on "What's My Line."

Mondays: Whitehall, R. J. Reynolds returning for "To Tell the Truth", Toni, General Foods back with "I've Got A Secret"; General Foods and Lever renewing "The Lucy Show"; General Foods, "Danny Thomas Show", and "The Andy Griffith Show"; Philip Morris has bought alternate week half hours in "East Side, West Side."

Tuesdays: Best Foods, Lever, S. C. Johnson, Philip Morris returning with "Red Skelton", P&G is expected to ink for "Whistle Stop"; State Farm and General Foods for "Jack Benny"; S. C. Johnson and R. J. Reynolds back with "Carry Moore."

Wednesdays: Travelers Insurance has two-thirds of "CBS Reports"; American Tobacco is expected to pick up half-sponsorship of "Real McCoys" at 8:30 p.m., a situation which would have three different tobacco companies alternating on three successive shows that night. R. J. Reynolds and Kellogg return on "Beverly Hillbillies", P. Lorillard, P&G, "Dick Van Dyke", and Armstrong Cork for half of the "Danny Kaye Show." U. S. Steel, which alternated in the 10 to 11 p.m. hour with Armstrong Wednesday nights, is not expected to return with "Kaye."

Thursdays: "Password" will be a participation vehicle, ditto "Rawhide" and "Perry Mason," with the current participation buyers assumed to be returning for another go-round. "The Nurses," which tops off the evening, will have Brown & Williamson, Whitehall and P&G returning with an alternate week half hour to be sold.

Fridays: "The Free and the Brave" probably will go the participation route with the sales department waiting for more programming information before making the big pitch on the show; Chevrolet, Philip Morris, Sterling, returning on "Route 66"; "Twilight Zone" is all sold but identities of sponsors are being guarded at this time; Philip Morris and P&G have bought alternate half-hours in "Alfred Hitchcock Hour," with two other orders being held by the network.

Saturdays: Colgate, Hertz, Ralston Purina, Parliament, Drackett are in "Jackie Gleason"; General Foods, "Phil Silvers"; B&W, Lever, Bristol Myers, Allstate returning on "The Defenders"; and Johnson and Johnson, P&G, Alberto Culver and General Foods in on "Gunsmoke."

Energetic, young physician, specialist in Internal Medicine, desires position as doctor in some form of the entertainment business. Available Aug. 1.

Box V-3482, VARIETY,
154 W. 46th St., New York 36

BURRUD & JORY'S TELEFILM HOUSE

Bill Burrud and Victor Jory have teamed up to form a new telefilm house and the two plan to specialize in 90-minute travel-adventure specs. Two such shows, says a spokesman for the new B&J Productions, are already in the works.

B&J has signed Lloyd Nolan to a one-shot co-production deal which Nolan, now in England for a feature picture, will call "British Adventure." Other B&J film in production is "Carib Adventure," being done by Burrud and Jory alone.

Senate Attack on FCC's Proposal Hike In News Wire Fees May Force Retreat

Washington, Feb. 19.

FCC's proposal to increase newspaper and radio station news wire charges drew heavy fire from Sen. Mike Monroney (D.-Okla.).

At a Senate Communications Subcommittee hearing Monday (18), Monroney pressed FCC Commissioner Rosel H. Hyde on what the increase would do to small stations and small papers.

Hyde only replied FCC hopes an alternative solution can be dredged up before FCC terminates the issue.

Monroney asked Hyde if FCC realized the increase, soaring in some cases to 154% of current costs, would have a great impact on small locally owned operations. He called it "a body blow."

To which Hyde responded: "the Commission recognizes the extent and abruptness of the rate change and has indicated a willingness to give it further consideration. We hope the carriers can find some way—perhaps some new service concept—to give relief to publications and stations. We are eager a solution be found."

The increase, amounting to $4,012,000 a year, will stem from forcing clients to pay for 24 hours of news teletype service although they use it half that time or less.

'CBS Reports' So. Africa Seg in Global Sales

British Broadcasting Corp., Radiotelevisione Italiana (RAI) and the Tokyo Broadcasting System have brought the hourlong "CBS Reports: Sabotage in South Africa."

Audition prints of the program also have been sent to Germany, Holland and Sweden, at the request of broadcasters in those countries. BBC recently also ordered two broadcasts from "The Twentieth Century" series, "Laval, Portrait of a Traitor" and "The Fighting," a program about the U.S. Navy aircraft carrier Enterprise. Finnish TV bought "The Thinking Machine," hourlong broadcast, part of the "Tomorrow" series.

Milwaukee — Bruce Wallace, manager of public service and promotion for WTMJ-AM-FM-TV, has been elected proxy of Wisconsin Broadcasters Assn. George Frechette, WFHR, Wisconsin Rapids, and Howard Dahl, WKBT, La Crosse, were elected vice presidents for radio and tv, respectively.

we should have taken central park

Carnegie Hall holds 2,900 people. That's where we held WLIB's 10th Annual Festival of Music and Drama this year.

We should have taken Central Park. At the rate the requests for tickets poured in, we might have overflowed that, too.

Actually we were "sold out" when we were still three weeks away from curtain. In self defense, we took every promotional plug off the air. Yet requests continued to pour in to the very last day.

We're sorry we couldn't take care of everyone. Yet we're overjoyed about it, too. For it proves the pulling power of WLIB whenever it embarks on a Community Project in the interests of the Community it serves.

Community Service is a way of life at WLIB. It offers more of it than every other Negro station in greater New York combined.

Small wonder it is the most listened to station in its market (Pulse after Pulse) since 1965 ... and by far the No. 1 station with advertisers year after year.

WLIB
Harlem Radio Center
310 LENOX AVE. AT 125th ST.
NEW YORK 27, NEW YORK

Pakistan's TV-In-a-Hurry, Or: Time-Life's Karachi-as-Catch Can

Pakistan is a nation where a one-minute television commercial goes for 200 rupees and is frequently prepared on a moment's notice, where there are an estimated 50 viewers to each of Karachi's 250 receivers and where any one of them may, in deep emotion, stone the receiver to protest having his source of entertainment and enlightenment arbitrarily cut off for the night.

There is in Karachi, the largest city in Pakistan, a television station, established hurriedly in October for use during a trade fair and which is still operating three hours a night on a continued temporary grant from the government. Telling about it the other day was Frank Merklein, a general executive for Time-Life Broadcast International who had just returned from a tour of duty in Pakistan.

Philips of Holland, which makes receivers, transmitters and all manner of technical equipment for television, agreed to a deal with T-LBI's chieftain, Sig Mickelson. Philips would supply the building and the materiel, and Mickelson's boys would see that something meaningful, possibly even exciting, would go on inside that shell. Well, to previously unprogrammed Pakistanis, most anything on the new television would probably be exciting. The reported constant size of the audience was testament to this.

The Government chose Oct. 12 to Nov. 20 as the inclusive dates for the trade fair and they wanted television to coincide. Time-Life had only to program tv, but, as Merklein tells it, it was a nearly splendid riot. As Philips was distributing approximately 100 sets to Very Important Pakistanis and dispersing some 150 others throughout the fair grounds and around Karachi, placed on high poles and surrounded by wire, it was up to Merklein and a coworker John Day, former CBS News veep who is still in Pakistan, to find the personnel to operate things.

Naturally, nobody in Pakistan, except the two Americans and a few men who knew a little about electronics, were at all trained for tv. "If a fellow looked the right size to put behind a camera, we made him a cameraman," Merklein said smiling. He wasn't smiling especially the day he ran the boys through this improvised personnel screening, however. It was all rush, rush—a man got to handle a boom or a console if he happened to be standing next to one or the other.

The opening show on Oct. 12 came after 33 seconds of rehearsal time, according to Merklein, and "10 seconds before we went on the air, somebody passed by, found a loose wire on the floor, asked if it belonged to anybody in particular, and that way we made our last connection."

"We were scheduled to go on at 5:30," Merklein explained. "We were a little late, and faded up in the middle of the reading of the Koran. It was a mistake in timing, of course, but later we were congratulated for exciting programming."

During the fair, Day and Merklein and their company of rapidly experienced Pakistanis, issued four hours of programming, six days a week, Fridays off. Friday is the Islamic day of rest. Since the end of the fair, the government has permitted, on the temporary basis, three hours of programming per day. Mickelson, in New York, explained that Time and Philips jointly have made proposals to the Pakistan government to make the station permanent.

Merklein pointed out that one of the doubts many westerners had about tv in Pakistan was that the country was too young, too poor to support commercial tv. The experience of operation, Merklein said, indicated the contrary was true: Pakistanis were enthusiastic and evidently quite willing to support video with indigenous advertising.

The station got its first commercial, one night, when a stranger, his arms dripping with shoes, approached the side door of the small tv studio on the fair grounds, and asked to be allowed to talk about his product. "He was from Bata Shoes," Merklein explained, "and he was willing to pay right there. We wrote the commercial for him on the spot. He went on that night."

Time has decided to limit commercials to 15% of the total schedule or 27 blurbs every three-hour program day. They charge the 200 rupees, which Merklein estimated was nearly $50. He said that among the sponsors they have, in addition to Bata, which has been back and back and back, are "five vanaspati." Vanaspatin, Merklein said, is kind of a nationally enjoyed "cooking grease" of which there are many species.

The schedule of the Pakistani tv station opens with 15 minutes of news and closes with 15 minutes more of news. Merklein said the station airs two hours a week of drama—"for example the Pakistani Theatrical Troupe doing 'Cyrano de Bergerac' in modern dress." A number of little theatre groups have performed on the air in English and the mother tongue, Urdu. On Saturday afternoons, which is like Sunday in America, there are two extra hours of programming, educational in content (physics lectures, included) and moderated by Merklein himself.

They've used a lot of native talent, and still go in heavily through these indigenous performers for Islamic culture, according to the T-L exec. Big name is the Kuwali Singers, described by Merklein as Moslem specialists who evidently keep the audience at a high level of receptibility.

"Live programming we try to keep in Urdu," Merklein said. "If it is to be political, we do the program in English; the language of the government is English." Screen Gems contributed "Father Knows Best," "Huckleberry Hound," "The Flintstones," Trans-Lux gave "Felix the Cat," Disney a few hours of network programming, NBC News many of its documentaries and Encyclopaedia Britannica several of its own programs. The Pakistani station, in these early stages, has gotten the items for print and shipping costs. CBS News Service and BCINA, the BBC news syndic arm, have supplied the picture stories for the twice-nightly news show.

One night, Merklein said, "we opened the entertainment lineup with a half-hour of 'Perry Mason.' I thought that this was supposed to be a half-hour program. After it was shown, and Mason hadn't found the murderer, someone called to ask who done it. I didn't know, but we scraped around and somehow found the second half-hour which we played at the close of the schedule that night. A friend later complimented us on brilliant programming, keeping people in suspense that way."

"One night," Merklein said proudly, "when we were particularly good, they stoned us because we went off."

The T-L exec said he'd like to keep this station transmitting indefinitely. Apart from business considerations, he made it plain that for him it was a source of great enjoyment.

Atlanta—Jack Long has joined WSB Radio as account exec. Long began in sales and production in 1945 at WBDQ, Augusta. Since then he helped build WBBT, Lyons, Ga., where he was v.p. and general manager. Recently he has been associated with WBIX, Atlanta, in sales and production.

BBC-TV's 'Bucknell's House' Incepts Craze for Building and Decorating

London, Feb. 19.

When BBC-TV producer Stanley Hyland hit on the idea for "Bucknell's House" it was merely a gimmick to take a step away from the repetitive boredom of the usual kind of do-it-yourself programs. But what started out as the corporation getting in on the act has ended up with it becoming almost the pacemaker in the growing universal craze for part-time building and decorating.

Despite its killing time slot at 6:25 every Wednesday evening, the 25-minute show rates as one of the BBC's most successful with a regular 5,000,000 viewers. That it really is watched and notice taken of it is borne out by the average of 40,000 letters it receives every week, 98% of which ask for the pamphlets the corporation publishes making permanent the work handyman star Barry Bucknell has done in each program. And it is one program that is actually going to make a profit.

The idea, conceived by producer Hyland, was to buy a crumbling old house and repair and modernize it into two well appointed apartments. Hyland, who had previously concentrated on handling the corporation's political and parliamentary programs, overhauled the planning execs into paying $8,400 for a three-story moldering Victorian villa in a west London suburb.

Now, 30 programs and 42 weeks later, viewers will be given a recapping final session in which Bucknell will remind them of what was and show what is now—a property for which the BBC has already been offered $42,000. In March the house will be opened to free public view for about three weeks. But it will be by ticket only because the local police fear paralyzing traffic jams.

"We had to set up a special office in the BBC to handle the offers for the place," says stocky, Yorkshireman Hyland between directing videotaping in the mobile control room set up outside what has become known locally as "the BBC house." And he still also gets sly buttonholers trying to earn favor in being considered as buyers.

In fact it is almost certain that it will be bought by the local council and used as an incentive to prospective exec staff which, without housing, it finds difficult to attract.

Apparently what attracts most people to the thought of living in one of the apartments—apart from its debatable fame indicated by the bronze plaques on each porchway—is the multiple idea that the work must have been done with loving care in order for the BBC to have used it, that the materials are of the best quality and all the most up to the minute gadgets and streamlined components used. In fact the team for obvious reasons of videotaping requirements, has had to cheat somewhat and it has completed in nine months reconstruction work that normally would have taken two years or more. Between shows a pair of volunteer amateurs have steadily ground their way through the work started by Bucknell for the sake of the cameras, while he has been away planning and scripting future segments and designing the alterations and some of the furniture constructed for the apartments.

Hyland—who has worked on a leapfrogging shooting schedule going to the location say, once every three weeks and shooting three segments in the course of three or four days—has taken a great deal of trouble in projecting Bucknell as no kind of superman. "We are not converting people to the world of do-it-yourself," he says. "We are helping those already in. Obviously Barry becomes to women the kind of man they wished they had around the house—his sex appeal takes the form of the bloke who not only can fix things that need fixing—but does fix them.

"But conversely we have then to avoid antagonizing the men who might be nagged sick by their wives to emulate Bucknell. So we have always ensured that he not only makes mistakes but is seen to make them. Occasionally something will split that shouldn't or not quite fit when it should. Thumbs will be hammer struck and screws go in crooked. Capable always, but never infallible."

For his part Bucknell—as quiet offscreen as he is on with a gentle if slightly apologetic sense of humor—is quite happy to be watched by 5,000,000 scraping his knuckles, hammering his fingers or dropping things on his toes. "The only thing is to remember not to swear," he says. "Reshooting takes time."

After a rest both have their eye on another show even more ambitious. They are dickering with the idea of starting a small community building scheme in which they will build a batch of say six houses with an owner labor force, from foundations up.

Oldfield's Honors

Valley Forge, Pa., Feb. 19.

Freedoms Foundation at Valley Forge, Pa., made it four years straight for USAF Col. Barney Oldfield with an award of the George Washington Honor Medal for his script chore on "Our Date With History," a 1962 radio series for NORAD which ran on 523 stations in Canada and the U.S. The 1962 series related ancient discoveries which were keys to Space Age activities of today, and among other things, was requested for the National Archives in Washington.

Oldfield, now retired, is on the p.r. staff of Litton Industries in Beverly Hills.

Belmont, N.C.—Manager Robert Hollier of WCGC has announced the promotion of two staff members. Bob Gantt, program and sports director, has been promoted to regional sales manager; Ralph Gardner, staff announcer, has been made program director to replace Gantt in that capacity.

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From The Production Centres

Continued from page 44

is No. 1 on best seller list locally . . . Everybody is getting in the hike act. Walking are Joe Templeton of WJZ-TV and Larry Lewman of WBAL-TV . . . First National Bank will sponsor "Festival of Performing Arts" on WJZ-TV. Series begins in March.

IN PHILADELPHIA . . .

Jack Gregson, tv network figure—"Bride and Groom," "Saturday Night Fights," "Twenty Questions," etc., appointed WPEN early morning man to replace the late Mac McGuire. Gregson is first new Philly AM personality in last eight years . . . Art Milmor, WKDN early deejay playing featured role in WRCV-TV's "Keepers of the Faith" . . . Pat & Jack, veteran husband and wife team, resigned suddenly from WPEN . . . "Happy the Clown" (Howard Jones) adds a daily animal stint to his expanded 7:30-8:15 a.m. daily WFIL-TV sessions . . . Professor John J. Logue of the political science dep't of Villanova, is current featured guest on WCAU's "University Roundtable" series, produced by Dr. Margaret Mary Kearney.

IN MILWAUKEE . . .

Thirty-fifth anniversary Sunday (17) for longest consistently broadcast radio series, with hourlong (Lutheran series) from Milwaukee Journal stations WTMJ & WTMJ-TV . . . Lew Breyer, former film buyer, booker and executive veepee of WXIX-TV (now WUHF) ankled merchandisers Jack Mashell Inc., on the Coast and is in sales with United Artists-TV . . . Breyer heats sales brush on sales for 10-12 midwestern states, fanning out from Chicago base. Incidentally, Breyer just sold "House on Beacon Hill" (which Breyer penned himself) to indie producer, Bill Coleran for television.

IN DALLAS . . .

Murphy Martin, WFAA-TV newscaster, tapped by ABC-TV, New York, for network news spieling slot . . . Dean Allen's "Party Time" afternoon show on KRLD-TV changed its tag to "Officer Friendly" and its daily time to 7:30 a.m. . . . WRR-FM increased its classical music programming to 17 hours daily, seven days per week . . . Ed McLemore, ra-slin promoter and weekly producer of rustic rhythm shows at his Sportatorium, now hosting Saturday afternoon weekly half-hour show "Studio Jamboree" on KRLD-TV . . . Harvey Boyd new program manager at WBAP, Fort Worth . . . Frank Filesi, WFAA sports and newscaster, joined KJIM, Fort Worth, as news and sports director . . . Gordon McLendon overhauling his popular radio vignettes yester-year series for a tv package . . . Dory Lee, KPCN program director, left to join KCUL, Fort Worth.

IN NASHVILLE . . .

John R. Long, former State Banking & Insurance Commissioner, named assistant to president Louis Draughon at WSIX radio and tv . . . Bill Jay promoted to director of public affairs and news department at WLAC-TV . . . WSM-TV hinted that it was in market for an announcer—and 78 showed up for auditions . . . WSM's annual Country Music Festival has been set for Nov. 1-2—with many of the events slated for the spacious Municipal Auditorium, rather than downtown hotels . . . F. C. Sowell, veteran manager of WLAC radio, cited as "Salesman of the Year" by Nashville Advertising Club . . . Jud Collins of WSM-TV jetted to Houston to produce and host a special on the astronauts . . . NBC-TV's Ethel Kirsener in from New York to huddle with WSM execs.

IN PITTSBURGH . . .

WYRE has changed its call letters back to WEEP. Its top new personality is Ron Thompson who calls himself "Sweet Daddy" on the air. Station now uses modern music format with plenty of airing of new records . . . WIIC has a corrective heart operation on the air Sunday (17), which was performed by a St. Francis Hospital surgical team. Show was produced by Ray Stewart who narrated the first live heart operation in 1955 over KRNT-TV, Des Moines . . . KQV's Alan Beal, who was the pool reporter aboard the Red Cross ship "Shirley Lykes," spoke before the Pitt Chamber of Commerce yesterday (19) on the Cuba situation. Station will broadcast the tape of his talk on Sunday (24).

Television Reviews

Continued from page 36

flected care and consideration and certainly succeeded in the program's objective to help recognize and appreciate this phase of our cultural heritage.

Of all selections played by the flutist leader and his men, the offering "This Is It Beloved," a Mann original, was tops in demonstrating his rare gift.

Careful lighting and deft camera work made the late evening show a worthy competitor in the race for audience and should continue the programs as a must for jazz buffs as well as those who appreciate good music. *Tark.*

THE OPINIONATED MAN
Director: Lew Wilson
30 Mins., Sun., 2 p.m.
WNHC-TV, New Haven (tape)

This question-and-answer format weekly half-hour seems to be catching on after a preliminary warmup period. Brainchild of Richard Banks, staff member of the Yale News Bureau and writer, the series is aired as a public affairs presentation of Channel 8.

Fed by questions submitted by area college and high school students, and with Banks as host, guests to date have included such diverse personalities as Yale philosopher Paul Weiss, British political scientist Dennis Brogan, actress Martha Scott, authors Walter Tevis and Vance Packard, California politico Jesse Unruh, writer Aline Saarinen, pianist-composer Mel Powell, U. of Connecticut prexy Homer Babbidge, all of whose efforts have produced interesting discourse on widely varied subjects.

Title of the show is a bit of a misnomer as most discussion has been of a moderate tenor and not of the "flying sparks" nature to be anticipated from the word "opinionated."

Lew Wilson's direction of the series keeps what is basically a static program moving by continual camera shifts pointing up the individual speakers. Banks is right at home with a smooth workout as host. *Bone.*

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Kansas City — Al Christy has been appointed general sales manager of Station WHB, according to an announcement last week by George Armstrong, general manager. He's been in radio and television here for 22 years.

'Too Few Creative' So Hal Elton Quitting Brit. TV; Goes Indie in Can.

London, Feb. 19.

Harry Elton, the man who steered and jungled into being that alltime winner "Coronation Street," is quitting British tv at the end of March. He is taking his wife and kids back to his homeland Canada where he is prepping to start up as an indie producer. The family is booked to sail middle of April.

After six years with Granada in which he rose from just another producer to senior program exec, his eternal credit being the launching and development of "Coronation Street," he is giving up under the strain of impatience with the local tv scene.

"I saw it happen in tv in the States, now I see it creeping steadily up on me here," he says. "So many execs and too few really creative people. Soon there will be so many execs and supervisory production guys there will not be enough desks in all of tv to sit them at. This isn't just Granada; in fact, I suppose this particular company is among the less sinning in this way.

"But I can see no way out of what has become a well tried groove in British tv. I don't want to stay long enough to be here when it becomes a rut. There is no real independent production in Britain. One way or another all so-called indie production units are tied up with, or come under the umbrella of some tv company or another.

"I'm bursting with ideas that are either not wanted or impracticable here in Britain. I'm itching to get out on my own, put them into motion and see what comes out."

Elton, who has worked in tv in Canada and the States, believes that it is a medium in which the creative people ought not to sit tight too long in one place.

BBC's Wales Hq.

London, Feb. 19.

Work has started on the first stage of the new BBC hq in Wales on a 10-acre site near Cardiff including studios which will replace the present small setup in the city.

There will be six new sound studios, one of them an orchestral of 3,500 square feet and further tv studios to augment the existing ones, plus administrative and technical offices.

U.S.-Style Deejays Moving in On British Radio—By Way of Australia

By JACK PILER

London, Feb. 19.

In a couple of months Britishers will begin to feel the first impact of a complete upheaval in their listening habits. For the first time the deejay as America knows him will make his bow in their lives . . . two hour sessions of spins and chat, and, if the BBC program toppers have their way, news flashes too. And strangely to the fore in the revolution will be "mercenaries" from Australia, trained in the Yankee strain but without the nationality.

For the big bogey that has always haunted the timorous opponents of current radio style or the development in Britain of small station local radio, is the American voice, the American method of projection and presentation. Well, Australians have been aping the very thing for years but with sufficient distance between their own and the American accent to make them acceptable in British radio.

At the moment Australians are high in the picture. Any day now the BBC is to launch the extended hours which the government recently approved. Every night the BBC's main light entertainment network, the Light Program, will go on until 2 am instead of shutting down within a couple of minutes of midnight. And every morning the same web will ring up the shutters at 5:30 with two hours of chirpy hello.

Not quite officially tagged for the morning stint is Australian Alan Freeman who is one of the small circle of British "telly boys," the pliable personality guys with the big smiles and no axes to grind. And but for the tight lips of corporation execs it is regarded here as a foregone conclusion that the late night four-hour stint from 10 pm to close will go to Brian Matthews a phenomenally successful freelance deejay and emcee who spends most of every week in some kind of studio or another taping, filming, spinning disks or keeping some kind of live beat show on the trot.

Names which do not figure loud in the washroom rumor talk are those of Pete Murray, Jack Jackson or David Jacobs, leading turntablers with the BBC over the years. This isn't too hard to understand. Murray—boyish, bouncy 35 year old—has recently made no secret of the fact that he is a bit tired of being the eternal teenager and that he'd rather get back to his origins: straight acting. Jackson, horn-blowing bandleader of the pre and immediate postwar years, is something of an elder statesman who gets more kicks and kudos doctoring other people's tapes and producing slick and amusing programs in which the disks themselves are incidental.

'Mr. Disks'

The last named, Jacobs, is perhaps the golden boy of the comparatively recent British species of deejay who was the first really to click with the public during the start of the pop and disk boom six or seven years back. Today his take is variously estimated at around $85,000 to $120,000 a year and he has the unofficial tag as a kind of "Mr. Disks" of both radio and tv. For him such a show could almost be regarded as not sufficiently important—or too arduous considering the dividend.

But a new runner has just popped on to the scene and might conceivably pip the others into the night seat. Name, Tony Withers; qualifications: strange to the local scene, good looks and a chummy voice, American-style deejay training as Australia's top spinner for six years on radio and tv, but above all a burning ambition to make himself as big a name in the U.K. as he had at home—and without too much waste of time.

After just six months in Britain nosing out the situation, soaking himself in all the tv he could see and the radio his ears and brain would stick, he has just walked in to the spot of emcee of "Go Man, Go!," the BBC's Friday noontime hourlong, live pops and beat show. After just a couple of stints the kids have begun writing in.

At time of writing there is a small snag on the horizon of these plans. Equity, which represents the newsreaders and deejays on both radio and tv, is adamantly against deejays of any description reading news in any form. And this was one of the revolutions programming execs were hoping for after decades of traditional British newsreading.

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Day-Goulet's 'Annie,' 'West' Track, Darin's 'Living,' Ives' 'Burl' Top LPs

DORIS DAY-ROBERT GOULET: "ANNIE GET YOUR GUN" (Columbia). It's been close to 17 years since Irving Berlin's "Annie Get Your Gun" opened on Broadway and the score still stands up as his best all-around effort. The show's sock musical values haven't been overlooked by the record companies since this is the fourth major diskery treatment. Preceding have been the original Broadway cast album on Decca with Ethel Merman, the tv version on Capitol with Mary Martin and the soundtrack album on MGM with Betty Hutton.

The current disk production stands mostly on the turntable lure of its two headliners—Doris Day and Robert Goulet. Neither is especially suited to their assignments, lacking mostly the robust quality that has given these Berlin tunes their lift in the past, but both are big names in the LP market and the set will pick up strong sales because of them.

Phil Lang has brought some zest to the set with his new orchestrations and conductor Franz Allers keeps everything under control with his brisk baton. Kelly Brown and Renee Winters give the stars an okay support with a duet on "Who Do You Love I Hope," and there are no flaws in the songmanship of "Doin' What Comes Natur'lly," "The Girl That I Marry," "You Can't Get A Man With A Gun," "They Say It's Wonderful," "Moonshine Lullaby," "I Got The Sun In The Morning" and "There's No Business Like Show Business."

"HOW THE WEST WAS WON" (MGM). There's a big slice of musical Americana in this soundtracker of Metro-Goldwyn-Mayer's upcoming Cinerama pic. Much of it has been adapted, some of it is original but all of it has the folk-styled flavor that's especially suited to the motif of the pic's prairie push. An adaptation of "Greensleeves" by Robert Emmett Dolan with lyrics by Sammy Cahn has catch-on qualities and "What Was Your Name In The States" adapted from a traditional by Dolan with lyrics by Johnny Mercer and sung by Debbie Reynolds, is a rowdy piece that adds lotsa zing to the set. The Whiskeyhill Singers (courtesy Capitol Records) set the tone right at the start with a good reading of "The Ox Driver's Song." The title tune by Alfred Newman looks like an okay turntable bet, too. Most of the music is Newman's with an assist from Ken Darby and both give the soundtrack crowd just what it wants.

BOBBY DARIN: "YOU'RE THE REASON I'M LIVING" (Capitol). The country and western beat now has a solid and permanent foothold in the pop market. Ray Charles started the c&w ball rolling last year and now Bobby Darin carries it even further into pop territory. The Darin package is an outgrowth of his single click "You're The Reason I'm Living" and the 11 other songs that accompany are extensions of that stirring sound. He has orch conducting and arrangements by Jimmy Haskell, Shorty Rogers and Gerald Wilson and they give him plenty of opportunities to punch up "Oh Lonesome Me," "It Keeps Right On A-Hurtin'," "Please Help Me, I'm Falling" and the like.

BURL IVES: "BURL" (Decca). Burl Ives' discovery of Nashville has helped him as well as the country & western field in general. For the past year he's been coming up with Nashville-oriented single clicks including "Mary Ann Regrets" which highlights this package. There are others too of similar c&w flavoring and similar pop spinning potential. Harlan Howard's "Poor Boy In A Rich Man's Town" and "Busted" and Hank Cochran's "The Same Old Hurt" are the pullout specials. The orch and chorus are directed by Owen Bradley who knows what Nashville is all about.

"RIVERWIND" (London). John Jennings, a newcomer songwriter to the legit musical scene, has come up with a likable score for the off-Broadway production of "Riverwind." He's a young writer, 29, but already displays a clicking craftsmanship that mark him as a Main Stem potential. For the most part, "Riverwind" is a sentimental effort with a nostalgic flavor of the "banks of the Wabash," the show's setting. It's a well-integrated effort, though, that gets the most out of a bucolic bounce and some okay material efforts. The package, produced by London's Tony D'Amato, is neatly put together with just enough lead-in patter to give the listener, who's catching the disk cold, a fair idea of what's going on. The Jennings tunes speak for themselves, though, and the players in the off-Broadway production led by Lawrence Brooks, Elizabeth Parrish, Helon Blount, Dawn Nickerson and Lovelady Powell help make it an overall charming entry.

JAN PEERCE: "ON BROADWAY" (United Artists). The Metop-stationed Jan Peerce moves up to Shubert Alley for an excursion into showtunesville. It's a fortissimo try that brings an unusual, and, often, effective quality to the legit offerings. The arrangements set up by LeRoy Holmes, Nick Perito and Marty Manning play it up big to suit his robust styling. "Climb Every Mountain," "Shalom," "If Ever I Would Leave You" and "What Kind Of Fool Am I" come off extremely well but "Make Someone Happy" loses some of its zip because of the heavy handling. There's one ringer in the package, "Theme From Exodus," a pic product but flavored just right for the Peerce pitch.

"SODOM & GOMORRAH" (RCA Victor). There's a load of soundtrack material hitting the market these days and "Sodom & Gomorrah" should be able to stand up under the competition. First, the pic is doing well at the b.o. which should result in a disk-sales rub-off and, second, the score is by Miklos Rozsa, an old filmusic hand who is especially good at pulling out all stops in a pour-out of passionate and colorful scoring. A king-size orch and chorus give it all a full-bodied sweep that is sure to bring up visions of the "S&G" shenanigans.

LESTER LANIN ORCH: "HIGH SOCIETY - COUNTRY STYLE" (Epic). A blending of Lester Lanin's society beat and country music isn't as incongruous as it may appear. Both have an appealing corny quality in common and Lanin lays it out with a simplicity that holds to the original and a persuasive punch that draws the champagne set as well as the apple cider crowd. For added appeal, Lanin is backed up, for the first time, by a vocal group. Together they run through a country and western repertoire that fits in nicely to the growing list of Lanin's terp packages.

"CHET HUNTLEY PRESENTS BEST OF WASHINGTON HUMOR" (Camden). The real President Kennedy has a chance to stand up in the comedy-on-disk competition and comes off quite well even though it's doubtful if he'll even come close to the sales figure racked up by his disk impersonator Vaughn Meader. The sampling of the Kennedy wit culled for this packaging of politico palaver is excellent and already memorable. It's the President's address last year at the White House Correspondent's dinner in which he satirizes his blast at the steel industry.

(Continued on page 30)

LAWRENCE WELK
Presents His Newest Dot Hit Record
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B/W "NIGHT THEME"

Impressionist Rich Little Gets No Confidence Vote On His Diefenbaker LP

By PAUL GORMLEY

Ottawa, Feb. 19.

RICH LITTLE: "MY FELLOW CANADIANS" (Capitol). Rich Little is a clever impressionist but until he gets stronger material he'll have a hard time bucking such similar talent as Vaughn Meader. This album which uses the w.k. speaking intro of Canada's Prime Minister Diefenbaker for a title, probably blossomed in response to the Meader LP, but is not fashioned on it. Little makes more use of fantasy and vocal slapstick in his carbonnade of top Canadians. Give him more forceful lines for his so-ko antics and he would garner a lot more attention not only in Canada but abroad as well. With federal election inevitable here soon, "My Fellow Canadians" could experience big sales via the political satires included.

FRANK BOGART: "SOCIETY DANCE DATE" (Capitol). Toronto maestro Frank Bogart, who, with band, gets most of that city's society dance business, has produced an album of music for just that group. It is similar to the w.k. Lester Lanin packages of Epic except that the beat is slower. The disk will add to the dancing pleasure in any playroom or parlor.

JOE HENDERSON: "YOU'D BE SO NICE TO COME HOME TO" (Capitol). Billed as "England's Mr. Piano," Joe Henderson has recorded a string of soft, gentle mood tunes that should enhance any dance date. Backed by the strings of Geoff Love's orchestra and the serene voices of the Williams Singers the LP makes solid use of tunes by Mercer, Berlin, Kern, Loesser, Porter, others.

Longplay Shorts

The United Nations High Commissioner for Refugees and Yul Brynner, his special consultant, will present the first copy of the "All Star Festival" LP to the Secretary-General of the U.N. at the h.q. in New York next Monday (25). ... Johnny Mathis, who winds up a date at New York's Copa tonight (Wed.), will cut an album for Columbia before beginning a three-weeker at the Riviera, Las Vegas, on March 4. ... Steve Addiss & Bill Crofut, folk singers who disk for Verve, are on a six-week long concert tour with Stan Getz. The tour winds at Her Majesty's Theatre, Montreal, on March 24.

Leontyne Price's "Madame Butterfly" on RCA Victor will get its premiere performance on the recently instituted "RCA Victor Premiere Showcase" series on Feb. 24 by the 42 FM stations of the QXR Radio network. The recording was made in March, 1962, at Victor's new Rome studios and is a March '63 Red Seal release. ... [illegible], who's got some disks out on the Audio Fidelity label, set for a concert at New York's Carnegie Hall on March 3. ... Percy Faith winds up work on album of his own compositions to be cut for Columbia. ... The second album in Decca's Good Housekeeping Library of Recorded Classics series is Raymond Massey's reading from the works of Alfred Lord Tennyson.

Monitor Records has concluded a contract with Musictapes Inc. to have its catalog of stereo records issued on four-track tapes. ... Prestige Records has appointed Big Town distributors of Chicago to handle its various lines in that area. ... Audio Fidelity has scheduled sessions for Paul Eakins and his antique musical organs during his appearance at the antique show at New York's Madison Square Garden starting Feb. 27. ... Andre Previn's next Masterworks' album for Columbia will center around children's pieces by Mozart, Mendelssohn and Moussorgsky.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CONNIE FRANCIS ... **FOLLOW THE BOYS**
(MGM) ... **Waiting For Billy**
Connie Francis' "Follow The Boys" (Francon), title song of the MGM pic, registers as a good ballad in a sentimental mood which this songstress can handle easily. "Waiting For Billy" (Francon*), from the same pic, is in a similar groove.*

* * *

FRANK SINATRA ... **CALL ME IRRESPONSIBLE**
(Reprise) ... **Tina**
Frank Sinatra's "Call Me Irresponsible" (Paramount) is a class tune from the pic, "Papa's Delicate Condition," delivered in masterful style for across-the-board programming impact. "Tina" (Meravilla*) is another top-drawer side slated for a big ride.*

* * *

JACKIE WILSON ... **BABY WALKOUT**
(Brunswick) ... **I'm Going Crazy**
Jackie Wilson's "Baby Workout" (Merrimac†) gives this high-flying stylist a swinging rhythm number which he belts for maximum returns with the Coke and joke set. "I'm Going Crazy" (Merrimac†) spotlights some offbeat vocalizing on a slow tempoed ballad also with impact.

* * *

RAY CONNIFF ... **POPSY**
(Columbia) ... **Scarlet**
Ray Conniff's "Popsy" (Gil†) is a bright offering with a lilting melody dished up with a wordless choral ensemble and some bouncy instrumental effects. "Scarlet" (Governor†) is another fine instrumental entry featuring Conniff's tromboning.

* * *

SOLOMON BURKE ... **WORDS**
(Atlantic) ... **Home In Your Heart**
Solomon Burke's "Words" (Cotillion†) is a driving blues entry highlighted by this performer's powerful gospel-influenced vocalizing against a colorful background. "Home In Your Heart" (Progressive†) is another compelling blues performance due for a big ride.

* * *

DION ... **SANDY**
(Laurie) ... **Faith**
Dion's "Sandy" (Dial-Schwartz) shapes up as a typical pure-slanted rocking ballad handled effectively by this young singer. "Faith" (Schwartz*) is a slow-tempoed entry with a more pretentious lyric which is just beyond Dion's reach.*

* * *

RAY ELLIS ... **RUBIA**
(RCA Victor) ... **Anytime, Anywhere**
Ray Ellis Orch's "Rubia" (Roosevelt†) is a standout slice spiced by some sharp Latino touches in the orch and choral arrangement. Due for spins on all levels. "Anytime, Anywhere" (Roosevelt†) is a cute melodic idea also with spinning chances.

* * *

DON DAY CURTIS ... **DON'T SIT UNDER THE APPLE TREE**
(ABC-Paramount) ... **The Story of Janie**
Don Day Curtis' "Don't Sit Under The Apple Tree" (Robbins) shapes up as a bright [illegible] blues slice in a rocking groove that virtually gives this oldie a completely new sound. "The Story of Janie" ([illegible]†) is an okay entry in a familiar genre of the contemporary rhythm ballad.*

* * *

GOGI GRANT ... **JOANIE'S SHADOW**
(C-R-C) ... **Send Him Back To Me**
Gogi Grant's "Joanie's Shadow" (Famous) is a crackerjack ballad with a fresh lyric idea which this songstress handles in fine style. "Send Him Back To Me" (Westgate-GG†) is a pleasing ballad production.*

* * *

JOHNNY PRESTON ... **THE DAY THE WORLD STOOD STILL**
(Imperial) ... **This Little Bitty Tear**
Johnny Preston's "The Day The World Stood Still" (Hall-Clement†) shapes up as a striking ballad with a fine lyric and strong melodic line which this singer delivers potently. "This Little Bitty Tear" (Hall-Clement†) is a [illegible] side with commercial impact.

* * *

JOHNNY TILLOTSON ... **EMPTY FEELIN'**
(Cadence) ... **I'm Out of My Mind**
Johnny Tillotson's "Empty Feelin'" (Ridge†) is a solid country-flavored ballad delivered in excellent back-country style by this singer. "Out of My Mind" (Ridge†) is another solid side with a beat and lyric which should grab spins.

* * *

JAMES GILREATH ... **LITTLE BAND OF GOLD**
(Joy) ... **I'll Walk With You**
James Gilreath's "Little Band of Gold" (Beaik†) is an arresting ballad with a light country flavoring of a neat melodic conception. "I'll Walk With You" (Beaik†) is a so-so offering in an inspirational groove.

* * *

NANCY AMES ... **CU CU RRU CU CU PALOMA**
(Liberty) ... **Bonsoir Cher**
Nancy Ames' "Cu Cu Rru Cu Cu Paloma" (Peer International†) may be a way-out title, but it's a topnotch rendition of a Spanish song by an unusual stylist. "Bonsoir Cher" (Metric†) is a pretty ballad side, also handled with some unusual vocal flourishes.

* * *

EDDIE HARRIS ... **MIMA**
(Vee Jay) ... **Lolita Marie**
Eddie Harris' "Mima" (E. B. Marks) features more of the enchanting Brazilian beat that's been dominating the disk fare for some time now and it has a style in its instrumental handling that could bring it to the spinning forefront. "Lolita Marie" (Conrad†) has a neat instrumental shape but not enough outstanding features to give it a spinning push.*

* * *

ACE CANNON ... **LOVE LETTERS**
(Hi) ... **Since I Met You Baby**
Ace Cannon's "Love Letters" (Famous) is a toe-tapping instrumental workover of this ballad in a way that'll get the jukes listening and hoofing. "Since I Met You Baby" (Progressive†) is a slow-tempoed blues also dished up with a solid beat.* Herm.

*ASCAP. †BMI.

TAX & TECHNOLOGY HIT DISKS

What's First—Artist or Song? Poser Puzzles NYU-NARAS Symposium

The NYU-NARAS "Symposium on the Art of Recording" tackled the question of "What comes first — the artist or the song" last week and came out sitting on the fence. Archie Bleyer, president of Cadence Records, said he never sets up a recording session until he finds the proper songs for his artist while Jerry Lieber, an indie disk producer-writer partnered with Mike Stoller countered that he and his writers create material on assignment for specific dates.

The symposium, held at RCA Exhibition Hall in New York last Tuesday (12) was the second in a series sponsored by the National Academy of Recording Arts & Sciences in association with New York U. Joe Csida, a NARAS trustee and head of Trinity Music with Ed Burton, was the moderator.

In relating to the difference of approach, Bleyer said "We're all different human beings and we all work differently. I can't judge others' creations as well as I can my own. I've never had a hit by an independent producer. It seems your judgment is never as good if you're involved financially.

"I can judge material when I hear a record on the air better than when it's brought to me for approval. When the mind gets in the way of emotion, your judgment is often not as good. Too much thinking may not be too good."

'Material Comes First'

In Bleyer's opinion the material came first and the arrangement second, but Lieber felt that sometimes an arrangement could pull a song through. It was Bleyer's view that only Negroes can take a weak piece of material and in the performance create something great. "The more primitive the Negro," he said, "the more creative."

Bleyer also went on to point up the necessity of "speaking the same language as your audience." He said, "Recording artists should communicate on an intimate level —reaching that one person who's listening to the radio. That's why many artists who go into cafe clubs, lose the ability to communicate intimately. Instead they try to reach a large group. Artists have been most successful in the period of their lives when their tastes were like those of their audience."

Lieber's view on why an artist loses contact with his audience was based on economics. "Suddenly they're too rich," he said. Tremendous confusion sets in. Their lives become entirely different. They lose contact with the simple, basic environment. One outstanding exception . . . Ray Charles. He has not changed his

(Continued on page 56)

Book Annie Ross For Edinburgh Fest Revue

Edinburgh, Feb. 19.

Annie Ross, Glasgow-born jazz singer, will be featured in a late-night revue opening at the International Edinburgh Festival Aug. 19. Under aegis of the Festival Society, it will also feature Jimmy Shand and his Scottish Country Dance Band, and some folk singers.

Miss Ross, recently seen in the ITV Sunday program "Tempo," has been appearing at the Arts Theatre, London. A member of the w.k. Logan vaude family, she formerly was with the American act, Lambert, Hendricks & Ross. Yolande Bavan replaced her.

Astaire in Interim TV Bowout to Aid His Indie Diskery

Fred Astaire exiting from his tv show next season, will concentrate more fully on the development of his Ava Record Co. Astaire, who recently bought a major portion of stock from Hermes Pan, with whom he initially formed Ava (nee Choreo), now owns 51% of the diskery.

Meantime, Ava has been building its roster by wrapping up exclusivity deals with Dick Stewart, James Shigeta, Bill Cunningham, Gene Baker, Charlie Cochran, Lloyd Elliot, Charlotte O'Hara, Lou Quadling, Eudice Shapiro in classical field, Herbie Stewart, Carol Lawrence, Harry Betts, Dick Hazard (as arranger-conductor), and the Bud Brown Choir. Astaire, too, is tagged to the label as a disk artist.

Jackie Mills and Tommy Wolf are partnered with Astaire in the Ava firm.

BRECHT WORKS GET COL & RIVERSIDE DISKINGS

Bertolt Brecht, the late German playwright whose works have been attracting interest on and off Broadway, will blossom in the grooves, too. Brechtian disk projects via Columbia Records and the Riverside label will hit the market this month.

On Col's agenda is an original cast album of the off-Broadway production "Brecht On Brecht," which recently wound up a long run at the Theatre De Lys in New York's Greenwich Village. The cast package will feature Lotte Lenya, Anne Jackson, Eli Wallach and Michael Wager among others.

The Riverside offering, titled "Bentley On Brecht," features author-critic Eric Bentley doing a collection of Brecht's works. Bentley also accompanies himself on the harmonium as he sings such Brecht & Kurt Weill songs as "Mack the Knife."

Col's Coast A&R Troika Huddling in Gotham On Pop Album Workshop

Columbia Records' Coast artists & repertoire triumvirate, Jim Harbert, Ed Kleban and Terry Melcher, are in New York this week for a special pop album workshop. The meetings, to be held today and tomorrow (20-21) at the Summit Hotel, will be conducted by Dave Kapralik, Col's head of east coast a&r operations.

The producers will discuss immediate and longrange plans for their artists. This is the first a&r seminar at which three Coast producers will be in attendance. Col's Coast-based a&r team have recently been given added responsibilities by Irving Townsend, new Coast operations veepee and head of the a&r department there.

The seminars will deal with album repertoire stressing new ideas for performers, pairing of artists and the relationship between albums and singles.

Dant Gets Coast A&R Reins for Coral, Decca

Charles (Bud) Dant is taking over as director of artists & repertoire for both the Decca and Coral labels on the Coast. He is filling the post vacated by Sonny Burke, who resigned to devote more time to writing and composing.

Dant has been a member of Coral's recording staff on the Coast since 1955 and in the last five years has headed its a&r department there.

assignments to Decca diskers.

In taking over the new spot, Dant will now supervise the recordings of such artists as Rick Nelson, Pete Fountain, Earl Grant, Vince Edwards.

U.S. PRODUCT IN GLOBAL WAR

By MIKE GROSS

Taxes and technology are beginning to change the face of the global record industry picture.

The new tax structures, both here and abroad, are presenting new problems for U.S. record manufacturers. And the potential of AT&T's Telstar and RCA's Relay systems as a new means of getting total exposure for foreign artists is still another threat to the continued U.S. dominance of the disk business.

According to some surveys, the overseas demand for American disks has diminished by more than 50% since 1960, and, at the same time, many industryites believe that the success here of such foreign performers as Acker Bilk (from England), Bert Kaempfert (from Germany) and Domenico Modugno (from Italy) will become the rule rather than the exception once the satellites start swinging.

On the horizon in this new technological era are Sylvie Vartan, a French singer built along rock 'n' roll lines, and Nico Fidenco, an Italian singer who was given a U.S. release last year by RCA Victor with an English version of his Italian click, "A Grain of Sand." Even though the disk failed to come up to Victor's sales expectations, the company still feels that once he's able to get satellite saturation he'll develop into a potent entity in the U.S. market.

Other "outsiders" on whom Victor's international division is banking for a U.S. breakthrough are Miguel Aceves Mejia, a "Perry Como type" from Mexico, and Marcontonio Miniac, a rock 'n' roller, also from Mexico.

In the case of a Mejia, Victor isn't waiting for his foreign tv shows to get a beaming into the U.S. The singer is in New York this week for a personal appearance tour of the Spanish-speaking theatre circuit. During the 10-day tour, for which he's getting a $1,000 a day, Mejia is up for a hefty promotional push by the Victor staff. He's being partied today (Wed.) at Danny's Hideaway to meet the N.Y. deejays and the press.

Mejia an Exception

Mejia, apparently, is an exception in that the $1,000-a-day fee makes it worthwhile for him to visit the U.S. Most foreign disk luminaries figure they can make money staying on their native grounds thus denying the American companies, like Victor, the opportunity to give them a U.S. buildup. The foreign-originated tv shows are expected to expedite a U.S. showcasing and make it easier for their disk affiliates here to prepare a promotional splash.

According to Dick Broderick, manager of special projects for Victor's international liaison division which is headed by Dario Soria, the global disk business is now approaching its fifth, and final, phase—the move-in of foreign artists on the American disk scene via the broad-ranged exposure provided mostly by the technological developments in relaying tv shows from all parts of the world.

The preceding phases, according to Broderick, were: (1) A reluctance [illegible] U.S.-made disks in [illegible] markets. "An attitude [illegible] broken down by Elvis Presley about seven years ago." (2) The growth in popularity, thereafter, of American songs by American artists. (3) The covering of American singles by local artists with a duplication of style that beat out the American-made disks mainly because the native singers were on hand to plug their platters via radio and tv exposure. (4) The development of a new songwriting style by the foreign composers patterned along the lines of the current U.S. idiom.

"All this background," said

(Continued on page 56)

Harlstone's London Exit Spotlights Toller-Bond

The moveout of Lee Harlstone from London Records has put the spotlight on diskery's exec veepee D. H. Toller-Bond who continues as general manager of the label. Last week's VARIETY story inadvertently identified the veep as Todd Bollender.

Toller-Bond has been heading the London group's operations for some years and now will take over the duties handled by Harlstone.

Todd Bolender (without a hyphen) is a ballet dancer and in no way connected with the disk business.

Col Beating Teen Talent Bushes In Audition Drive

Columbia Records is on an all-out effort to tap the teen talent field. The disk company is setting up a series of weekly teen talent auditions as means of uncorking new talent for the labels as well as for the Col subsids, Epic and Okeh Records.

According to Dave Kapralik, Col's director of pop artists & repertoire in the east who designed the audition program, there is more new teen talent in this country than ever before, and he expects that such a series will help bring it to light.

"We believe," he added, "the teen auditions, for applicants who have passed the initial screening, will offer the most advantageous climate for the showcasing of teen talent. The purpose of the live auditions is to evaluate talent in a recording studio."

At present, Col will only hold the auditions in New York, but future plans include the same method of auditions in its Chicago studios. Kapralik and other members of Col's a&r sales and publicity departments will judge the auditions.

Tom Scott will be director of the program based in the N.Y. office.

ASA BUSH TO HEAD ASCAP IN NASHVILLE

The American Society of Composers, Authors & Publishers has launched its new Nashville office with the appointments of Asa Bush as district manager and (Mrs.) Juanita Jones as membership director.

Bush, who first joined ASCAP in 1946 as a field representative in the Atlanta office will now be responsible for the licensing activities and business affairs in the states of Tennessee and Alabama, formerly handled through the Atlanta office. Mrs. Bush was previously with RCA.

Plans are now in the works for a reception to be held for state and city officials in Nashville, as well as those engaged in the music business locally, to mark the official opening of the new ASCAP branch.

Kenosha, Wisc., Revives Jukebox Licensing Bill

Kenosha, Wisc., Feb. 19.

Licensing of all jukebox operators and machines here is proposed under a local ordinance now being drafted. It calls for background of jukebox ops to be given a police checkout prior to Common Council approval. Annual fee would be $5 for the operator and $1 for each machine.

A similar proposed ordinance in 1958 was killed by the council. Active in axing the measure at that time was Anthony J. Biernat, a jukebox distrib who was killed Jan. 7 in an unsolved murder.

Plagiarism Suit Threat Vs. Winner Of Top Song at San Remo Fest

By ROBERT F. HAWKINS

Rome, Feb. 19.

The Italian press is still loudly commenting on the unexpected results of this year's San Remo Song Festival which ended last week with the victory of "Uno per Tutte" (One For All) ahead of "Amor, Mon Amour, My Love" and "Giovane, Giovane" (Young, Young).

(The San Remo Song Festival, which will tour the U.S. next month, begins rehearsal on March 15 under the direction of Katherine Dunham. In addition to the staging, Miss Dunham will do the costuming and lighting. Joe Glaser set the deal for Miss Dunham with Jules Alberti, who is producing in association with his attorney Laurence Weidman. Roberto Lamli is consultant.)

Latest hassle in a songfest which had started out very calmly in the announcement here that a plagiarism suit is about to be filed against the winning song by Frustaci, Italo cleffer who in 1948 wrote a song, "Noi Siam Quelli Dele Sci-Sci," which he claims is very similar to "Uno per Tutte." Leonardi, the Milan publisher of "Sci-Sci," reserved a decision about the suit pending consultation with experts.

Local press almost unanimously judged the San Remo winner as derivative, with "Ja-Ja," "Silenziosa Slow" and other tunes besides Frustaci's song mentioned as possible inspirers. Tony Renis, who sang as well as helped write the song, said in a tele interview that "Uno per Tutte" was written without previous knowledge of the other songs.

Other local pundits, however, have suggested that granted that the winner was a steal (proof of plagiarism in the song world is notoriously hard to secure), the blame should really be given the San Remo jury, which pre-selected the song. Pointed out, too, that the jury included certain old hands in musical field who should have "caught" any tune similarity and stopped admission then and there if such charges could be proved.

Meanwhile, and apart from the fracas, comments on San Remo ascribe the victory of "Uno" mainly to the personality of Tony Renis, who wound up number four in the 1962 San Remo race with his "Quando, Quando, Quando" (When, When, When) but subsequently saw that song hit top sales as well as win the annual Italian RAI-TV "Song of Songs" contest. Another twist is that "Giovane, Giovane" written by another young author-singer, Pino Donaggio, wound in No. 3 this year making San Remo a coup for the teener set.

See Downgrading of Milva

It also marks a surprising but rousing defeat for one of Italy's most popular singers, Milva, who

(Continued on page 54)

Marvin Hughes, Longtime WSM Musical Director, New Cap Nashville Chief

Marvin Hughes, musical director of Nashville's WSM for more than 20 years, has been appointed head of Capitol Records' Nashville office.

He takes over administrative and artists & repertoire responsibilities succeeding Paul Wyatt, who resigned to go into the music publishing field. In his new post, Hughes will be assisted by Billy Graves, formerly guitar player and road manager for Cap disker Wanda Jackson.

Hughes has been associated with Capitol informally for about 10 years. As a pianist, he's played disk dates in Nashville and has assisted Cap's country music topper Ken Nelson in producing many recordings. In addition to his activities for Cap, Hughes plans to continue his work with WSM.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	6	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
2	2	68	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	7	20	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
4	3	17	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
5	4	43	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
6	4	6	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
7	5	20	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
8	11	18	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
9	15	3	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
10	6	12	VAUGHN MEADER (Cadence) First Family (CLP 3060)
11	9	30	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
12	12	18	BENT FABRIC (Atco) Alley Cat (33-148)
13	10	12	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2621)
14	14	6	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
15	13	25	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
16	18	13	OLIVER (Victor) Original Cast (LOCD 2004)
17	22	5	GYPSY (Warner Bros.) Soundtrack (B 1480)
18	21	4	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
19	19	23	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
20	24	6	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)
21	23	5	VENTURES (Dolton) Telstar and Others (BLP 2019)
22	26	17	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
23	17	25	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
24	41	3	LIMELITERS (Victor) Our Men in San Francisco (LPM 2609)
25	25	13	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
26	16	7	KINGSTON TRIO (Capitol) New Frontier (T 1809)
27	27	4	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
28	37	42	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
29	30	15	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC 435)
30	24	21	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
31	—	1	ROOFTOP SINGERS (Vanguard) Walk Right In (VRS 9123)
32	36	2	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
33	31	2	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
34	—	1	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
35	—	1	CHUBBY CHECKER (Parkway) Chubby Checker's Biggest Hits (P 7022)
36	32	36	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
37	—	2	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
38	43	14	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
39	—	25	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
40	—	1	CONNIE FRANCIS (MGM) Modern Italian Hits (E 4102)
41	—	4	BOBBY VEE (Liberty) Golden Hits (LRP 3245)
42		1	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
43	28	15	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
44	—	120	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
45	29	6	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3061)
46	46	3	JUMBO (Columbia) Soundtrack (OL 5860)
47	47	4	LAURINDO ALMEIDA (Capitol) Viva Bossa Nova (T 1759)
48	38	2	SHIRELLES (Scepter) Shirelles Greatest Hits (507)
49	40	5	CHUBBY CHECKER (Parkway) All the Hits (P 7014)
50	30	108	CAMELOT (Columbia) Original Cast (KOL 5620)

WB Wraps Up 5 New Diskers; Little Richard To Atlantic; Other Deals

Warner Bros. has gone on a pacting binge, adding five new artists to the label. Signed were Bessie Griffith & The Pearls, folk-spiritual group; organist Jackie Davis; the comedy team of Jim Coyle & Mal Sharpe; folk singer Lynn Gold; and The Surfers, a Hawaiian group.

Bessie Griffith & The Pearls recently drew diskery attention via a shot on Dinah Shore's NBC-TV show. Davis previously etched for Capitol, and the Coyle & Sharpe team are making their disk debut in a set featuring recorded interviews. Miss Gold was recently spotlighted on the CBS-TV special for President Kennedy and The Surfers have been appearing on the [illegible] circuit.

Atlantic: Little Richard

Little Richard is returning to diskdom under the Atlantic banner. His first diskings for Atlantic are "[illegible] In The Chapel," coupled with "Hole In The Wall." The single marks Little Richard's return to the pop disk scene which he left several years ago in order to devote his time to Evangelistic activities. He made his first splash in 1955 on the Specialty label with "Tutti Frutti" and followed with such clicks as "Long Tall Sally," "Rip It Up," "Lucille" and "Keep A Knockin'."

Colpix: Charles K. L. Davis

Charles K. L. Davis will now record under the Colpix banner. He previously waxed for the Everest and Decca labels. The Davis disk catalog covers the pop, classical, [illegible] and Hawaiian music fields. His first Colpix disk is scheduled for the near future.

Argo: Albert (Budd) Johnson

Tenor saxophonist Albert (Budd) Johnson is the latest addition to the Argo roster. On his first LP for Argo Johnson was assisted by Hank Jones, Kenny Burell, Milt Hinton, Everett Barksdale and Osie Johnson. His recent band credits include work with Count Basie, Duke Ellington and Gil Evans.

San Remo

Continued from page 53

was rated a likely winner for "Riccordo." This instead rated only a fifth place while her other finalist, "Non Sapevo," wound up 10th. Runner-up song, "Amor, Mon Amour, My Love," was belted across by vet singer Claudio Villa.

Actually, this year's San Remo crop was not an outstanding one to this impartial observer. But it had many saleable tunes including the winning one, which is catchy and sung with an easy-going charm by Renis and by Emilio Pericoli, who also made a little gem of the charming and haunting eighth-place tune, "Sull'Acqua" (On the Water). "Mon Amour," is more in the Italian tradition but needs a big voice; the late Mario Lanza could have made this a top seller anywhere.

"Giovane, Giovane" is a lilting twist but nothing outstanding. Donaggio has written better songs. It's easy, however, and will sell. The No. 4 song, "Non Costa Niente," is on the other hand a charmer with a nostalgic mittel-Europa swing to it and should pay off in depth.

Outside Votes Won For 'Uno'

Of Milva's two songs, "Riccordo" (Remember) is by far the best. And she sings it beautifully for what is probably the best single performance of the Fest and in any event the best all-round voice.

Votes were determined by adding up a certain number of votes by selected spectators at San Remo with a lower number of opinions by listeners throughout Italy, polled by phone. It was the votes by the "outside" jury, incidentally, which gave the victory to Renis and "Uno."

An estimated 35,000,000 spectators saw San Remo finals over a Eurovision hookup (rated the highest audience total to date for an Italo show) emceed by Mike Bongiorno. This event also celebrated his 10th anni as a RAI-TV emcee. Two preceding evenings of songfests were instead taped by RAI-TV and shown later in evening over a national net in reduced form.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	HEY PAULA / Paul & Paula	Philips
2	2	6	WALK RIGHT IN / Rooftop Singers	Vanguard
3	3	3	RUBY BABY / Dion	Columbia
4	4	4	WALK LIKE A MAN / Four Seasons	VeeJay
5	5	5	RHYTHM OF THE RAIN / Cascades	Valiant
6	7	5	YOUR THE REASON I'M LIVING / Bobby Darin	Capitol
7	6	7	FROM A JACK TO A KING / Ned Miller	Fabor
8	8	6	LOOP DE LOOP / Johnny Thunder	Diamond
9	21	3	BLAME IT ON THE BOSSA NOVA / Eydie Gorme	Columbia
10	18	6	YOU'VE REALLY GOT A HOLD ON ME / Miracles	Tamla
11	13	7	UP ON THE ROOF / Drifters	Atlantic
12	36	3	WHAT WILL MARY SAY / Johnny Mathis	Columbia
13	10	9	NIGHT HAS A THOUSAND EYES / Bobby Vee	Liberty
14	11	12	GO AWAY LITTLE GIRL / Steve Lawrence	Columbia
15	16	5	MAMA DIDN'T LIE / Jan Bradley	Chess
16	12	6	HE'S SURE THE BOY I LOVE / Crystals	Phillies
17	24	6	WILD WEEKEND / Rebels	Swan
18	15	6	LITTLE TOWN FLIRT / Del Shannon	Big Top
19	9	8	ITS UP TO YOU / Ricky Nelson	Imperial
20	29	2	END OF THE WORLD / Skeeter Davis	Victor
21	14	7	HALF HEAVEN, HALF HEARTACHES / Gene Pitney	Musicor
22	19	9	I SAW LINDA YESTERDAY / Dickie Lee	Smash
23	22	4	SEND ME SOME LOVING / Sam Cooke	Victor
24	—	1	OUR DAY WILL COME / Ruby and the Romantics	Kapp
25	17	5	WALK RIGHT IN / Moments	Era
26	41	3	GREENBACK DOLLAR / Kingston Trio	Capitol
27	34	2	YAKETY SAX / Boots Randolph	Monument
28	31	6	CINNAMON CINDER / Pastel Six	Zen
29		1	ONE BROKEN HEART FOR SALE / Elvis Presley	Victor
30	20	11	MY DAD / Paul Petersen	Colpix
31	—	1	LETS TURKEY TROT / Little Eva	Dimension
32		1	IN DREAMS / Roy Orbison	Monument
33	45	4	GYPSY CRIED / Lou Christie	Roulette
34	—	2	LOVE MAKES THE WORLD GO ROUND / Paul Anka	Victor
35	37	3	I WANNA BE AROUND / Tony Bennett	Columbia
36	—	1	HITCH HIKE / Marvin Gaye	Tamla
37	40	2	SHE'LL NEVER KNOW / Brenda Lee	Decca
38	43	2	THAT'S THE WAY LOVE IS / Bobby Bland	Duke
39	29	3	PUDDIN 'N TAIN / Alley Cats	Philles
40	—	1	ALL I HAVE TO DO IS DREAM / Richard Chamberlain	MGM
41	30	8	DON'T MAKE ME OVER / Dionne Warwick	Scepter
42	—	2	OUR WINTER LOVE / Bill Pursell	Columbia
43	—	2	CAST YOUR FATE TO THE WIND / Vince Guaraldi	Fantasy
44	25	10	TELL HIM / Exciters	UA
45	33	3	YOUR USED TO BE / Brenda Lee	Decca
46	42	3	FLY ME TO THE MOON / Joe Harnell	Kapp
47	23	8	MY COLORING BOOK / Kitty Kallen	Victor
48	—	2	CALL ON ME / Bobby Bland	Duke
49	48	2	ALICE IN WONDERLAND / Neil Sedaka	Victor
50	38	3	BIG WIDE WORLD / Teddy Randazzo	Colpix

Inside Stuff—Music

Kay Campbell's story, "Banjo Is Back But Not Minstrels" (VARIETY, Feb. 6), twice misspelled the name of the virtuoso whom most students of banjo technique consider one of the two greatest five-string specialists in history—Fred Van Eps. Story had it both times as "Vaneth." (Other greatest was the late Vess L. Ossman, who died in 1923.) Van Eps was born in Somerville, N.J., Dec. 30, 1878, and died in Glendale, Cal., Nov. 22 1960, while waiting to have his driver's license renewed. All his life he had trouble with his name. Some of the platter companies for whom he recorded insisted on spelling it Van Epps. Many well meaning citizens assumed Van was a middle name and aroused his ire by calling him "Mr. Eps." Some of Van Eps' cronies suspect he may have succumbed to a heart attack because the license examiner said, "Be with you in a minute, Mr. Eps." And he objected to having mail addressed to "Mr. Frederick Van Eps" since his parents named him Fred, not Frederick.

Van Eps' three surviving sons are all prominent in music biz—George as jazz guitarist, Robert as pianist and arranger, and Fred Jr. as arranger for Twilight orchestras.

Columbia Records' Eliot Tiegel writes from Hollywood: "The minstrels are back in the form of the New Christy Minstrels led by Randy Sparks (one of Col's fastest-rising acts—plug over) and another error in Kay Campbell's byliner is the omission of Larry Ramos and Jackie Meller. The New Christy Minstrels have not one, but two, banjoists and the pinkety-plunk sound is very prominent in all their albums. As you know, the group have patterned themselves after E. P. Christy's Minstrels, and their national tv exposure on the Andy Williams show continually helps introduce their folk choral sound. They sang and told jokes in the forepart of their act and closed the second half—the 'olio'—with individual specialties. It's ultramodern minstrelsy otherwise, sans exaggerated hosiery, blackface and 'bones.'"

The bossa nova, which swept up from Brazil to the U.S., is now getting a global spread via Albert Butler who runs a tap school as well as a Ballroom Dance Service out of New York. Working closely with Joao Tabajara, Brazil's deputy consul-general, Butler formalized the bossa nova's body movement and step pattern which he diagrammed as a back cover for an Audio Fidelity album of the Brazilian beat. Via the Ballroom Dance Service, these dance notes have been supplied to dancers in every state and were spread on a global scale to Lebanon, Chile, Australia, France, Canada, Denmark, Finland, India, Libya, England, Norway, Sweden, Switzerland, Hong Kong and Japan.

In addition the N.Y. Chapter of Dance Masters of America recently agreed to standardize basic steps and variations of the bossa nova for their 2,000 members. Butler is past president of the N.Y. Chapter and is now chairman of the ballroom committee.

Stephen Foster was "a divinely endowed ambassador from America to no particular area, no specific country, no specific people; he held a musical passport to all areas, all countries, all people." This was composer Gerald Marks' characterization of the late writer in an address given Saturday (16) at the Stephen Foster Memorial Commission, White Springs, Fla. Marks, who was representing the American Society of Composers, Authors & Publishers, said that Foster was the first American songwriter whose "talent is a musical drawbridge that connects people everywhere. His phrology is one with which everyone everywhere agrees. There is no resisting it; neither east nor west, and there are no neutral or uncommitted nations." Marks also presented an ASCAP contribution to the Jeanne Maud Music Scholarship of the Stephen Foster Memorial Corp. and will serve as one of the judges at the Jeanne Auditions in White Springs.

The Record Industry Assn. of America (RIAA) will award $25,000 worth of longplaying records to winners of a nationwide essay contest conducted among schoolchildren of the 10th through 12th grades. Sponsored by the National Federation of Music Clubs, the contest entails writing an essay of 500 words or less on the theme "How I Broadened My Musical Horizons With Records." To the winner in each of the 50 states the RIAA will award a package of LPs with a retail value of $250. An equivalent package of records will also be awarded to the school of the winner's choice.

Bill Bailey, a vet U.S. vaudeville trouper who operates a eatery in Singapore, is continuing to get a lot of press mileage out of the similarity of his moniker to the standard tune, "Bill Bailey Won't You Please Come Home." The song was written by Hugh Cannon in 1900 but Bailey claims that he first played it in 1896, without lyrics, as an old Negro tune. When reporters ask if the song is about him they find it hard to get a straight answer. "A London newspaper ran a story about me in 1958 saying it was about me," he replies. "Maybe they were right." Close friends say Bailey is about 78 but he says, "I was 90 on New Year's Eve."

The program for the business sessions of the 1963 convention of the National Assn. of Record Merchandisers (NARM), which convenes March 3-7 at the Fairmont Hotel in San Francisco, will be built around the theme, "The Key To 1963." "All convention speakers," said chairman Alvin M. Driscoll, of Pioneer Distributing Co., "beginning with keynoter Goddard Lieberson, president of Columbia Records, will be giving their answers, or indicating their methods for achieving the answer to the key to '63." The business activities of the convention will be climaxed by visit of the rack jobbers with the record manufacturers at the latter's booths in the convention's Exhibit Hall.

The third annual Broadcast Music Inc. Varsity Show Competition offering a $1,000 prize to the composer and lyricist of the best college musical comedy or revue presented in the U.S. or Canada during the 1962-63 academic year, has just started. BMI will also award an additional prize of $500 to the drama or music department or the student dramatic club, sponsoring the production. A panel of judges including Jerry Bock & Sheldon Harnick, writers of "Fiorello," composer-musical director Lehman Engel, and Robert B. Sour, BMI scores, will judge the entries.

Mark Lawrence's music for the "David and Lisa" film is up for a lyric workover. Eddie Hesman is writing lyrics to the "Lisa Theme" called "The More I See Of Lisa" and composer Lawrence himself is completing a lyric of the "David Theme" called "Touch Love." Meantime, Frank Chacksfield has recorded an instrumental of the main themes for British Decca while Ava Records is readying the soundtrack album that includes a jazz version by Victor Feldman.

Moscow State Publishing house "Muzgiz" is looking all over West Germany for letters by the late Russian composer Peter I. Tschaikowsky—material to be included in a general edition about the composer and his work. Tschaikowsky-Studio in Hamburg has the assignment to photocopy all letters to be found in private or public ownership and transmit them to Moscow. From 220 of the composer's correspondents from western countries, 60 are to be found in Germany.

Lata Mangeshkar is the name of the Bombay Hindu popular singer who prides herself to have recorded more than Frank Sinatra, Bing Crosby and Doris Day combined. She has 7,400 disks circulating throughout most of the Asian countries.

MGM's Teen Chill Disk

MGM Records is doing a repeat for the horror-loving teenage market. Its latest disk, "Nightmare," arranged and conducted by Kenyon Hopkins, is a melange of music to illustrate such gooseimple themes as "Tell-Tale Heart," "Red-Eyed Rats," "Watery Grave," "Living Tomb" and such.

Interspersed with the music are the disembodied cries and groans of actress Toni Darnay and the torture-rack sound effects of that old radio studio hand, Keene Crockette.

Detroit Symph Affiliate On Playing in Dixie: 'That's Not Our Affair'

Detroit, Feb. 19.

Segregated white-people-only performances by the Detroit Symphony, now on tour of southern cities, has drawn the fire of the Detroit branch of the National Assn. for the Advancement of Colored People.

"Unless the sponsors of the Jackson (Miss.) concert open the doors of the concert to everyone without regard to race or color, the engagement should be cancelled," the NAACP's officers here said in telegrams to Symph prexy Robert B. Semple and its manager, Howard Harrington.

NAACP prexy Edward N. Turner called the situation "dishonorable and undemocratic."

Harrington replied: "The orchestra cannot dictate what audiences we play for. We are playing in many small Southern towns and if we refuse to play before segregated audiences we would have to cancel the tour." He added that most of the concerts are before private subscription audiences. No tickets are sold at the door.

BBC SETS 6 TUNES FOR CONTEST FINALS

London, Feb. 19.

The BBC has now completed its six songs from which one will be chosen as Britain's official entry to the upcoming Eurovision Song Contest. The tunes will be performed in the regional finals on BBC TV on Feb. 23.

The full list is: Jimmy Justice will sing Tommy Connor's "Little Cracked Bell of San Raquel"; Johnny Towers, Jerry Lordan's "This Kind of Love"; Maureen Evans, Leslie Bricusse's "Pick the Petals"; Vince Hall, Johnny Worth's "A Day at the Seaside"; Ann Shelton, Jimmy Kennedy's "My Continental Love"; Ronnie Carroll, Norman Newell's "Say Wonderful Things", and Berry Barnett "If You Ever Leave Me," lyrics by Hal Shaper to music by Shaper and Steve Race.

Prep Disk to Help Roll RFK into White House

A campaign to get Robert F. Kennedy, the President's brother and U.S. Attorney General, into the White House will soon roll out on disks. Comedian Jackie Kannon has written (with an assist from Rochelle Davis and Herb Brizik) and recorded "The Bobby Kennedy Ya, Ya," a teenagers' pitch for an RFK move-in on 1600 Pennsylvania Ave.

The tune is being published by Lou Levy, who partnered with Kannon on the cost of the disk production. The song will be released on the Stage label via the London Group.

Army Taps Dr. Arberg For Music Merit Kudos

Washington, Feb. 19.

Dr. Harold Arberg, who brought music to the Army in the 1950s, has been awarded the Meritorious Civilian Service Award. As Chief of the Music Unit in the Adjutant General's Office, he helped organize the Army-Ed Sullivan tv shows.

In 1954, he was chosen exec director of the ASCAP-John Philip Sousa march competitions which judged winning marches for the Army, Navy, Air Force and Marines.

He is now Director of the Cultural Affairs Branch of the Education & Cultural Affairs Division of Health, Education & Welfare Dept.

Disk, Film, Book Pub Fields Join For 3-Way Caruso 'Renaissance' Drive

The 90th anni of Enrico Caruso's birth will be getting a tribute this month from the recording, motion picture and book publishing fields. The three-pronged effort will be made by RCA Victor, Metro Goldwyn-Mayer and Simon & Schuster.

The cooperative campaign designed to stimulate a Caruso "renaissance" in this country will be sparked by release of the electronically reproduced stereo version of the Victor album "The Great Caruso," reissue of the film biography of the same title starring Mario Lanza, and a new paperback titled "Enrico Caruso: His Life and Death," by the tenor's wife, Dorothy Caruso.

As a special February release, Victor is issuing its stereo "The Great Caruso," a collection of the musical highlights from the Metro pic sung by Lanza. Special dealer ads and point of sale material have been prepared by the dishery as part of its promotion of the album and the LP has been distributed to over 1,500 disk jockeys around the country.

Metro, too, will back its reissue of the pic with a hefty ad promotion schedule and will tie in with the dishery with screenings for distributors and dealers in the different cities. It's expected that the pic will play in over 4,000 theatres around the country by the end of the year. ("Caruso" will be double-billed with another Metro musical reissue, "Show Boat.")

The Simon & Schuster pitch will be on the first paperback edition of the book which it originally published in 1946. Victor is sending the paperback to its Red Seal reviewers and S&S is providing its leading paperback reviewers with copies of the LP.

British Disk Best Sellers

London, Feb. 19

Diamonds (Decca)	Harris-Mehan
Bachelor Boy (Columbia)	Richard
Wayward Wind (Columbia)	Field
Globe-Trotter (Decca)	Tornados
Please Please Me (Parlophone)	Beatles
Little Town Flirt (London)	Shannon
Think It's Time (HMV)	Berry
Like I Do (Oriole)	Evans
Dance On (Columbia)	Shadows
Loop De Loop (Philips)	Vaughan

Colpix's Own Tag Via New Pye Deal

The Colpix label will assume its own identity in Europe. Under terms of a new contract concluded in New York last week, Pye Records will now release all Colpix product under the Colpix banner instead of on the Pye label as in the terms of the old pact.

Working on the new arrangement were Louis Benjamin, general manager of Pye, who was in N.Y. for the confabs; Colpix general manager Jerry Baker, dishery's international director Herb Homes, and Irv Chezar, representative for Pye in the U.S.

According to Benjamin, Colpix is getting its own tag because of the rapport between Pye and the new Colpix administration and the increased activity of Colpix product overseas.

The current topselling Colpix disks released by Pye, Benjamin said, are "Pin A Medal On Joey" by James Darren, "Lawrence Of Arabia" by Bernie Leighton, "Limbo Baby" by The Virginians, "Telephone Won't You Ring?" by Shelley Fabares, "Big Wide World" by Teddy Randazzo, "My Coloring Book" by Sandy Stewart and "My Dad" by Paul Peterson.

ANDRE PREVIN'S SRO 10G, DALLAS SYMPH

Dallas, Feb. 19.

Andre Previn, guest conductor and piano soloist with the Dallas Symphony Orchestra drew a hefty $10,250 take at Dallas Memorial Auditorium Thursday (14). The season's "Second Dollar Concert" presented by the Dallas Symphony Society and underwritten by the Dallas Morning News, pulled an SRO record of match, 10,250.

The integrated audience of all ages was lured by Previn who both conducted and keyboarded "Rhapsody in Blue" as the concert's highlight. Symphony officials now are seeking a Previn return date, for both the Dollar Concerts next season and for a subscription.

'What Kind of April Fool Am I?'—H'wood Palladium

Hollywood, Feb. 19.

The Hollywood Palladium may never be the same again afterwards but April 1 will find it tenanting something billed as the Dance Panorama April Fool's Spectacular.

A threefold dance contest, the bossa nova-twist bash will climax a series of dance contests to be held in Los Angeles and Orange County niteries and dance studios during the five weeks prior to the event.

Oberlue-Inc. music publishers, is presenting affair with Panorama Enterprises handling the promotion. Possibility of contestants from Las Vegas, Phoenix and Denver is being considered.

The April Fool's Night gig will have three bands, three dance contests, three prizes for each of three placements in each of three dance categories.

Petrillo's Just a Wicked Word to the New Regime At Chi Tooter Local 10

Chicago, Feb. 19.

Local 10, Chicago Federation of Musicians, held its first meeting under its new prexy, Barney Richards, last week and it appears that the members have taken their new-found freedom from the 40-year rule of James C. Petrillo literally and are going to exercise it vigorously.

Two main points evolved from the noisy session. First, Richards denied that he was continuing the job freeze on symphony members threatened by Petrillo during the election campaign. The new prexy said that the players are free to seek jobs outside the symphony.

The second item gives members of the musical unit involved in negotiations a voice in all phases of the bargaining. However, the membership of the union, and its officials and board of directors, have the final say on ratification of contracts. It was a group of players who were "invited" to sit in on the last symphony negotiations who caused the uproar that contributed to Petrillo's defeat.

Under "other business," a motion to make Petrillo president emeritus of the local was withdrawn for rewording and re-presentation to the next meeting.

Elsewhere on the Chi longhair scene, the City Club of Chicago, a private club of civic leaders, announced that it would make an "independent, objective" study of the unresolved issues in the dispute between the Chicago Symphony members and the sponsoring Orchestral Assn.

The organization said that it was acting because Mayor Daley had not set up the committee he had promised to work out the problems left over from last September's bitter contract dispute.

Bob Crosby's 'Hertz'

Honolulu, Feb. 19.

Bob Crosby plans to settle down to his new Bob Crosby's Executive Rent-a-Car business here as soon as he wraps up his current Las Vegas date. The bandleader and his wife, June, have made their home here for two years.

Car renting is big business in Waikiki.

Tax & Technology

Continued from page 38

Broderick "plus the potential of global TV will make the foreign artist more acceptable to the U.S. audience than ever before."

Overseas Biz Declines

The changing global economy is also making its mark on the industry. In an address to the International Record Men's Club in New York recently, music biz attorney Walter Hofer pointed out that the post World War II advantages of diskeries establishing affiliated firms around the world have virtually vanished.

"The introduction of new tax laws in this country and in other nations, the surge of nationalism and the increase of competition in various territories," he said, "have been detrimental to these jointly owned firms that have been formed."

He pointed out that it is now the U.S. disk manufacturer's job to anticipate some of these trends and actions of foreign governments and the U.S. Government to meet these changes and to anticipate answers to various problems that may come up. He added that today the U.S. manufacturer is faced with the problem of licensing records exclusively to foreign companies.

Hofer mentioned that the new antitrust laws in effect at this time in the Common Market and in the U.S. could possibly make the placing of a catalog exclusively in any territory in violation of the Common Market antitrust regulations. He suggested that steps be taken by the American diskers to protect themselves in this area, especially since the foreign distributor does not want a company unless it is able to give the line exclusively.

In Hofer's opinion, a U.S. record manufacturer can grant an exclusive license on his trademark to any company in the world or within each territory. "In the new antitrust regulations," he pointed out, "there is specific provision that trademarks are excluded as far as exclusivity of license is concerned." His conclusion, therefore, is that a U.S. company is able to grant to a foreign company its exclusive trademark while making the assignment of the company product itself non-exclusive.

Urges Foreign Buy-Ins

In order to gain a more favorable position in the competition with foreign diskers, Hofer suggested that American companies edge their way into foreign company in order to develop personnel to run an operation in territories outside the U.S. The advantages of this type of operation for a record company, according to Hofer, resolves itself to anticipating what is and what will be happening throughout the world.

Hofer also suggested that the American companies do one of several things so that their activity in foreign markets will not be diminished: 1) Introduce American artists in the indigenous language of the foreign territories. 2) Acquire foreign artists in outside territories to perform for them. 3) Get cooperation from American publishers to prevent the covering of U.S.-made disks by foreign companies before the original American version can start rolling in the oversea market.

Hofer advised that in order to acquire foreign artists, an American company would have a better chance if it acquired an overseas company. "If that is done," he said, "the American company will supplement its income in various territories. I think there is a trend of foreign product entering the American market and becoming successful. The product made by these companies throughout the world will have a better opportunity not only in the U.S. but in many other territories."

One of the major factors contributing to the diminution of American product outside the U.S., according to Hofer, is the almost immediate coverage of American hits by foreign record companies. "The cover," he said, "appears so quickly that in many cases the American company does not have the opportunity to get its record released."

Cover Problem's Solution

To hurdle this obstacle, some American companies have established publishing affiliates in Europe and demand that the American publisher avail them the publishing rights outside the U.S. to accomplish just one purpose—to put a restriction on a song until the American recording has had a chance to appear on the market.

Foreign taxes still remain the biggest thorn. The elimination or the attempt to eliminate the tax-haven countries such as Switzerland, Liechtenstein and Monaco, the demand by the U.S. Government for information returns of various descriptions, the new restrictions found in many countries against American companies becoming members of local societies, the problem of limitation of reinvestment potential, as well as the nationalistic attitude of many foreign record and publishing companies to concentrate more on local product than on the American product, are among the posers facing the American music man today.

The importance of finding a way to beat these raps has made the attorney and the accountant virtually as important to the record company as the artist and the artists & repertoire man.

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

I'M GONNA BE WARM THIS WINTER

b/w

AL-DI-LA

K 13116

M-G-M Records

Kris Go Mills!

THAT TUMBLE-DOWN SHACK IN ATHLONE

DOWN DEEP IN AN IRISHMAN'S HEART

ERIN'S GREEN SHORE

MICKEY DONAHUE

MILLS MUSIC, INC., N.Y.C.

On the Upbeat

New York

Meyer Davis, orch leader-contractor, scouting his three orchs on the superliner United States. He's disembarking at Nassau to cover his orchs at the Bahamian Club there and at Huntington Hartford's Paradise Island ... Erroll Garner will make his first Kansas City concert appearance next Sunday (24) at the Music Hall ... Composer Jimmy McHugh prepping a Rome-Paris trip to score two upcoming Joseph E. Levine-Embassy Picture films. Levine-McHugh International will own the music. McHugh also plans to extend his tour to London to open Westminster Music Publishing firm to handle his own subsidiary publishing firms.

Sandy Stewart, with an orch conducted by Ray Ellis, has recorded "The Loving Heart," written by Chet Gierlach and Phyllis Fairbanks, for the Heart Fund Campaign. The disk will be distributed to 3,500 radio stations across the country ... Music publisher Jimmy Myers and Rod Benson forming a motion picture company ... Lionel Hampton takes his band on a six-week tour of Japan beginning April 8 ... Tony Bennett set for a one-nighter at Shakespeare Theatre, Stratford, on Feb. 26 ... Little Eva, Dimension disker, begins a two-week tour of France on April 4.

Margaret Whiting will fly to Europe Feb. 26 to entertain American troops in Germany. She's also scheduled for a BBC-TV appearance while she's overseas ... The Eddie Heywood Trio and the Charlie Shavers' Quartet will be at the Embers until March 2 ... Daniel Ingram, WABC deejay known as "Big Dan," recently married Mrs. Anita Schonbrun in Cold Springs Harbor, L.I.

Artist or Song?

Continued from page 33

way of living in 20 years and probably never will."

Asked by Csida if the new independent producer setup made it easier to get songs recorded, Lieber replied, "Definitely. There used to be personal relationships at companies that made it hard for outsiders. Artists & repertoire men, publishers and writers were very close; it was almost a secretive business. The independent producer experiments more; he's not tied to old connections and old investments." Bleyer added that the independent producer is an outgrowth of the independent record company.

Bleyer also noted that the record business doesn't have to have a big hit going all the time. "It's not a business with a pie that is to be cut up," he said. "There's not a constant demand to be filled, as in the bakery business. When the economy is low, a good record could still become a hit. When the economy is high, there still won't be a big business with good records. The recording business is one of the few areas in which free enterprise exists. It's always open to new ideas."

Bleyer and Lieber agreed, in reply to a question as to whether the record business was downgrading kids' current tastes, that what the kids accept foremost is honesty, sincerity and a certain primitive quality. On the similar balance, Bleyer admitted, "The overall creativity in the past few years has been rather low. There has been too much following of styles. It's not as exciting as it was a few years ago."

GIL and NIKKI and the SO and SO'S

Feb. 13-14, SUNSET BLVD., Seattle, Wash.; Feb. 18 thru Mar. 9, OLYMPIC HOTEL, Seattle; Mar. 18 thru Apr. 27, SAHARA INN, Chicago; May 2-19, BAHAMA INN, Pasadena, Calif.; May 20 - June 5, GASLIGHT, San Diego; June 6-19, JAVA LANES, Long Beach, Calif.; June 20 - July 18, THUNDERBIRD, Las Vegas and returning Oct. 4 thru Nov. 1.

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Album Reviews

Continued from page 38

try. Chet Huntley, the NBC newscaster who acts as disk moderator, also has some other solid samples of the Washington wit that's sparkled across the current scene which makes the disk a topnotch record of our times for historians looking for the lighthearted angle. Included are excerpts of speeches by Adlai Stevenson, Barry Goldwater, Sargent Shriver, Brooks Hays, Kenneth Keating and Mortimer Caplin. It's a sharp-tongued field but, in this sampling, the President remains the leader.

WILL JORDAN & RHODA BROWN: "TAPPED WIRES" (Roulette). Following the trend in comedy impersonation albums, this is an often-funny platter of staged phone calls between various show biz personalities, politicos and others. Cast includes Will Jordan, Rhoda Brown, Adam Keith and Tina Rome. Saul Turteltaub is listed as writer-director of the package which is set up in a series of short takes, good for programming and effective for their quick punches as a consumer item. Many of the impersonations are first rate and much of the material is quite funny. "Tapped Wires" deserves high billing in the comedy LP sweepstakes.

JERRY ADLER: "A HANDFUL OF BLUES" (Shasta). There are only a few musicians around who play the harmonica as their main instrument and Jerry Adler is one of them. His handling of the instrument is skillful and consistently easy on the ear. Adler's playing, in the phrasing of the hipsters, also has something to say and never fails to get its message across in rich and expressive style. In this album he dishes out a variety of tempi in smooth and pleasant-sounding fashion. The session has a good, easy-going feel as he works over such as "My Funny Valentine," "Sophisticated Lady," "Perfidia," "Our Love Is Here To Stay" and others. He's the brother of Larry Adler, the noted harmonicat.

CHARLIE BARNET (Ava). Here is a pleasantly-swinging jazz session by sax man Charlie Barnet, featuring some solid solo and backup work by various other able tooters. The set, which mixes the tempo between breezy arrangements and ballads, achieves an uncomplicated and easy-going feeling that makes for solid listening values. The group (rest of the musicians unnamed) grooves well together in a simple pattern that also serves as a solid showcase for Barnet the composer, as four of five tunes included come from his pen.

TUBBY HAYES AND THE ALL STARS: "TUBBY'S BACK IN TOWN" (Smash). This is a fine jazz outing toplining British tenor man Tubby Hayes and also featuring several top Yank hipsters including Roland Kirk, Walter Bishop Jr., Sam Jones and Louis Hayes. Hayes also takes a swing on vibes during this slick session which has solid performances by all concerned, with some fine solos delivered by each. The tempo stays on the up for most of the disk and the result is hip and exciting. Some jazz originals by John Lewis, Kirk and Sonny Stitt are also featured in this tasty package which should prove a surefire addition to any

GERALD WILSON BIG BAND: "MOMENT OF TRUTH" (Pacific Jazz). Composer-arranger Gerald Wilson has assembled a hip and groovy big jazz band for this outing, the majority of which features his own writing. The tempo ranges from haunting ballad treatments to driving uptempo numbers. The band, with some of the top hipsters around, gets a big emotional effort into Wilson's meaty arrangements. Apart from the swinging ensemble work of the group some fine solos are featured, all of which add up to a solid jazz session.

COUNT BASIE & JOE WILLIAMS: "BACK TO BASIE & THE BLUES" (Roulette). One of the more renowned vocalist-band combinations to play the jazz ... was the coupling of singer Joe Williams and bandleader pianist Basie. Although they have gone their separate ways in recent ... except for an occasional re... this disk revives the team ... collection of solid blues selec... Both Williams and Basie a... fine form here and the LP is ... example of the way the two ... to sound together. Basie's ... swings with a full sound while Williams does his usual full-th... best, with a sweet swinging ... the result.

RAUN MACKINNON: "A... ICAN FOLK SONGS" (Pari...). There's still plenty of life ... folk fad and Raun MacK... is yet another slick purvey... the idiom to emerge. A sp... and clear-throated singer, MacKinnon embodies the ... qualities of most successful ... niks in that she displays a f... for her material and also ... originality in her presentation ... spirited performer, she puts ... strength into her uptempo ... rial and wistful emotion int... ballads. Arrangements for ... session are also her own an... has penned two of the tunes ... a fine showcasing for this tal... lass who looks to make her ... in the folk field.

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New Orleans' Mardi Gras, a $6,000,000 Binge, Chalking Up New Biz Records

By TED LIUZZA

New Orleans, Feb. 19.

The Carnival ball and parade pace, which already has captured Orleanians and thousands of visitors alike since Saturday (17), will quicken daily and nightly until the big Mardi Gras Day blowoff Tuesday (26). General masking and parades virtually all day long will lead to the end of the big free show the day before the 40-day period of Lent sets in.

The weekend saw additional thousands of visitors joining earlier arrivals to participate in what city fathers and the Chamber of Commerce estimate will be a better than a $6,000,000 binge this year. Hotels have announced they are booked solid for the week of Feb. 22-26.

Major ones like the Roosevelt, Sheraton Charles, Royal Orleans, Jung and the Fontainebleau say it is the earliest date since 1946 that they have been sold out. Motels and guest houses also report they're filling fast. All of which indicates, officials assert, that this will be the biggest Carnival since World War II. And, unlike any recent year, the spectre of race tension over school integration has vanished.

Windfall to Show Biz

Principal beneficiaries of the Carnival whoop-de-doo are the hotels, restaurants, nite clubs, souvenir shops, theatres and shopping centers. Reservations are hard to make in such niteries as Seymour Weiss' Blue Room where marquee names are on tap.

The strip joints on garish, neonlighted Bourbon St. are the mecca for crowds after sundown. All of the spots have embellished their girlie shows unmindful of the crackdown by D.A. ... Garrison. The clubs experienced an exceptionally big business during New Year's Day Sugar Bowl Classic. Dixieland jazz spots are also a magnet for French Quarter visitors.

The Carnival season will have set a record when it's over. More than 64 balls and 18 street parades will have been held since Twelfth Night (Jan. 6) traditional start of the season of Mardi Gras. Carnival is big business here. It's the krewes (private clubs) who pump thousands of dollars into their individual balls and parades each year. But it's the city as a whole that cashes in.

Balls' Cost: 10G & Up

Balls have been estimated to cost upwards from $10,000 each, though the krewes keep pretty secret about the outlay. Each organization has from 100 to 250 members who are voted on much the same as any lodge or fraternity.

The expense of a parade with from 15 to 20 floats, for example, runs as high as $50,000 for a single outing. The floats of the major krewes, like Rex and Comus, with animated figures are spectacular affairs and cost considerably more.

Mardi Gras is a big industry in New Orleans and keeps thousands of float builders and designers, mask makers, scenic artists, seamstresses, wig makers, makers of costume jewelry and crowns, and others busy for a whole year. As soon as one Mardi Gras is over, work starts on the next.

New Orleans is probably the only city in the U.S. whose groups accept no commercial tieups for parades.

The only cost of Carnival to the city government is the expenditure for decorating Canal St., the main stem where the parades pass and the biggest crowds gather, and for the erection of viewing stands.

MITZI GAYNOR TO TOUR SUMMER TENT LOOP

"An Evening with Mitzi Gaynor" is being slated for the summer tent circuit this year. She's being booked for the canvastops by the Agency of the Performing Arts starting in June.

Miss Gaynor will tour following her three-week stand at the Latin Casino, Cherry Hill, N.J., which will wind up May 22. Her present act, lasting about an hour, is being enlarged for this junket.

Minn. Drops $2,000,000 N.Y. World's Fair Exhibit

Minneapolis, Feb. 19.

A special 15-member exploratory committee's plan for a $2,000,000 Minnesota display at the New York 1964-65 World's Fair has been dropped. Reason was that the state's industrial leaders failed to evince sufficient interest. It was indicated that their firms would not come across with the required major portion of the cost.

The plan called for 24 spherical buildings to be made out of plexical glass and aluminum in Minnesota and shipped to New York. It was found, however, that Minnesota industry will provide financial support for another kind of exhibit if the state will divert more of its own funds for business promotion than is now contemplated. This may eventuate, according to R. W. Fisher, the committee's chairman.

Fisher's committee now has been dissolved. But the governor has decided another will be appointed to delve further into the matter and have state support, Fisher added.

Judy Exits Her Harrah's, Tahoe, Date: 'Exhaustion'

Lake Tahoe, Feb. 15.

After working less than one week of her scheduled three-week engagement at Harrah's Tahoe, Judy Garland was forced to cancel out because of what doctors described as "complete physical exhaustion" and "a slight weakness of the right side." Complications with "Asian flu" were also mentioned.

Miss Garland was taken to Carson-Tahoe Hospital in Carson City, about 30 miles from the lake, after she collapsed in her dressing suite prior to her show on Wednesday (13). She was released the following day and returned to Tahoe. But a club spokesman said she would not finish the date and would go to New York for further medical treatment.

She is scheduled to be in London March 6 for the premiere of her film, "I Could Go on Singing" (UA).

Miss Garland opened at Harrah's Tahoe, her debut there, on Feb. 7. She appeared for only one show each night. She missed the Feb. 11 show because of a reported virus infection, played the following night, then collapsed prior to the next show.

Dr. Peter Irving, who attended the singer at the hospital, said her condition appeared to be the result of "complete physical exhaustion."

Mickey Rooney was called in to sub for Miss Garland through Feb. 27.

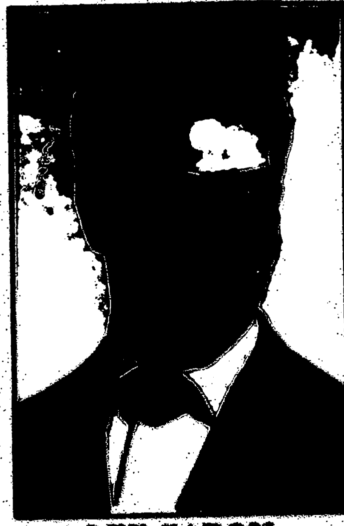
Pact Monkhouse, Yana, Hughes for Scot Revue

Glasgow, Feb. 19.

Bob Monkhouse, English stage and tv comedian, will team with Yana, blond thrush, and singer David Hughes for the second edition of Howard & Wyndham's summer revue, "Five-Past Eight," at Alhambra here July 15.

Show, directed by Dick Hurran, will use same "Starlight Room" setting as last year. It will run for a skedded 10 weeks. Max Bygraves heads the first edition of "Five-Past Eight" May 4. His teenage son Antony is in same layout, plus Alma Michaels and her Excess Baggage canine act.

Pacting of English headliners is in sharp contrast to normal policy here of starring native Scot comedians in the Glasgow showcase. Meantime, the East of Scotland "Five-Past Eight" at the King's Theatre, Edinburgh, still features Auld Lang Syne comics. This year's headliners are once again Rikki Fulton and Jack Milroy, both Scots. Show is being produced by Bruce McClure.



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Plan $10,000,000 Hotel for Waikiki

Honolulu, Feb. 19.

A 27-story hotel that will dwarf the adjoining Moana Hotel is planned for Waikiki. It will be two stories higher than Waikiki's present tallest building, the Foster Tower.

The $10,000,000 inn is scheduled to be built on the site of the present Outrigger Canoe Club. International Building Ltd., the developing firm, hopes to start construction early next year for completion in summer, 1965.

Meantime, the Halekulani Hotel is planning a renovation program that will stretch over several months. Among projects are addition of a pool with a waterfall at one end. Henry K. Rittmeister, general manager, has resigned to become manager of the Hotel Tahiti, in Tahiti.

Tourist nose-count in 1964 is expected to reach an all-time high of 410,000, Hawaii Visitors Bureau forecasts. Extra emphasis is being placed on efforts to lure vacationists to the so-called Neighbor Islands of Kauai, Maui and Hawaii, where tropical charm hasn't been jeopardized by the high-rise construction and commercialism that is evidenced in crowded Waikiki.

Visitors Bureau is asking $1,230,000 for its '64 advertising and promotional activities.

Stripper 'Trouble' Bans Shows in Beverly, Mass.

Beverly, Mass., Feb. 19.

As a result of "trouble" with strippers and risque terping, the licensing board cracked down here and banned live entertainment, including exotic dancers and torch singers, in Beverly bars and taverns effective March 1.

The all-out ban came, the licensing board said, after an edict against bellydancers eight weeks ago. Bands with vocalists, however, will be permitted.

The general axing on entertainment was decided on after a confab between Mayor Thomas J. Wickers Jr., and Police Chief Edward Aucone. There are less than half a dozen licenses now for floorshows.

32-Story Bldg. to Rise On Toronto Pier Club Site

Toronto, Feb. 19.

The site of the Palace Pier Club, which was destroyed by a $500,000 blaze in January, will be occupied by a 32-story structure housing 1,100 residential suites, facilities for conventions and banquets. It will also have a heated swimming pool, marina, heliport and seaplane landing space jutting out into Lake Ontario.

Club tract has been bought for approximately $1,000,000 by Allan Wayne, managing director of Cardon International Corp., an engineering and development firm, which will erect a $00,000,000 structure on the site. In its heyday, the club was a showcase for top U.S. name shows.

AGVA Nat'l Board Boosts Officers' Term to 2 Years at Quiet Meeting

At one of the less controversial meetings of the American Guild of Variety Artists national board held last week at the Barbizon Plaza Hotel, N.Y., the term of officers was increased from one to two years. Motion must now go before the national convention which will take place in June before it becomes effective. Inasmuch as it's a change in a constitutional amendment, such procedure is usual.

However, the board turned down a motion to decrease the number of board meetings from three to two. Also turned down by the panel was a recommendation to increase the salary of national administrator Bobby Fox by $50 weekly.

Passed by the board was a motion to drop all board members who do not attend three consecutive board meetings without a valid reason. In their stead, the runnerup will be appointed or else the board will appoint a replacement if runnerup is unavailable.

This ruling will give the board replacements for such members as Sammy Davis Jr., Alan King, Abbe Lane, among others, primarily names, who were elected and have never attended a meeting.

The board also hired Sam Gutwirth to do publicity for the union at $7,500 annually. However, his initial tenure is on a three-month basis. In return for being hired, he agreed to drop his $7,500 suit against AGVA. He claimed he resumed work during the recent McClellan Committee hearings, but was dropped immediately afterward although he understood his deal to be for at least a year.

In another move Frank Cook, a member of the Sarasota outdoor local, was named manager of the outdoor division.

The board spent considerable time on the recommendation of president Joey Adams to increase the term of officers to three instead of one year as is at present. Adams contended that he spent $1,900 to $2,000 in getting elected and it cost him considerable time in campaigning in which he lost work as well.

In the last election Adams ran unopposed. His perennial opponent, Penny Singleton, was ineligible to run because of a suspension and candidate R... Bolger withdrew. The board compromised by extending the term to two years.

In another approval, the board voted on Adams' recommendation that an entertainment be given with theatre operator Harry Brandt as guest of honor. No date was specified, but Adams cited the modus operandi whereby friends of the guest would be invited at no cost, with food and beverages at AGVA expense.

A ribfest along lines of the Saints & Sinners and Friars' luncheons would be given, and at the conclusion, pledge envelopes would be distributed to all guests asking for contributions to the Joey Adams Youth Fund, which sends entertainers around to depressed areas.

The board disapproved a motion to elect officers in all locals instead of an executive board which chooses the officers. There were some minor raises from $2.50 to $5 weekly voted to organizers.

L.V. Rides Horse Shows As Lure for Society Biz

Las Vegas, Feb. 19.

Las Vegas is going in for completely different types of promotions. The newest gimmick being tried in the casino capital is horse shows. The Thunderbird has done well with the quarter and cutting horse competitions. Now the Riviera is coming up with its Blue Ribbon International Horseshow. It will be a Class A event under sanctions of the American Horse Shows Assn. and the Pacific Coast Hunter, Jumper & Stock Horse Assn.

The event is expected to bring in 400 exhibitors with about 2,000 entries in the various events. The show, to take place in the city's Convention Center, is also regarded as a bid for the society trade. Eric Atterbury, who formerly produced the horse shows at Madison Square Garden, N.Y., for eight years, will impresario the event.

Names Now Bid For Nitery Dates In Hinterlands

Major names are now anxious to play dates they eschewed in former years as being out of the way and lacking in prestige. Today the feeling is that it's best to be a hit no matter where than play the same stands and die artistically.

Years ago, the major acts played a route that encompassed New York, Las Vegas, Chicago, Hollywood, Miami Beach, possibly New Orleans and one or two other towns. Otherwise, the rest of the country was an out-of-the-way area. Today, with Chicago virtually a closed book, and many spots not the major nightclub towns they used to be, the names are working elsewhere and have found it to be artistically better and almost as good financially.

For example, Milton Berle, who previously played a limited area, last week okayed dates at the Hacienda, Fresno, for 10 days starting March 15, and the Cave, Vancouver, March 27. Berle for the first time in years recently played Montreal.

The Pacific northwest, long eschewed by names has also covered some staples in the industry. The same situation applies in any area where there are niteries with large capacity. Pittsburgh used to be on the lesser list, but now it's a grade A town. In fact it's gotten to be that virtually any city that can pay is worthwhile.

The development of new booking areas stems from the fact that names coming back to the same spots found their audiences dwindling. Also coming back to the same city year after year, a performer had to have a new frequently expensive act annually. In the new towns, they can use the same act as last season, and perhaps break in a new turn for the other cities.

However, the major reason is the lift in performance. For in playing virgin territory the headliner's appear before new audiences which still appreciate names. They have a generally easier time on the floor and find themselves getting peak hands, and not too incidentally, peak money outside of Las Vegas.

Benny Terrific $83,801 At Toronto's O'Keefe Cen.

Toronto, Feb. 19.

First week of Jack Benny's "Life Begins at 39" at O'Keefe Center here soared a terrific $83,801 with sellouts on Friday and Saturday nights. This 3,211 seater is geared for $90,000 capacity at a $6 top. On the bill with Benny are Jane Morgan, Clara Ward Singers, Toni Marcus, Waukegan Symphony and Half Bros.

Engagement is a break-in for appearance at the Ziegfeld Theatre, N.Y., following current engagement of Maurice Chevalier.

FLOYD ACKERMAN TO JOIN BRS OUTFIT

Producer-manager Floyd Ackerman is joining the personal management firm of Berner, Ross & Steinman effective March 4. He'll be homebased in New York. Addition to the office is being made so time in the California branch that Kal Ross can spend more.

Ackerman is producer of the intime cafe revue, "The Best of Everything," current at the Hotel Astor. In addition, he is personal manager of Gypsy Rose Lee, John Saxon and Ben Piazza, among others who will now be allied with his new affiliation.

BR&S recently established its Hollywood office, and Ross has been going between both coasts frequently. Addition of Ackerman will permit him to spend more time on the Coast to handle affairs of some of the firm's roster which includes Diana Dors, James MacArthur, among others.

Brit. Unions Pitch Int'l Protection For U.S. Talent to Foster More Imports

London, Feb. 19.

Reg Swinson, general secretary of the Variety Artistes' Federation, plans to visit New York in the summer to persuade the American talent unions to think again about joining on new international agreements for artistes' protection.

His principle aim is to bring in American performers on U.K.-European pacts designed to protect vaude and circus acts used in international tv either live, through satellite, taped or filmed.

"The American unions," Swinson said, "have always been reluctant to take interest in European negotiations because of a fear they might become implicated with the politically wrong people. But there is an increasing traffic of material across the East-West Europe dividing line, and it is more important to protect the interests of our members than be super sensitive about the political ideologies of the people with whom we have to deal.

"Performers when they are entertaining the public should have no politics. Most of them do not. The American performers have almost as much to gain from the kind of legislation we are aiming at as we and the Europeans."

At the moment the revised Performers' Protection Act of 1925 is in its last stages before becoming law—going through the House of Lords. But the VAF is pessimistic about getting any substantial amendment to this copyright law even sufficient to include specialty acts.

There will be talks in Geneva next month with other Federations and the VAF here hopes for some precise confabs with both West Europe and Eastern bloc reps.

Randall's I. Ticketholders Finally Get $10,000 Refund

The NY City Dept of Licenses has arranged with Franklin Geltman, promoter of the unsuccessful Randall's Island concert series last summer, to refund money to ticketholders unable to attend because of cancellation of the dates.

Commissioner Bernard J. O'Connell worked out the agreement with Geltman who was forced to abandon the series after several losing concerts. About $10,000 in refunds is involved. As part of the settlement, Geltman deposited sufficient money to make restitution and set up a postoffice box, where applications for rebates can be mailed.

SAVE FIRE ISLAND BILL

Lindsay Reintroduces Federal Control to Beat Moses

Washington, Feb 19.

Rep. John Lindsay (R-N.Y.) is again backing a proposal to create a National Seashore Park for Fire Island. He offered similar legislation last year but too late in the session for action to be taken.

His bill is aimed at putting beach and dunes areas of the island under Federal jurisdiction.

It would also preserve wildland area now slated for a Robert Moses highway hated by the natives.

Lindsay says his bill has the support of Interior Secretary Stewart Udall and an "overwhelming number" of Fire Island residents as well as conservationist groups.

Pressing for hearings on the bill, Lindsay feels its chances for passage are enhanced by recent National Seashore Parks established at Cape Cod, Mass., Point Reyes, Calif., and Padre Island, Tex.

Ex-CBS Topper, Proud Of Philly, Gives 'Warning'

Philadelphia.

Editor, VARIETY:

I have recently heard several witless comedians who have not been able to get shows of their own on TV but occasionally secure spot appearances. They dig back into the old Joe Miller book and come up with nauseating statements about Philadelphia. The real comedians get laughs without bending so low.

These people haven't been to Philadelphia in many years and don't realize that it offers more to tourists than any other city in America, not excluding New York. If you doubt this, come to Philadelphia as my guest and I will prove it. If I don't, I will buy you a high silk hat.

These bromides hurt Philadelphia and keep people away. These comedians would do better if they would encourage people to come and see and touch and feel and kiss, the Liberty Bell. It would make them better Americans.

The Irish, Jews and Italians, who used to be the butt of these ill-considered, stupid jests, learned that the only way to stop this nonsense is to hit back.

In the future, if I hear any of these slurs about Philadelphia, I will name the guilty ones publicly.

The reason I am writing to you is that VARIETY is read by almost all actors and responsible showman . . . and this is a warning.

Isaac D. Levy

Twin Cities, for 1st Time In Decades, Face Name Famine in Area Niteries

Minneapolis, Feb 19.

It's now virtually a certainty that for the first time in decades the Twin Cities, with their more than 1,300,000 area population, will go through an entire year sans supper club or any kind of nitery name act floor shows regularly, if at all.

This is mainly due to what local bonifaces attribute to the fact that costs when playing big names have soared to "prohibitive sky-high proportions." A large part of the nut, they claim, stems from excessive salary demands on the part of performers.

But, also aver local spots' owners, other factors enter into the situation. One is the new income tax provision re entertainment spending, another is the huge slice big league sports now take out of the local public's amusement dollar. And a third is top performers' "over exposure" on television.

"We can see these big stars on tv for free," the nitery operators are being told. "Why shell out so much money to catch them in person?"

The Hotel Radisson Flame Room here, the Twin Cities' swankiest nightclub, where there was a name act policy for more than 20 years, is committed now to entertainment comprising music by seven locally recruited violinists and two pianists.

There's still no floor entertainment at local Freddie's, the other Twin Cities' plush supper club where names also performed over a several years' period. Owner Peter Karalis says he has no plans to return to his former policy.

Sherman Wins Cincy Crix But B.O. Thin at $3,000

Cincinnati, Feb. 19.

Allan Sherman's concert bow here Tuesday (12) was a personal triumph, chilled by a disappointing turnout in 3,000-seat Music Hall. Attendance of 700 and a $3,000 gross were reported. Scale was $2 to $5.

Sherman was supported by the Jimmy Joyce vocal sextet and the Lou Busch orchestra (16). Cincy dailies' reviews hailed Sherman as an audience pleaser. Irv Weinstein and Hal Ziegler booked the engagement here and a one-nighter Friday (15) in Cleveland.

BETTY HUTTON'S P.R. DATE

Betty Hutton is resuming nitery appearances. Comedienne has been signed for the Americana Hotel, San Juan, starting Feb. 26.

Miss Hutton last week signed with Joe Glaser's Associated Booking Corp., which is lining up further cafe dates.

'Bunnies' Too Bare for Boston, But May Reconsider Playboy License

Boston, Feb. 19.

There'll be no "bunnies" skittering about in Beantown, but a modified Bunpot costume might make it. So decreed the Boston Licensing Board which found the proposed "bunny" costume for Boston's Playboy club a bit too bare at a hearing here Wednesday (13). They said, however, they would be willing to take another look later at a more "acceptable costume," but denied a license to the club.

The three-man board o.o.'d the cottontail costume well displayed by a blond "bunny" from the New York Playboy club.

The hearing was for a seven-day all-food, all-liquor license for Playboy, Inc., of Boston for its proposed key club on Boylston St. The blond "bunny" modeled the costume designed for 30 waitresses at the new club.

Henry Gesmer, counsel for Playboy Inc., told the board that the "bunny" costumes are worn in New York, Chicago, Miami and New Orleans. Chairman John J. Calahan of the BLB said: "This costume would be copied in every joint in the suburbs."

Gesmer replied: "I don't think this costume would be copied too much. There are not too many attractive girls around here who could properly fit this kind of costume."

Board member Clarence Elam asked: "Do you consider the waitresses an inducement to customers?" Gesmer answered: "Only in the way that an attractively set up restaurant would draw customers."

"What is the purpose of this type of dress?" asked Elam.

Gesmer: "I suppose its aesthetic qualities. It adds something to the pleasure of persons who see it. It furnishes some attraction."

Gesmer told the board that the costume did not offend any sense of morality and had "more to it" than many seen on beaches and in legit theatres. He also told the board: "We do not intend to run a business that would embarrass this board or this city. We do not want to offend the taste or morals of this community."

"What are you selling," asked Elam, "food and drink or bunnies?"

The board refused to grant a license, and Gesmer said that the "bunny" costume might be modified in an attempt to meet BLB objections.

The prexy of the local Playboy Corp., Richard M. Perkins, said of the costume: "This uniform is already a modified version, and we have a certain concept we have to protect in this thing." He added the BLB decision would be appealed to the state Alcoholic Beverages Control Commission. The proposed club has sold 3,000 keys at $00 a copy.

Church Bans Bunnies

Detroit, Feb. 19.

"Bunnies are a symbol of a playboy attitude which is irresponsible. So, there won't be any bunnies in our Christian key club," said the Rev. David Eberhard, pastor of the Riverside Lutheran Church.

The Lutheran Teen Key Club is in the basement of the church. Youths who have put in four hours of service to the church receive a key in the form of a cross.

The club features hairdressing, sewing, and arts and crafts activities for the girls; pool, ping pong, barbells and tv for the boys.

A. C.'s Bunny Club

Atlantic City, Feb. 19.

Beachfront Ritz-Carlton hotel's Down-Stairs-at-the-Ritz room is now a Bunny Club which features $1.50 filet mignons and $1.50 super drinks served by appropriately dressed "bunnies."

For years the Carousel Lounge will host only hotel guests and their friends.

Paper keys will be given to guests as they register. This entitles them to admittance to the club. Talent may come in if room shows black ink.

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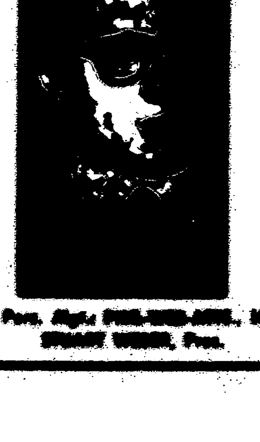

DICK BROOKS

Currently THE LIVING ROOM NEW YORK (Thanks DANNY SEGAL)

Opening Feb. 26 NO. 1 FIFTH AVE. NEW YORK

Pers. Mgt.: FUN-DER-ARTS, INC., 400 Madison Ave., N. Y. 17, Plaza 2-3400

Americana's Royal Box Looks Ahead

New Try Due, Maybe April 10 With Ella Fitzgerald, Regardless of Press Situation

With the new Hotel Americana's Royal Box virtually completed, and in keeping with suggestions and criticism to correct the physical layout, exec veepee Claude C. Philippe may defer unveiling it until April 10 when Ella Fitzgerald is booked. He figures that, newspapers on or off, she could offstand the press blackout. But other talent seems loath to bow into the Americana for fear their opening will be a "secret." That figured in Philippe's dicker for Ethel Merman who originally was slated for the Hotel Plaza's Persian Room and similarly, refused to make her Gotham nitery bow while the newspaper strike was on. The Plaza split up her five-week commitment with Felicia Sanders for three weeks and the incumbent Japanese songstress Izumi Yukimura.

The hotel executive has shifted the stage-bandstand to the middle of the room, increased the dancefloor size, built up terraces for better vantage points, all in line with predecessor headliners' and showmen's suggestions aimed at improving the room.

So far Royal Box has had spotty acceptance. It opened big with Harry Belafonte but then ran into the Sunday slump and, with the new year, encountered the "expense account" crackdown blues which are harassing most Gotham restaurants and niteries. Business in the plusheries is off 25-30% as result. It is figured that eventually somebody will incept a test case on that "over $25" item which requires considerable bookkeeping. New York's bad weather, bitter cold, rather than snow, has been another strong going-out deterrent.

Philippe states that the RB "had never been really finished when we opened last fall with Belafonte, and the decision which would make the best vantage point—end-of-the-room or in the middle, as now—likewise was indeterminate." Philippe attests to the b.o. of Janet Blair, Keely Smith and Tony Martin, along with Belafonte, by observing, "The answer is that we're bringing all of them back next season."

Meader's Frisco Click

San Francisco, Feb. 19.

Vaughn Meader, currently headlining at the hungry i here, one of the dates originally cancelled in order for him to play a series of one-nighters, is having one of his best boxoffice periods. He is doing heavy business at Enrico Banducci's place on his current two-weeker and will play a return engagement in May. He'll do another date, probably in July.

Meader additionally is booked for the Sahara, Las Vegas, in July.

Portland's Salty Room

Portland, Me., Feb. 19.

Newest nitery opened here Thursday (14) with singer Denise Lor as the weekend headliner. Known as the Constitution Room, it's outfitted in nautical decor with relics from the frigate U.S.S. Constitution including the carrail from the spardeck and some of the historic ship's rigging.

The Constitution, second oldest commissioned warship in the world, is based at the Boston Navy Yard.

Waitresses are dressed in sailors' uniforms, but a la bunnies. There's dancing nightly to the Bobby Nelson trio.

Baseball's Share; Amusement Coin Blues of Cafes

Minneapolis, Feb. 19.

Figures just revealed here are making local night club owners and film exhibitors and some other amusements purveyors more disturbed than ever over what they aver to be a vastly disproportionate share of the public's entertainment spending dollars being grabbed off by sports.

Advent of big league baseball and football in the Twin Cities two years ago is chiefly responsible for bringing about the present situation which seems especially hurtful to niteries and film theatres.

At Metropolitan Stadium alone the public in 1962 spent $5,844,000. Baseball paid admissions totalled 1,475,241 and pro football attendance was 234,401 at $5 per ducat for eight home games at the stadium last season. Baseball carved out a $3,219,382 slice of the area's amusement spending potential, pro football, $1,122,000.

Exhibs and bistro proprietors' anguish wails hit a new high after the local newspapers published the aforegoing and other figures in connection with the big league sports.

"No wonder we're being terribly hurt," is the cry. "There's little left of public amusement spending money."

Busy Don Rickles

Las Vegas, Feb. 19.

Don Rickles, who has longterm $100,000 annual pact with Sahara Casbar, closed here Monday (11) and opened in Miami Beach Deauville Thursday (14). After that he invades Texas for first time, preeming at Houston Tidelands March 4.

Sahara Inn, Chicago, follows March 22, then Basin St. East, N.Y., April 1, and back to Sahara, Vegas, July 9 for a 10-weeker.

N.Y. Plaza to Import New GM from PR; Lang, Mald to Exit Caribe Hotel Posts

A series of managerial shifts has been made in hotels from New York to the Caribbean area. One of the more important moves is the appointment of Alphonse Salamone as manager of the Plaza Hotel, N.Y., which would permit v.p. and g.m. Paul Sonnabend, currently acting in that capacity, to resume his executive duties with the Hotel Corp. of America.

Salamone's appointment is effective around April 1. He's presently manager of the Caribe-Hilton, San Juan, Puerto Rico, and will wind up the winter season there before reporting to his new post.

Salamone at one time was assistant manager of the Plaza during the term of Eugene Voit, who incidentally will manage the New York Hilton currently under construction. Salamone had been with the Hilton chain for nearly 20 years. The Plaza was formerly operated by the Hilton chain until its lease ran out about three years ago.

In other shifts, Neal Lang, manager of the Americana Hotel, San Juan, has decided that he would rather work in more temperate climes and will leave that post around June 1. He was the first manager of this Loew's hotel, which opened in time for this winter season. He wants to leave the hotel in good shape and through its first important season before relinquishing his berth. Lang, incidentally, was manager of the Plaza Hotel, N.Y., before taking on the Americana assignment, and was replaced by Sonnabend.

The P.R. Americana also made another important change in its nitery policy. Its original blueprint, the mainstay of which is production shows by Lou Walters, has been replaced. The Walters line will stay until its initial 16-week deal is completed. Meanwhile, names have been lined up to replace the other elements in the show.

In another Caribe shift, Alan Mald has relinquished the managerial reins of El San Juan Hotel, San Juan, operated by the Puro Corp. Now working in an executive area of the firm, he at one time was on the managerial staff of Grossinger's, Grossinger, N.Y.

Davis Jr.'s Liverpool Date

Liverpool, Eng., Feb. 19.

Sammy Davis Jr. has been set to headline for a week at the Empire Theatre here starting April 1.

This is prior to his stint at the London Palladium.

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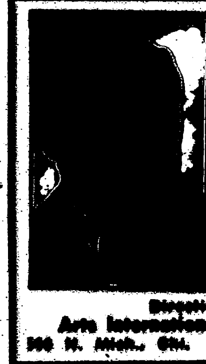

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LONDON PALLADIUM, London, England
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THE SANDS, Las Vegas
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ED SULLIVAN,
New York Daily News
"On the Copa bill with Cheney is a fine young comic, PAT HENRY, a Long Island product. He reminds you in delivery of Danny Thomas and Alan King, which isn't bad reminding."

WALTER WINCHELL,
New York Daily Mirror
"Don't miss PAT HENRY, comic at the Copa . . ."

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SAMMY DAVIS SHOW
COPACABANA, New York
THE SANDS, Las Vegas
LATIN CASINO, New Jersey
THE DEAUVILLE, Miami Beach
ROOSEVELT HOTEL, New Orleans
THE SHELL, Honolulu
ORPHEUM THEATRE, Seattle
COCOANUT GROVE, Los Angeles
3 RIVERS INN, Syracuse
VILLA VENICE, Chicago
CONCORD HOTEL, New York

HY GARDNER,
New York Herald Tribune
"PAT HENRY is a sound-alike for Danny Thomas . . ."

LOUIS SOBOL,
New York Journal-American
"An amiable young comedian PAT HENRY seemed to win the affection of the opening nighters."

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ED SULLIVAN SHOW
(Return Engagement)
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With SAMMY DAVIS, Jr.
Aug. 13 - Sept. 8, 1962

Hotel Plaza, N. Y.

Izumi Yukimura, Emil Coleman and Mark Monte Orchs; $3 and $4 cover.

Izumi Yukimura is of the genre of the swinging westernized Japanese misses who abound in the Tokyo coffeehouses. She came to attention in Steve Parker's "Holiday In Japan" unit, first at Las Vegas' New Frontier and later (summer of 1960) at New York's Latin Quarter. In the unit she was standout; now, going it alone, she is somewhat out of her element in a big league interior like the Hotel Plaza's Persian Room. A less pretentious boite would enhance her impact. Also, she could improve her sum total values by not being so overly generous. She reels off 60-odd minutes of songalog embracing 17 items.

The Ginza cutie opens in traditional kimono with a zingy "Alexander's Ragtime Band," stays in costume for the next four or five numbers as she alternates between Japanese lullabies and "Lullaby of Birdland," and from then in western decolletage, she runs the gamut of such familiars as "Poor Butterfly," "Never On Sunday," "Moon River," "I Enjoy Being A Girl," "As Long As He Needs Me," "Birth of the Blues," "Funny Valentine," "Goody, Goody," "Mack the Knife" and "Sayonara."

Reprise of those titles also automatically conjures comparisons with the Yank interpretations, and the handicap is a bit too much.

Miss Yukimura is given yeoman assist by Emil Coleman and his AFMers. She interlards her songalog with assured small-talk although the overlength of repertoire eventually militates. Vet adman Charles Vanda, longtime Tokyo resident, has taken her in tow and is guiding the Japanese thrush — attractive, petite less-than-100-pounder—as a solo entry.

Her fortnight here along with predecessor Felicia Sanders' three-weeker, takes up the slack when Ethel Merman bowed out because of refusal to buck the newspaper blackout. Phil Ford & Mimi Hines, who made such strong comedic impact exactly a year ago, come in March 27 for six weeks.

Per usual Coleman and Mark Monte's Continentals are faves with the ballroomologists. *Abel.*

Diplomat, H'wood B'ch

Hollywood Beach, Feb. 17.

Peggy Lee, Van Smith Orch, George Foster; $6-$8.50 minimum.

Peggy Lee, in her first cafe appearance at a south Florida Gold Coast poshery—many were offered, but none chosen in recent years—must be wondering what kept her from taking up one of the prior bids. For, despite an overlong 80-minute, one-woman show, auditor acceptance was in the we want more aura that spells out a personal hit.

Miss Lee could do no wrong for the smart house, drawn from the Palm Beach-Ft. Lauderdale resortgoers, and from the more hip Miami Beach hotel-line.

Backed by Van Smith's house orch, plus her own seven-man combo brought along from the Coast—to work her precise, painstaking attention to musical details—Miss Lee covers every tempinage from ballads to torchants, sly-upbeat arrangements to free wheeling beats.

It was a tour de force for the warm, easy-working, attractive blonde vet of song. Inventive, smartly blended lighting heightens the mood-effects to keep the rapt attention and heavy response building throughout.

Miss Lee purveys all of her own cleffings, adds a load of currents, evergreens and full rundown of her platter clicks, plus a group of specially written adaptations that round out a polished to perfection performance. Despite the long-stay, she eschews the phony walkoffs and returns; they wanted more.

Due Friday: Buddy Hackett with Jeannie Smith. *Lary.*

Sahara, Las Vegas

Las Vegas, Feb. 12.

Pat Boone, Dave Barry, Moro Landis Dancers (18), Lou Basil Orch (22); produced by Stan Irwin, presented by Milton Prell; $4 minimum.

Pat Boone returns to the Congo Room for his second gig, bringing back some of the song offerings that clicked big in the first. The 28-year-old Boone looks like the wholesome All-American boy, and it's to his credit that he's the idol of the wholesome All-American teenager.

Boone's vocal talent is better than most of his contemporaries, and his stage presence is smoother than it was on his last visit. He has a graceful line of patter punctuating his songalog, which includes such numbers as "It All Depends On You," "Fly Me To The Moon," "Thee I Love" and the tune for which he wrote the lyric, "Exodus."

Highlight of the turn is a charming bit of special material called "Pat Boone, Boy Father," in which he tells about his four-daughter wait for a son, who hasn't yet arrived. Vic Schoen conducts the fine Lou Basil orch (22) for the singer.

Comedian Dave Barry returns for this one, bringing a generous supply of new stories to augment some of his classics. Barry's sound effects also pull the yocks, and much to the delight of the husbands he's still picking on his wife. ("I just bought her a second car—a tow truck.")

A handsome, colorful new Moro-Landis production number saluting the south is the curtain-raiser, featuring the 18 "Most American Girls in the World."

This bill, produced by Stan Irwin, is in until Feb 26 when Jane Powell opens. *Duke.*

Shoreham Hotel, D. C.

Washington, Feb. 13.

Phil Ford & Mimi Hines, Bob Cross Orch (14), Steve Kisley Orch (7), Tee Carson Trio (3); $2.50 cover.

The first centre ring appearance of Phil Ford & Mimi Hines in the capital proved one thing: they deserve the spotlight. Billed at the Shoreham Hotel's posh Blue Room after an earlier stint at a downtown nitery before they hit it big, the bouncy pair did almost everything right.

They mix songs and comedy so effortlessly it all seems ad lib and except for a mid-act stall, won enthusiastic opening night response to the extent of two encores.

With Ford mostly the foil, Miss Hines is primarily the whole show. She has the rubber face and body of many good comediennes, plus the bonus of fine voice that excels at the belt bit.

After clowning through Japanese and dog imitations laced with song, Miss Hines retires to the piano to render "You Made Me Love You," "The Birth of the Blues" and "Nine O'Clock" with lotsa lung. Her particularly schmaltzy version of "San Francisco" is very effective despite the fact it represents on top of the others too sudden a step in the pace and tends to slow the act down too much.

The initiative is soon regained, however, with a funny bit built around the NBC color peacock. For encores there are a duet on stools and a windup that finds Miss Hines earning versatility points with a fine effort at one of Puccini's arias. Team next plays the Plaza's Persian Room in New York.

As backdrop the Bob Cross and Steve Kisley orchs perform their usual yeoman service while Tee Carson fills in with his light trio patter. *Ned.*

Jerry Lewis', L. A.

Los Angeles, Feb 15.

Ann Hathaway, Irwin Webb, Ira Westley; no cover, no minimum.

The Ann Hathaway who moved into Jerry Lewis' "cottage" on the Strip Thursday (14) fits her borrowed tag the way the elegant eatery fits a rustic pattern. Despite the late start (spot now angles entertainment toward stay-up-laters) and some opening nerves, this sultry brunet proves that she hath a way with her sexy tremolo when it comes to holding a crowd and wisely begs off after several encores.

Most at home in the murky blues bits, she can hit a tune hard when it's necessary and offers lot more variety in her selections than does the usual house canary. Her sole gimmick is an excellent takeoff of Billie Holiday doing "Hard Hearted Hannah" and she turns out a remarkably effective "What Kind of Fool Am I?" avoiding the towering ending that kills most femme renditions for a reversed, descending blues pattern.

Musical background supplied by Irwin Webb (piano) and Ira Westley (bass) is great asset to presentation. Turn is in for week. *Robe.*

Harrah's, Lake Tahoe

Lake Tahoe, Feb. 10.

"An Evening with Judy Garland," Leighton Noble's Orch (30); presented by Bob Vincent; produced by Art Berkow.

Judy Garland's debut at this mile-high swankery is proving an abbreviated duplicate of her 1961 Carnegie Hall concert success—both in enthusiasm and excitement.

Doing an unprecedented (for Harrah's) one show a night, she galvanizes her audience as few entertainers have done since this South Shore Room opened in late '59. And she keeps 'em in a state of frenzy for her full 45-minute turn. The only lulls come with the prolonged applause, the standing ovations (three on opening night), and the cries for "More."

(After two nights Miss Garland became hospitalized because of exhaustion. Mickey Rooney and Bob ... replaced her.)

Backed by the Leighton Noble band augmented to 30 pieces, with lotsa strings, for this engagement with Noble at the baton (Miss Garland's regular conductor Mort Lindsey fronted the band for the first three nights but left for London to fill a prior commitment), she offers a catalog of the nostalgic tunes, some newies and her standards.

Opening with "Hello Bluebird," Miss Garland keeps 'em alternately happy and serious. But in any area she has full attention and responds to perfection. And tablers react in kind. Her phrasing is perfection, and she interprets the lyrics as if the song were written for her alone. She fills her voice with passion and emotion, and plays the histrionics naturally and believably.

In addition to the titles expected from her: "Trolley Song," "Rock-A-Bye," "Do It Again," she includes an emotional rendition of "As Long As He Needs Me" from "Oliver." Exit number of her 13-title songfest on night caught was "San Francisco," part of it essayed from walkway built out into audience, and won her a standing ovation from the packed house.

The Leighton Noble musicians set the theme of the show with an overture of "Trolley Song," "Over the Rainbow" and "The Man That Got Away." "Rainbow," however, was not included in songbag on night caught. But she gives with enough of her identifiable stuff to keep all happy. The band rates top mention for expertly handling Miss Garland's impressive arrangements.

For this date, maitre d' Cliff Kehl has no trouble in filling the room, despite adverse weather and highway conditions. A big line at show time waiting for cancelled reservations is normal. And each show is full sellout in advance.

Miss Garland is a sure bet for a playback.

Kay Starr due in on Feb 20 for two weeks, followed by Bobby Darin. *Long.*

Ames Bros., Houston

Houston, Feb 13.

"Made In Texas By Texans" Revue, starring the Ames Bros. (3), Paul Schmitt Orch (10); no cover or minimum.

After booking top nitery acts for their first four shows, Ames Bros. (3) take big hand in revue featuring otherwise local talent, and it comes off much better than similar efforts at other clubs. First names at this new club in the Rice Hotel penthouse were Ray Bolger, Marion Marlowe, Ted Lewis and Mickey Rooney.

Others featured in revue are Mildred Jones, Mary Helen Kuhne, Sidney Rojo and Johnny Ballad. Miss Jones, sepia thrush, has unusual feeling for lyrics and pipes to do something about it. Miss Rojo is making strides, and appears ready for a Broadway musical.

Another big plus is line of gorgeous girls and their talented male terp partners. But it is the Ames Bros. themselves, making first stage appearance in own club, who tie up revue and give it pro gloss.

Brothers Vic, Joe and Gene wear black western garb trimmed in silver, and blend well with other colorful western outfits. Brothers sing number of old faves, including "Yes, Indeed," "You, You, You," "Sentimental You," take turns at solos, and conduct singalong. Freewheelin' Vic is excellent emcee, and kids—but with obvious affection—Texas audiences. Brothers were never in better voice.

This is pleasant all-around show, and brothers give credit from stage to young director and producer, Tommy Tune and Dick Bonelle. Show timed at even 60 minutes.

Paul Schmitt's Orch, assembled from better musicians in city—and there are many—is excellent show band. This show due to play about four frames. *Skip.*

Sherman House, Chi

Chicago, Feb. 6.

Margaret Whiting, David Romaine Orch; $2 cover.

Margaret Whiting has been one of the more successful acts at the College Inn and will no doubt be a frequent repeater at this spot. She has redesigned her act considerably since her last few appearances in Chi and her freshened turn is a pleasing blend of smooth songery and charming patter. Miss Whiting has broadened her repertoire and now uses her medley of her father's (Richard Whiting) tunes as a sock begoff instead of as a centerpiece.

Always a savvy interpreter of song, Miss Whiting again impresses into a firstrate nitery floor personality. Her song intros and personal anecdotes are both gracious and breezy and are a solid cut above the standard "filler" talk. Miss Whiting has also assembled a new wardrobe for her act, although it should be noted that the orange chiffon gown seen on the night caught did not show her off to her best advantage.

Thrush's arrangements are ideally suited to her voice, particularly a nifty version of "Lazy River" with a bossa nova tempo, "Devil Moon" with a Latino beat and a soulful handling of "What Kind of Fool Am I." She also has a clever special material number on "What Happened To Television" and in some unusual lyrics to "Chicago." She also does a little terp routine in "Getting To Know You," and withal makes for a well-integrated and absorbing hour show.

Bill is in for three weeks. *Mor.*

Slate Bros., L. A.

Los Angeles, Feb. 13.

Dick Contino, Lee Raymond, Kay Carole, Herb Dell Trio; $1.50 cover, two drink minimum.

Dick Contino, one of the world's top exponents of the art of accordionamics, has begun a two-week run at the durable den presided over by the Brothers Slate. The supreme master of his instrument, Contino puts on a show that even those who detest the accordion may find themselves cheering.

Held over as the supporting attraction is Kay Carole, a sharp and daring "new wave" ventriloquist. As a matter of fact, the fast-rising and highly entertaining Miss Carole is to be held over by the Slates for the next three months.

Contino's act is a genuine crowd-galvanizer, one of the most potent turns of its kind extant. Not only does he extract the last ounce of musical drama out of that squeeze-pincher, but he and sidekick Lee Raymond put on a show that oozes with showmanship and performing excitement, quite an achievement for a two-man act.

Contino, who rose to prominence years ago out of the old Horace Heidt amateur rompus, is still a master of pure pyrotechnics on the squeezebox. But in working with Raymond, a valuable and versatile right-hand man, he is able to avoid the performance monotony of a one-man-and-his-accordion act, making his solos on the mellow bellows that much more effective.

Contino gets an astonishing variety of sounds and tones from his instrument, among which are chimes, calliope and mandolin effects. But these are mere technical tricks. His best work flows out on more artistic terms such as a tender and haunting approach to "Moon River" and a stirring version of "Exodus." His vocalizing is satisfactory, but that's strictly window dressing.

Raymond, an invaluable assistant, is a jack-of-all-trades. He doubles in brass on trumpet and trom (specializing on the former), beats the bongos, leads the musical backing, and warbles with considerable power, although he tended to labor his medley of "West Side" songs. He's a vital cog in Contino's act.

The Herb Dell Trio cooperated exceptionally well on this occasion. *Tube.*

Fontainebleau, M.B.

Miami Beach, Feb. 17.

Milton Berle, L. A. Dodgers (6), Leonard Sues, La Scala Quartet, Amin Bros., Len Dawson Orch; $5-$7.50 minimum.

Milton Berle is back in the spacious confines of this huge resort's La Ronde after an absence of several years (he played other hotelcafes during the interim). It's the merry melange as before; the "getting into the act" bit with his stock company of carefully selected variety turns.

But this time out, there's a big-interest addition in the sextet of L.A. Dodgers who peak his 90-minute package into click status via the touch of "new"; they're surprisingly well versed entertainers.

This is the Dodgers' last "theatrical" venture with Berle until after baseball season and he'll miss them. The covey of temporary funsters from the locker room up at Vero Beach training h.q. score big with the hep attendees composed of vet puberoosters and the sports crowd now in town in plentiful numbers.

Group is ushered via novel short film-strip device, then steps from behind rising screen to deliver cleverly lined parody penned by Berle to a medley of pops relating the disasters that befell them during playoff game. It warms the auditors fast; from there it's a matter of individual stepping out—with Berle in and around to "help."

Don Drysdale sings out a well turned version of "Fly Me To The Moon." Maury Wills scores with guitar and on vocals, ditto Willie Davis with banjo and strutaway out of Jackson & Durante; there's interchange of chatter with Sandy Koufax, Duke Snider and Frank Howard with the wily Berle handing the bigleaguers the topping lines to stir up the howls.

Capper is some "choreography," the big-unit puller coming with another funny Berle parody, "A Diamond Is A Man's Best Friend." And unit payoff was thunderous.

The Dodgers round out a typical Berle rundown—again extracting howls with the broad buffoonery with the La Scala quartet who, per always, go big with their operatic excerpts when not bedeviled by the host. Ace acro-duo the Amin Bros. raise gasps with their risky stunts with, inevitably, Berle getting involved for the yockraising.

Leonard Sues is a standout with his trumpet impreshes and heckling session with Berle, plus guiding musical matters in fine style. Calliope came, to lead into the nostalgic noodling by Berle on years in show biz and tribute to his late Mom, Sandra. Tote up was a hugely satisfying show for the usually tough to please Miami Beach "been arounds."

Arriving Monday (25), Tony Martin & Co. *Lary.*

Dino's Lodge, L.A.

Los Angeles, Feb. 12.

Holly Winters, Jack Elton, Steve LaFever; no cover, no minimum.

Canary Holly Winters has launched a two-weeker at Chez Dino's, her first appearance in one of the Strip's coziest, most picturesque spots. Although equipped with a gregarious personality and a physique that competes formidably with the window view for customer attention, at this stage she lacks the vocal identity and finesse to captivate the easily distracted Dino's diners and winers with her song salesmanship.

Miss Winters seems more at home on light, good-humored, throwaway tunes such as "Goody Goody." Her tendency to over-experiment with melodies better left intact leads her into difficulties easier to detect on the slow ballads and torchers, where the notes must be hit squarely on the button lest the cumulative song story come apart at the seams.

For example, it is difficult for even the finest singers to improve on the intricate melodic line of Duke Ellington's "I Got It Bad." Among other numbers handled by the enthusiastic warbler include "Without A Song" and "Witchcraft."

Opening night, Miss Winters' gown revealed enough cleavage to satisfy the average Largo-gler. Torrid sensuality can be an asset but Holly, gaily. Helping her go lightly over the rough spots and brightly over the smooth ones were Dino's double-barrelled gift to the unwary vocalist—pianist Jack Elton and bassist Steve LaFever. *Tube.*

Flamingo, Las Vegas

Las Vegas, Feb. 11.

Robert Goulet, Myron Cohen, George Tapps Dancers (5), Russ Black Orch (19), presented by Morris Lansburgh; produced & written by Lyn Duddy and Jerry Bresler; lighting, Hugo Granata; $4 minimum.

Robert Goulet can safely be classified as one of the most valuable new show biz properties to come along in a decade. The 29-year-old singer is that rare combination — a handsome man who has an excellent voice. He's personable, has a flair for comedy, conducts himself with grace and ease adding up to a fresh peak in savoir faire. He's the prototype of the matinee idol, but it's important that he's also the kind of man's man the male smoochers will endorse.

Goulet's manager, Norman Rosemont, has obviously guided him wisely, and impresario Morris Lansburgh was shrewd in bringing him here for his Las Vegas debut.

Goulet's voice is big, the easy control is seemingly effortless, he has wide range, the intonation is flawless, and he has a natural bite-consciousness. With charming masculine animation he sells such songs as "Let's Face the Music and Dance," "Here's That Rainy Day," "Gonna Build A Mountain," "Gigi" and "If Ever I Would Leave You."

Producer-writer team of Lyn Duddy and Jerry Bresler freshen his repertoire by [illegible] much special material. A high point in the turn is Goulet's stroll through the audience while singing a medley of standards especially for the femmes. Russ Black's orch (19) under the baton of Bresler provides the proper backing, and Hugo Granata's lighting is just right.

Myron Cohen is a strong balance as comedy pilot of the bill, proving again that he's the master of the dialect story. Goulet couldn't ask for a better audience-warmer than Vegas fave Cohen.

George Tapps and his dancers (5) are held over, and introduce some pleasant updated routines.

This show is in until March 14 when Juliet Prowse and Jackie Mason open. *Duke.*

but still keeps femme attendees to mirthful response. Caps with her trademarked racetrack caller routine.

The Dunhills, per every showing in this big room, click solidly with their three-as-one hoofery. The precision work is stamped with class, as is their strawhat and cane reprise on old vaude dancers. They set the session off to a breezy happy pace.

Ralph Sharon and his quartet lead the expanded Val Olman orch expertly for the Bennett backings. Due endweek, Eddie Fisher and Joey Foreman, plus the Lamans. *Lary.*

Eden Roc, M. B.

Miami Beach, Feb. 18.

Tony Bennett with Ralph Sharon Four, Jean Carroll, Dunhills (3), Val Olman Orch; $5-$7.50 minimum.

Prexy Harry Mufson of this exclusivery booked a strong, balanced package to meet the mak-run competition being offered along the hotel-cafe circuit here. Answer came with a packed Cafe Pompeii room for Tony Bennett's first nitery outing in these precincts in a couple of seasons—last date was up in Hollywood Beach at the Diplomat.

Riding high with his current best-seller platters' popularity wave, Bennett walks on to resounding reception by the tablers and proceeds to belt away sans any gimmicks—for over 50 minutes to keep the receptivity on high plane.

Eschewing the usual small talk between numbers, he sets up a varied set of many moods and tempos. All of his familiars from some years back to recent clicks are included in a deftly arranged book.

With it there's liberty of evergreens (such as a medley by Jule Styne, in the audience at show caught) and taking a bow—of tunes, ranging from ballads to belting beat. Shrewd staging is evidenced in smart shortening of the Ralph Sharon arrangements, keeping most to a verse and chorus.

Net effect is to hold and interest through the plentiful variety contained. Patrons kept pounding for more, to point where Bennett finally brought on the other acts on the bill for a lilting song-dance finale.

Jean Carroll is another to return after several seasons' absence. She starts slowly but soon picks up her laugh-rate to point where the giggles and howls come in a steady stream through smartly timed wagers. Latter incidentally, can match most of her male confreres in the standup comedy ranks.

There's updating of her standard routines from life with spouse, mother, child; honeymoon trip and lets on distaffer side that titillates the males

Living Room, N. Y.

Jack Jones, Roberta Sherwood, Dick Brooks, Bob Ferro Trio; $4.50-$5.50.

The Living Room is presenting a reliable brand of entertainment these days. During the news blackout, it has correctly decided on no names, but is using some ingenuity to excite interest. The major item on current bill is Jack Jones, whose disking of "Lollipops & Roses" brought him to big-league attention.

Jones is a likeable baritone, with an affable personality and a warm manner of expression. Singing apparently comes to him naturally; he's the son of film-singer Allan Jones and actress Irene Hervey. He works easily with little forcing of the tones or of projection.

At times he is too casual and allows himself to fade. There are still a lot of tricks of the trade that Jones has to acquire, but the net result in this room is pleasant and charming. He seems to have a wide horizon of employment.

Roberta Sweed also does well here despite a few gaps in her catalog and delivery. A pretty Negro youngster, she seems to have an idea of what she wants to do but doesn't quite articulate it. She is developing a style which hovers around the edges of jazz. It's a technique that will put her in good standing in many kinds of rooms, but she must develop and mature it.

Meanwhile Miss Sweed has to perfect mechanics of singing as well, which she seems capable of doing. Her major tune reliance is in the standards which come off nicely.

Dick Brooks is further discussed under New Acts. Bob Ferro Trio backs with its usual proficiency. *Jose.*

Queen Elizabeth, Mont'l

Montreal, Feb. 15.

Patachou, Denny Vaughan Orch (12); $2.50 cover, $3 Sat.; no Sunday show.

The post Christmas-New Year lull around town is definitely over, measured by the business attracted to this posh room by Patachou.

Success of Salle Bonaventure's name policy, Carol Channing, Delta Rhythm Boys, Davis & Reese, already booked into the spring) is reflected not only in the gross, but the type of customers, both the cafe society set, and conventioners attending confabs at the QE, are lured by the top talent.

Patachou, of course, fits perfectly into the entertainment groove designed to please all parts of the customer spectrum. She's not only a chanteuse, of course, but a well-rehearsed performer who leaves nothing to chance in whamming across her standards and special material.

Her face carries a sensuous expression, and when she delivers her items in pure French, using every part of the body for a completely uninhibited performance, there are few who can match her in this room with its Montreal-French atmosphere.

Patachou's simple gowning, and working with a piano-bass-accordion-drum combo only, are shrewdly designed to prevent distraction. After a 35-minute stint, with items like "I Wish You Luck," "Cherbourg," and "La Musique," all delivered with a touch of saucy humor or pathos, Patachou's windup has them begging for more.

Salle Bonaventure is still the No. 1 class room locally, for which much credit can go to maitre d' Edouard's setting the tone, and the Denny Vaughan Orch, whose danceation brings 'em to the floor in healthy numbers.

Davis & Reese open Feb. 26. *Laza.*

Sands, Las Vegas

Las Vegas, Feb. 13.

Danny Thomas, Francis Brunn, Copa Girls (12), Harry Nofal, Antonio Morelli Orch (19); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Danny Thomas, a name synonymous with the Sands, continues as one of Jack Entratter's heavy weights, always registering high as an audience-pleaser. His current three-week stand was kicked off to a group of first-nighters whose applause and yocks underline the fact that he is an artist among story tellers.

He paces his turn like an athlete, gearing his presentation to the response of individual audiences. He may sing (on opening night he dedicated "It Amazes Me" to all wives), or he may toss in new joke or revive old favorites. Walter Popp at the piano is Thomas' faithful inspiring teammate.

Francis Brunn, the celebrated juggler-baton, proves without a doubt he's the dean of his trade. A longtime Vegas fave, he's invariably a strong balance for any bill, and at the preem was rewarded with grins and cheers.

Two new Renne Stuart production number have been introduced featuring the dozen Copa lovelies and the voice of band some Harry Nofal. Antonio Morelli's orch (19) neatly backs the proor. *Duke.*

Fairmont Hotel, S. F.

San Francisco, Feb. 9.

Billy Eckstine, Ernie Heckscher Orch (11); $3.50 cover weekdays, $4.50 weekends.

Billy Eckstine's current show in the Venetian Room is one of the best he's ever done locally. The singer is in top form both as a performer and as a musician and the net result is a neatly paced, flexible performance that reaches all ages and all types in the audience.

Right from the opening "Everything I Have is Yours" through his moving version of Duke Ellington's "Sophisticated Lady" and "Caravan," Eckstine blends his voice and the deft arranging skill of pianist (and accompanist) Bobby Tucker into a high voltage musical performance.

The material varies from show to show but almost always includes a bow to his years as a hit pop disk artist with such tunes as "I Apologize" and to his origins in jazz with numbers like "All Right, Okay, You Win."

Tucker, who did most of the arranging and who directed the band for Eckstine's show, is daft, sympathetic and useful. The Heckscher band plays for dancing as well.

Vic Damone opens Feb. 21. *Rafe.*

Tidelands, Houston

Houston, Feb. 12.

Kay Stevens Show; no cover or minimum.

Kay Stevens has never been in a B'way musical and oversight that someday will be corrected. Her nitery act draws most palming heard in some time here, but she and musicals have to be compatible.

Redhaired thrush - comedienne comes onstage in purple gown with cape, which she sometimes wears as a toga, for opening "I've Got Class," certainly prophetic in her case. She has the brassy pipes reminiscent of Ethel Merman, features are pliable enough for some very funny mugging. She does "Getting To Know You" shaking hands with tableholders, "Around The World," then a change of pace in "Somebody," among other tunes.

Miss Stevens is cutting an album for Liberty in couple of weeks, "Academy Award Losers," and has an August date at the Copa, N.Y. But she belongs in musicals, and will eventually be there.

Thrush-comedienne brings her own trio with her (Frank Gary, 88s and director; Bill McClure, electric bass guitar, trombone, etc. and Eddie Graham on skins) and adds two brassmen for show, which plays two frames. *Skip.*

Flamingo Club, St. Paul

St. Paul, Feb. 14.

Robby & the Troubadours, Kitty Randel; no cover or minimum.

When you talk about longhair musicians now you have to be more explicit. Longhair crowd these days might be young 'uns like Robby & the Troubadours, live Twisters who appear to have a strong distaste for barbers. But there's certainly nothing longhair about their performance. It's strictly rock 'n' roll, and if you so dishes it out. It's loud, agonizingly repetitious and full of inane lyrics. But is it music?

Troubadours, clad in black velvet skintight suits, look like a road company of "Bye, Bye, Birdie." Headed by Robby Vidone, group belts out a series of frenetic instrumentals accompanied by nonstop body gyrations. Robby handles most of the vocals. The vocals are elusive, but if you miss 'em the first time you can catch them the second or third go-around. Kitty Randel adds to the spotlight with a couple of go-go Twist offerings. Is it dancing? No matter.

Surprisingly, perhaps, there seems to be plenty of audience for these antics. Troubadours were booked here for two weeks. Hefty crowds they've been pulling prompted the management to extend their stay four more weeks. Some of the fans may be coming to look at the hirsute group as much as to listen to them.

They remain (Sunday) March 2. *Rees.*

5th Dimension, W'peg

Winnipeg, Feb. 19.

Aubrey Tadman with Joe Lettiere, Hugh Carter [illegible]; cover charge, 2 [illegible].

The Fourth Dimension is Winnipeg's newest and most unusual nitery. Cover charge is dependent on time spent there; each patron being presented with a time card, and charged accordingly on departure. Spot has no hard stuff available, serving only coffee and sandwiches. Lighting is low key, creating a friendly but not particularly comfortable atmosphere.

Current for a two-week stand is Aubrey Tadman, a local act who has been doing the U.S. nitery circuit under the nom-de-plume of Tad Aubrey. He preemed here in the fall of 1961, and was caught by VARIETY at the Living Room, N.Y. a short while later.

Tadman has improved since then. His voice has matured and he is more personable. For his thrice-nightly stints he has wisely chosen selections, which even on bad nights as was the night his performance was caught, show him to advantage.

In his song bag are his theme, "This Is a Very Special Day," which is his best work, followed by the upbeat "Mountain Greenery," then a segue to "C'est Magnifique" and "Teach Me Tonight" for a change of pace.

Although vocally capable, Tadman approaches his work too casually and the audience, albeit partisan, with too goodnatured an air. If he had concentrated more heavily on his vocalizing and skipped the spontaneous patter with combo members, result would have been neater, sounder and more impressive for his 20-minute stint.

Pianist Joe Lettiere backs Tadman with some tasteful and inventive arrangements. *Hana.*

Hotel Roosevelt, N.O.

New Orleans, Feb. 15.

Peter Lind Hayes & Mary Healy, Leon Kelner Orch (11); $2.50 weeknight minimum, $4 Sats.

Peter Lind Hayes and Mary Healy brought a new act with lots polish to Seymour Weiss' plush Blue Room before a capacity crowd at Thursday's (14) opening. In their past outings here the duo has always been a surefire crowd pleaser, and in this playback the story is no different.

Over the years, Hayes and Miss Healy have developed into one of the topdrawer man-wife acts playing the boite circuit. Moreover, couple's turn is the best they have yet purveyed hereabouts.

Their 45-minute caper for this two-week stand is shrewdly tooled in that the caroling, comedy and conflict of the sexes constitute a whole show which can play any situation without any supporting acts. Too, it's refreshing to gander assured performers who have enough genuine talent that they can dispense with being coy and cute.

Leon Kelner's musical crew backs the show expertly and empties the tables during the dance sessions.

Show runs until Feb. 27. *Liuz.*

Chi Chi, Palm Springs

Palm Springs, Cal., Feb. 12.

Roberta Sherwood with Robert Lanning, Red Newmark, Ernesto de Lorenzo, Buddy Lester; $2.50 cover.

Roberta Sherwood gave the Chi Chi Starlite room its best opening night of the season, and a Monday night (11) at that. With an audience well warmed up by Buddy Lester and his antics, one of those comics who can do many things badly and some things well, and either way is funny, Miss Sherwood went right to work wrapping up the patrons.

She sings 20 numbers, from blues to ballads, some soft as a baby's kiss, some hard as uncut diamonds and keeps on with only one break for an hour.

The break comes when she introduces Robert Lanning at the drums and explained he is her 14-year old son. Much bigger than the Civil War's youngest drummer boy, he plays like an old pro of the Gene Krupa school of skinsmakers and got a big hand.

In fact, the trio which supports Miss Sherwood, Red Newmark at the electric guitar, Ernesto de Lorenzo at the keyboard and young Lanning at the drums, form a big part of the entertainment value of her act.

A warm and human personality, Miss Sherwood is as welcome as a hausfrau who can sing as well as cook. Always jovial, she covers a wide range but she's at her best when doing simple ballads like "If I Had My Life To Live Over," and, of course, "You're Nobody 'Till Somebody Loves You."

She does some of the new standards like "San Francisco" as well such oldies as "Bill Bailey," and "My Man." The only song her style doesn't seem to fit is "Old Man River." Its music and lyrics seem to be above any song stylist and they would do better to sing it as written.

Miss Sherwood finished in rounds of applause, and begged off. It was her first appearance at the Chi Chi.

Buddy Lester opens with a Lincoln hat as it was the eve of the Great Emancipator's birthday. He's a bizarre comedian and his routines do not seem to follow in any sequence. But eventually he gets to his hat trick, which is always a howl, his cornet challenge and his parody of Ted Lewis. He ended on the theme song of the "Bridge on the River Kwai," and marked off to a big hand.

Bill remains 10 days. Miss Sherwood then goes to Juarez, Mexico. *Saul.*

Crescendo, L. A.

Los Angeles, Feb. 8.

Paul Gilbert, Helen Forrest, Bob Armstrong band (8); $2.50 cover, two-drink minimum.

The sudden illness of Jack E. Leonard has the performers playing musical chairs at Gene Normans' establishment. What with Leonard's postponement, vocalist Helen Forrest has been forced into a kind of Coast version of upstairs at the downstairs, or topsy at the turvy.

Miss Forrest, who opened at the Crescendo Friday (8) for a weekend stay, moved the comic Paul Gilbert, escalators up to the Interlude for four days, then descends back to the big room for a Thursday through Sunday run with Earl Grant. As for Leonard, local nitery wags are observing that it must have been a brave pneumonia bug to tackle the indestructible one.

Gilbert, a traditional type of standup funnyman, works as hard or harder than any comic extant in his current routine. It's a very physical act that includes a lung-busting attack on the flugelhorn and a full-scale impression of a stripper at work. Gilbert displays talent on both endeavors.

His material, a good deal of it of the deep blue variety, ranges through current events, airplane flights to shows and modern architecture. Gilbert's occasional contemporary observations got weak response from the throng, yet his best joke is in this area: "As Governor Ross Barnett said, 'If I didn't go to school, they don't either.'"

A seasoned pro, Miss Forrest weaves with verve and poise through a turn that includes liberal doses of nostalgia and full-throttled assaults on newer pop refrains. Her voice has lost none of its power and dependability. The tones are consistently clear and the lyrics always identifiable ers in the house. *Tube.*

New Acts

GINNY TIU SHOW (4)
Song, Dance, Piano
25 Mins.
Shamrock Hilton, Houston

Ginny Tiu and her brother and sisters are almost too too much. All are talented youngsters, and even Elizabeth, 4, is letter perfect in dance and song routines. Ginny is known to a number for nationwide television appearances but the other youngsters also have talent. Young Elizabeth, with her round, impish grin, actually is the darling of the auditors, although the top talent unquestionably belongs to Ginny.

There are several hit-and-miss segs and Ginny takes several turns at 88s, performing classics or jazz equally well. Tots run through westerns, spirituals, pops and Ginny and Elizabeth takes turns in impersonating Durante. William Tiu, the children's father, produces and directs show. It's different and popular with patrons here. *Skip.*

DICK BROOKS
Comedy
22 Mins.
Living Room, N. Y.

Dick Brooks looks and acts like a refugee from the campus. A scholarly looking youngster with horn-rimmed glasses, Brooks takes the view that he can aim for a brand of humor geared to the higher IQ, but still have enough of the broader based comedics to fall back on in case he didn't case the crowd correctly.

Brooks has a lot of good stories and one-liners. Some of them are sapient observations on the current era and many need to be followed by a moment of silence to give some customers the chance to figure it out. When this happens too often he follows with more obvious gags. He winds up with guitar in hand rubbing the folk singers which gives him a strong exit.

Brooks still needs more work as yet. In his Living Room bow, he gave the impression as being one to be cataloged for future use after more grooming in the provinces. He's got a style and format which can be serviceable in a wide variety of rooms after further apprenticeship. *Jose.*

MARTHA MAXWELL
Songs
20 Mins.
Monticello, Framingham

Young svelte, 5-8, red haired, green-eyed songstress has both visual and tonal ability. Martha Maxwell, 22, from Boston, former band singer with Ruby Newman, has already been signed by Sam Snyder's Water Follies for its coming Far East tour. She's got a big voice, suitable for al fresco popping, and voice type is mezzo soprano.

Opening in a clinging black gown split up the sides with long white gloves, Miss Maxwell presents a handsome on stage picture. She invites audience to take a trip around the world with her and does "My Little Corner of the World."

Singer has a disk out on the Jolar label, "You" backed with "Why Love?" which is getting a good play in the territory. She demonstrates that she can handle jazz, pops, swing and semiclassical in act and looks a sleek bet for all visual situations, and especially talented for auditoriums. *Guy.*

JOAN & DAVE BROWN
Songs
20 Mins.
White House, Minneapolis

Joan and Dave Brown, in their initial nitery outing, look like a solid click. Nightclub work is quite a switch for the male half of this husband & wife team. Dave Brown, a handsome six-footer, had previously established an impressive backstage rep as a New York-Hollywood tv producer and director. In recent years he has directed and produced network shows starring Steve Allen, Sid Caesar, Milton Berle, Jan Murray, Buddy Hackett, Ransom Sherman and "Captain Kangaroo" among others. His wife Joan, a stunning looker, is also no newcomer to show business. As Joan Mack she was a vocalist with the Wayne King band for four years in the early '50s.

Besides being an extremely attractive couple, pair boast plenty okay voices and a highly listenable repertoire of show tunes, old faves and current pop hits. Accompanied by the White House's Dick Burgess Trio, which fills in between vocals with a keep things going vamp, act is fast-paced and smooth from start to finish.

Only snag in an otherwise silken debut was some difficulty in adjusting to the room's unfamiliar mike. Dave, a song belter, tended to drown out his frau on duets. Pair should be able to achieve better balance at subsequent sessions. With added exposure, Browns are likely to become a winning entry at class supper clubs and on tv. *Rees.*

KELL WINZEY
Songs
36 Mins.
Inquisition, Vancouver

Kell Winzey, who originates from Port-of-Spain, Trinidad, has been following the folk song trail around Canada and the U.S. long enough to feel right at home with the traditionally North American ballads and blues. With his natural Caribbean calypso back ground plus a good stock of British Isles folk songs he thus has a solid catalogs of tunes to build his act and mixes this material well. A nice feel for rhythm goes with his pleasant pipes and self-accomp 12-string guitar and banjo makes for okay backing.

Winzey has a flair for showmanship but tends to keep gab at a minimum and let his vocals and guitar do the work. More patter and better use of his song selling values are all that he requires to make himself into a name act on the folk and lounge circuit. He has considerable Canadian television and radio experience, is good for dating. *Shaw.*

House Reviews

Music Hall, N. Y.

"Carnival," produced by Russell Markert, with The Rigoltos (2), Lorna Conceros, Ripple Lewis, Stephanie Reynolds, Twenty Voices, Colleen Corkre, Corps de Ballet, Rockettes, Radio City Symph directed by Raymond Paige, sets, James Stewart Morcom, Rockette dances, Markert; ballet director, Marc Platt; "To Kill a Mocking Bird" (U), reviewed in VARIETY *Dec. 12, '62.*

Radio City Music Hall shows a variety of moods with its salute to the pre-Lenten carnival season. As stage accompaniment for "To Kill a Mocking Bird," the stager strives for a gay atmosphere and achieves it in time. However, the acts aren't of the type to provide a fast pace, which seems to be the major handicap for the show.

The Rigoltos (2), a boy and girl ladder team with a dog to decorate the proceedings, display some okay tricks. There's little variation in their work. Male climbs the ladder several times, sometimes taking his partner with him for okay balancing. The dog gets to take the upward climb as well. There's a need for more variation.

The singing acts are headed by Lorna Conceros, who coloraturas "Una voce poco fa" as well as "Tarentella" colorfully. Ripple Lewis and Stephanie Reynolds, backed by the Twenty Voices, sing a pair pleasantly, and there's a brief mandolin turn by Senor Cortez. The big moments occur in the recital by the Corps de Ballet with Colleen Corkre fronting in an entertaining bit. Of course, The Rockettes give that final spark of color and splash of gaiety with an excellent precision routine.

One of the heroes of this show is James Stewart Morcom whose sets give a touch of grandeur to the proceedings. His finale, a scene in Venice, was probably one that never happened to a doge, but as a backdrop for the Rocks it was a highlight. Another imaginative drop was the Degas set for the Ballet.

The overture, a collection of Dvorak compositions, was light and melodic. *Jose.*

Apollo, N. Y.

B. B. King & Orch (12), Shirelles (4), Spo-Dee-O-Dee, Dionne Warwick, Georgie Boy, Baby Jane & Rockabyes (4), Henry Lamont, Contours (5); "Court Martial" (UA).

Rhythm & blueser B. B. King is at the Apollo again, showing the kids out front and before him on the bill how it was done before the beat drowned out the music.

King's book ranges from real blues to those r&b ballads that make little sense lyrically (clichéd romantic plaints) but are uniquely effective musically in the r&b genre. His gusty guitar accomp and wailings and soulings have a finesse that's mostly lacking among the current r&r boomchucks.

Very zesty, however, in the rock medium are the present disk faves, the Shirelles, a foursome with a lot of stage savvy. Another femme quartet, Baby Jane & the Rockabyes, also present sharply in tailored dark suits with gold piping on the jackets and a cool presence to match.

The harmonies on "Over the Rainbow" show genuine vocal skills, and their big-beat arrangement of an oldie, "Doggy in the Window" current disk revival which features some gospel wails from lead singer Baby Jane, is richly humorous.

Religioso influence, in fact, is very strong with both Baby Jane and the Shirelles, and it's the rock basis to the belting of Dionne Warwick, a dark, high-cheekboned exotic looker who shouts with unusual, if primitive, dramatic and musical poise. Male counterpart on the bill, Georgie Boy, also wails like he's spent some time in church.

Spo-Dee-O-Dee (from the old "drinkin' wine" song) is standup vaude style from the past. He can get topical, however, as in his parody of "I Left My Heart in San Francisco" — "I Left My Hat in Mississippi" (I had to leave immediately").

Emcee Henry Lamont emcees unobtrusively, and takes a turn with a brace of vocals, a ballad and a twister. Contours (5) open with r&r numbers, distinguished by some offbeat terping under flickering spots.

King's big band is solid, especially behind the chief, and should have by now smoothed out on the unfamiliar arrangements of the other acts. *Bill.*

Theatre Fontaine, Paris

Paris, Feb. 11.

Andre Paolo presentation of revue (30 scenes) in two parts by Jean Poiret and Michel Serrault. Staged by Andre Puglia; sets and costumes, Claude Catulle; Anne-Michel Emer, choreography, Barbara Pearce. Stars Jean Poiret, Michel Serrault, Roger Carel, Michel Roux, Jacqueline Maillan. Opened Feb. 6, '63, $3 top.

Jean Poiret and Michel Serrault, with solid cabaret, chansonnier and film names have taken a flock of refurbished old as well as new sketches and turned them into a sort of comedy-revue at the theatre Fontaine. There is little music, practically no dance but enough clever material to give this entry enough laughs to have it in for a run. Inside allusions, however, make it primarily a local item.

Idea is built around a small legit troupe doing a boulevard comedy. He is lagging and the producer wants to close the show. They decide they will try to put it over by any means. This inspires takeoffs on how the play would be done by many local stagers, hopped up public relations, etc.

Poiret and Serrault have impeccable timing, insight and material in their various tongue-in-cheek spoofs of public figures or noted human types. Since they manage to extend it to include a troupe. There are some slow spots but enough pungent material to make this revue acceptable.

Good support comes from Roger Carel, Jacqueline Maillan and Michel Roux. Smart sets and solid staging make this a fine topical revue. But it would need too much overhauling to travel. Poiret and Serrault add another show biz notch to their prowess in this combo music hall-cabaret legit stunt. *Mosk.*

CURRENT BILLS

WEEK OF FEBRUARY 20

NEW YORK CITY

MUSIC HALL—Rigoltos, Lorna Conceros, Sr. Cortez, Ripple Lewis, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—[illegible] Michelle, [illegible] Andersen, D'Alton, [illegible], [illegible], Eddie Hawkins, [illegible], Jack Hudson, Harry Currie, [illegible], Maureen Wilson, [illegible], Jackie [illegible]

SYDNEY (Tivoli)—Jose Greco [illegible], Peter [illegible], [illegible], [illegible], Lola Brooks, Lorna Forbes, Barry [illegible], [illegible], [illegible], [illegible], Tony Jenkins, Jake Day

BRITAIN

GLASGOW (Empire)—The [illegible], [illegible], Jimmy Wheeler, [illegible] Murray and Mooney, [illegible], [illegible], Paul [illegible] and Ann, [illegible] & [illegible]

VICTORIA Palace—George Mitchell Minstrels, Tony Mercer, [illegible] Francis, John Boulter, Leslie Crowther, [illegible] Henderson, George Chisholm & [illegible], Schaller Bros., TV Toppers, [illegible], Mitchell Maids

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Lester Wilson, [illegible], Johnny Barracuda

BASIN ST. EAST—Sarah Vaughan, Phil Foster

BITTER END—Lenny Maxwell, Joan Serrano

BLUE ANGEL—Bobby Short, Phyllis [illegible], Carol [illegible], Jerry Stiller & Ann Meara

BON SOIR—Mabelle Mercer, Three Flames, Jorie Remus, Fred Sweet

CHARDAS—[illegible], [illegible]

CHATEAU MADRID—Marcelo Ballet Espanol, [illegible], Pupi Campo Orc.

COPACABANA—Jan Murray, Neil Sedaka, Mapel Triplets, Joseph [illegible] Orc., Frank Marti Orc.

EMBERS—Oscar Peterson Trio

HAWAIIAN ROOM—Judy Scott, [illegible], [illegible]

HICKORY HOUSE—[illegible]

HOTEL ASTOR—"The Best of Everything," Eddie Lane Orc.

HOTEL NEW YORKER—[illegible]

HOTEL PLAZA—[illegible], Mark Monte Orc.

PLAZA-9 ROOM—[illegible], Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston

HOTEL ST. REGIS—Peter Duchin, [illegible]

HOTEL ROOSEVELT—Lenny Herman Orc.

HOTEL SAVOY HILTON—[illegible]

HOTEL WALDORF ASTORIA—Lena Horne, [illegible]

INTERNATIONAL—Billy Daniels, Marty Allen, McKenna [illegible], Mike Duran Orc.

JILLY'S—Bobby Cole, Claire Randall

LA CHANSONNETTE—[illegible]

LATIN QUARTER—[illegible]

LITTLE CLUB—Ernie Warren Orc., [illegible]

LIVING ROOM—Jack Jones, Roberta [illegible]

NO. 1 FIFTH AVENUE—[illegible]

ROOM AT THE BOTTOM—[illegible]

SAHARA—"The Happy Land," [illegible]

SQUARE EAST—"Second City," Alan Arkin, [illegible]

TOWN & COUNTRY—Sophie Tucker, [illegible]

UPSTAIRS & DOWNSTAIRS—[illegible]

VERSAILLES—[illegible]

VILLAGE BARN—[illegible]

VILLAGE GATE—[illegible]

VILLAGE VANGUARD—[illegible]

CHICAGO

BLUE ANGEL—"Calypso Ballet," [illegible]

CONRAD HILTON—[illegible]

EDGEWATER BEACH—[illegible]

GATE OF HORN—Limeliters

LONDON HOUSE—Cy Coleman, [illegible]

MISTER KELLY'S—June Christy, [illegible]

PALMER HOUSE—[illegible]

PLAYBOY—[illegible]

SHERMAN HOUSE—Margaret Whiting, [illegible]

LOS ANGELES

COCOANUT GROVE—Bobby Darin, [illegible]

[illegible]—Shelley Berman

[illegible]—Jack Eden, Danny Bishop, [illegible]

[illegible]—Pat Collins

[illegible]—Dick Contino

STATLER HOTEL—[illegible]

YE LITTLE CLUB—John Gabriel, [illegible]

LAS VEGAS

DESERT INN—Eddie Fisher, [illegible]

DUNES—"Casino de Paris," [illegible]

FLAMINGO—Bobby Darin, [illegible]

FREMONT—[illegible]

GOLDEN NUGGET—[illegible]

HACIENDA—[illegible]

MINT—[illegible]

NEVADA—[illegible]

NEW FRONTIER—[illegible]

RIVIERA—[illegible]

SAHARA—[illegible]

SANDS—Frank Sinatra, Dean Martin, Sammy Davis Jr., [illegible]

[illegible]—Johnny Paul

SILVER SLIPPER—[illegible]

STARDUST—"Lido de Paris," [illegible]

THUNDERBIRD—"South Pacific," [illegible]

TROPICANA—"Folies Bergere '63," [illegible]

RENO-TAHOE

HAROLDS—[illegible]

HARRAH'S Reno—[illegible]

HARRAH'S Tahoe—Judy Garland, [illegible]

HOLIDAY—[illegible]

MAPES—[illegible]

RIVERSIDE—[illegible]

[illegible]

MIAMI-MIAMI BEACH

AMERICANA—[illegible]

CARILLON—"Ooh La La," [illegible]

CASTAWAYS—[illegible]

DEAUVILLE—[illegible]

DIPLOMAT—[illegible]

DORAL BEACH—[illegible]

[illegible]

PLAYBOY—[illegible]

PLAY LOUNGE—[illegible]

SAN JUAN

AMERICANA—[illegible]

CARIBE HILTON—[illegible]

CONDADO BEACH—[illegible]

EL SAN JUAN—[illegible]

LA CONCHA—[illegible]

[illegible]

London Critics Clobber 'Carnival,' Though Several Predict Long Run

London, Feb. 19.

With one or two notable exceptions, the London drama critics objected to the sentimental flavor of "Carnival," which opened Feb. 8 at the Lyric Theatre under H. M. Tennent sponsorship. That aspect of the production was featured in at least three of the headlines.

Bernard Levin, for example, in the Daily Mail, under the heading "Horrible Henry Apart, This Is All Goo," commented, "from first to last the syrup oozes through words and music alike, drowning everything in sentiment so overwhelmingly revolting that my first instinct was to flee from the theatre and kick the cat."

Herbert Kretzmer, the Daily Express aisle-sitter, rated the show a "delightful musical for children, but must appal all but the most retarded adults." He attacked the Merrill songs as "mostly unmemorable, his lyrics labored or slapdash and the general pace almost bovine." Kretzmer recalled that the New York Drama Critics Circle had voted "Carnival" the best musical of the season. "I am getting pretty worried about America," he commented.

In the Daily Herald, David Nathan also recalled the American critics' "bless their soft hearts" award, and thought a lot of people here are going to feel the same. Though it has no songs to speak of, and only a little unambitious dancing, he felt the show simply oozes with charm and whenever the story drags its tiny feet there are performing dogs and jugglers to watch.

"With every intention of being completely cynical and completely honest," wrote Fergus Cashin in the Daily Sketch, "I wholeheartedly and sincerely recommend this show for seven-year-old girls. Only one reservation: they must be

(Continued on page 70)

Melbourne's Union Closes Losing Season; 'Sarsaparilla' Only Click

Melbourne, Feb. 19.

Melbourne's Union Theatre Repertory Co. has ended its season at its own theatre in the University grounds with a production of "Richard II," which again revealed the shortage of Australian actors with the training and experience for the classics.

The production was staged by Raymond Westwell, formerly at Stratford-on-Avon, with Frederick Parslow in the title role, Reginald Livermore as Aumerle and Joan MacArthur (Mrs. Westwell) as the Duchess of Gloucester, which she played at Stratford in 1951.

The season represented a financial loss for the Union, which is subsidized by the University and the Australian Elizabethan Theatre Trust. The only boxoffice success was Patrick White's "The Season at Sarsaparilla," which starred Aussie actress Zoe Caldwell, although "Richard," an expensive production, drew student patronage at extra matinees.

The presentations included Shaw's "You Never Can Tell," "The Aspern Papers," staged by Westwell and starring Miss MacArthur, "Sarsaparilla," "Rose," an Aussie comedy by Peter Bates, "The No Hopers," and the locally written "The Good Ship Walter Raleigh," by Reginald Livermore, which had to be withdrawn a week early because of poor business.

The Union Rep also presented two series of one-act plays for schools, in association with the Council of Adult Education, two six-week provincial tours of "Pygmalion" and "Blithe Spirit," and in association with the CAE and Garnett H. Carroll staged a 14 week run of "The Fantasticks" at the Russell Street Theatre, which has now moved to the Festival of Perth.

In addition the Union presented two television productions, "The One Day of the Year" and "Manhood," by Osmar White. The group takes over the Russell Street from March 6 opening with "The Man Who Came to Dinner" starring Aussie stage and film actor Frank Thring. Also, two more Bush tours are scheduled, "The No Hopers" and "Arms and the Man."

West End 'Chips' Closing; Due for Long U.K. Tour

London, Feb. 19.

After it completed its run last Saturday (16) at the Vaudeville Theatre, the Arnold Wesker play, "Chips with Everything" departed for a tour of the United Kingdom to last about six months. The show played 333 performances in the West End.

A new cast has been recruited for the tour, starting in Bournemouth, Wimbledon and Golders Green. "Chips" was voted best play of last season in VARIETY's annual poll of the London first-string drama critics.

Kopit Is Slipping; 'Asylum' Has Only 13 Words in Title

Arthur Kopit apparently favors long titles. The author, currently represented off-Broadway by the eastside Phoenix Theatre's click presentation of "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," is slated to have another of his plays produced next month at the Theatre de Lys in Greenwich Village.

The new entry, which Broadway producer Roger L. Stevens is sponsoring, is tagged, "Asylum or What the Gentlemen Are Up to Not to Mention the Ladies." Stevens also arranged for the Phoenix production of "Oh Dad." A cast of 14 will appear in "Asylum," which Gaynor Bradish is directing for a March 10 opening.

Bradish, who's head of the Playwrights Unit of the Actors Studio, N.Y., is also assistant professor of dramatic literature at New York Univ. Sets and costumes for "Asylum" are being designed by Hugh Hardy and Willa Kim, respectively.

SCHEDULE 'MIKADO' AT STRATFORD (ONT.) FEST

Toronto, Feb. 19.

As the fourth in its annual Gilbert & Sullivan series, the Stratford (Ont.) Shakespearean Festival will present "The Mikado" at the Avon Theatre in Stratford for a six-week run next July 5-Aug. 17. Norman Campbell will direct with Brian Jackson designing the scenery and costumes, and Louis Applebaum as music director. Eric House will play as Ko-Ko. Previous years' productions have been "H.M.S. Pinafore," "Pirates of Penzance" and "The Gondoliers."

Although he has not previously directed Stratford's G & S works, Campbell, a tv producer for the Canadian Broadcasting Corp., taped the former operetta productions for trans-Canada coverage, and he was chosen by Tyrone Guthrie to restage the "Pirates" when it was readied for presentation at the Phoenix Theatre, N.Y.

U.S. Legislators Propose Nat'l Actors Equity Week

Washington, Feb. 19.

A trio of New York Republicans who presumably have a good many constituents in the theatre, introduced a resolution last week to proclaim May 20-26 as National Actors Equity Week.

Sens. Jacob K. Javits and Kenneth Keating and Rep. John Lindsay sponsored the joint resolution "in recognition of the outstanding contribution which Actors' Equity Assn. has made to the cultural life of our nation." They also declared that the union, with 13,000 members, "has provided responsible and creative leadership in the field of the performing arts while it has encouraged and reflected the artistic ideals of our country."

Sens. Joseph Clark (D-Pa.), Hubert Humphrey (D-Minn.) and Hugh Scott (R-Pa.) cosponsored the resolution.

Claramae Turner will be featured in "Carousel," second production of the Los Angeles Civic Light Opera season.

Wilde-Shaw Program Due For Off-B'way Showing

"A Wilde Evening with Shaw," a selection of works by Oscar Wilde and George Bernard Shaw, is scheduled to open March 5 at the 41st Street Theatre, N.Y. Richard Gray and Maya Loiseau, producers of the reading program, are also the sole performers.

The production, which has been touring colleges and clubs, was directed by Sir Cedric Hardwicke. A run of four weeks is scheduled for the presentation.

Royal Alex Sold; To Continue As Toronto Legiter

Toronto, Feb. 19.

The Royal Alexandra Theatre here will continue as a legit house for at least the next five years. That's been promised by Edwin Mirvish, who's purchased the 1,525-seater for $215,000 from the Cawthra Mulock estate. Mirvish, who runs a block-long Toronto discount department store, acquires ownership of the theatre next June 1.

The Mulock estate turned down higher bids of around $300,000 for the Royal Alex because the prospective purchasers intended razing the house for realty ventures. The theatre, erected at a cost of about $750,000, opened in 1907. It was the Mulock estate's last remaining property and had been up for sale for some time to permit the closing of the books.

As reported in VARIETY last month, Ernest Rawley, who's been manager of the Royal Alex since 1930, is resigning to take over March 1 as executive-secretary of the Independent Booking Office in New York. He'll succeed Michael Kavanagh, who's held the post for the last two years. Edwin De Rocher will take over management of the theatre when Rawley leaves.

Warren Caro, executive director of the Theatre Guild-American Theatre Society, was here last week to discuss renewal of the TG-ATS subscription series for next season at the O'Keefe Centre and the Royal Alex. He was assured of continuance of subscription at the two houses on the same basis as this season. That means a program of 10 productions under a joint TG-ATS-O'Keefe Centre subscription setup.

The 3,211-seat O'Keefe gets mostly musicals and the Royal Alex nearly all straight plays. The joint TG-ATS-O'Keefe subscription also applies to the Royal Alex and has enabled it to book shows for four-week stands this season. Subscription for productions at the O'Keefe runs two weeks.

Caro is hopeful that a drive to increase the number of subscribers in Toronto from around 20,000 to about 26,000 next season will result in an increase in subscription time to five weeks at the Royal Alex and three weeks at the O'Keefe.

Williams Gives Scripts To Texas Univ. Library

Austin, Feb. 19.

Tennessee Williams will donate most of his manuscripts to the Univ. of Texas. The playwright's gift will be added to the school's growing library collection of papers and manuscripts by such notables as Ernest Hemingway, Bernard Shaw, Maxwell Anderson, Arthur Miller and Lillian Hellman.

The Williams contribution includes manuscript versions of "A Streetcar Named Desire," "Cat on a Hot Tin Roof," "The Night of the Iguana," "The Glass Menagerie," "Summer and Smoke," "The Rose Tattoo," "Camino Real," "Baby Doll," "Orpheus Descending," "Sweet Bird of Youth," "Period of Adjustment" and "Suddenly Last Summer."

Hub Globe Taps Kelly

Boston, Feb. 19.

Kevin Kelly has been appointed drama critic of the Boston Globe, succeeding the late Cyrus W. Durgin.

After being assistant for five years, Kelly was interim critic following Durgin's recent death.

Play Using G.B.S. Femme Characters One of Shows Set for Bus Tours

National Performing Arts, which handles split-week tours, is working on bookings for seven bus-and-truck productions next season. Included in the lineup will be motorized units of "A Man for All Seasons," "Take Her, She's Mine," "the G.B.eSSence of Women," a musical still to be selected and the Royal Shakespeare Theatre production of "The Hollow Crown."

In addition, there'll be two holdover bus-and-truck entries from this semester, "The Sound of Music" and "Mary, Mary." The British production of "Crown," imported this season by Bonard Productions for a limited New York run and some out-of-town bookings, will be available for bookings from January-April of next year. The tour will be under the management of Columbia Theatrical Enterprises, a division of Columbia Artists Management, Inc.

The Bonard Productions presentation of "Crown," currently at the Miller's Theatre, N.Y., through March 9, will then play the Biltmore Theatre, N.Y., for two weeks from March 11-23 before returning to England. NPA is offering the British import to cities on its touring list by arrangement with Columbia Theatrical Enterprises.

Julian Olney, tour manager and vice-president of NPA, is producing "the G.B.eSSence of Women," the title of which may be changed. His wife, Dorothy Olney, who's worked as a manager on several cross-country touring ventures, has devised and arranged the work with Day Tuttle, an off-Broadway theatre owner and professor of drama. Tuttle also staged a 1957 off-Broadway production of George Bernard Shaw's "In Good King Charles' Golden Days."

The vehicle put together by Mrs. Olney and Tuttle is to be a dramatized offering, not a reading. It involves Shaw heroines in highlights from the author's plays. Rod Steiger and Claire Bloom are being sought as leads.

The Harold S. Prince presentation of "Take Her," now on a post-Broadway tour of major cities, will be produced for bus-and-truck travel by Henry Guettel, who's also

(Continued on page 70)

Jack Carter as Star Of Stock 'Clowns' in Florida

Jack Carter will star in a Florida stock production of "A Thousand Clowns." The Herb Gardner comedy is to be presented the week of March 4 at the Royal Poinciana Playhouse, Palm Beach, and for a fortnight starting March 12, at the Coconut Grove Playhouse, Miami. The production will be directed by Malcolm Black.

The Fred Coe-Arthur Cantor Broadway presentation, starring Jason Robards Jr., is now in its 47th week at the O'Neill Theatre, N.Y. Robards, who's withdrawing from the cast March 9, will be succeeded by Dane Clark.

F.D.R. Jr. Tax Suit Argues 'Sunrise' Income for 'Libel'

Washington, Feb. 19.

The Internal Revenue Service is on the verge of a $12,647 court battle with Franklin D. Roosevelt Jr. over taxes on income from "Sunrise at Campobello." The case is due for trial April 29 in the U.S. Tax Court in New York.

At issue is $18,615 Roosevelt received in a settlement with Dore Schary in 1958. Schary wrote the play about the late President F. D. Roosevelt and his family, including F. D. Roosevelt Jr., who was depicted as a child. The Treasury Dept. contends the money constituted taxable income. Roosevelt says it does not and has taken the matter to court.

The $12,647 figure at issue is what Roosevelt will have to pay if he loses. He argues that he received the money from Schary to satisfy claims of privacy invasion, libel and slander. As a result, he contends, it is not taxable income.

The Government position is that no "libel" or "slander" was involved in the payment to Roosevelt. The total deficiency claim against Roosevelt was originally $38,737. Of this, $26,000 was for taxes on income from a Washington automobile agency. That claim was not disputed.

Roosevelt was recently named Under Secretary of Commerce by President Kennedy, subject to Senate approval.

MARY MARTIN'S 'JENNIE' BOWS IN HUB JULY 29

The delayed production of the Mary Martin-starrer, "Jennie," is scheduled to open on Broadway in mid-October. The musical, which Cheryl Crawford is coproducing with Miss Martin's husband, Richard Halliday, will begin an out-of-town tryout during the summer, opening July 29 at the Colonial, Boston.

After five weeks it moves to Fisher, Detroit, for a four-and-a-half-week stand starting Sept. 4. The book for the musical, written by Arnold Schulman, is a fictionalized version of the early chapters of "Laurette," Marguerite Courtney's biography of her mother, actress Laurette Taylor and playwright Dwight Taylor's memoirs of his father, the late Charles Taylor.

Lyrics and music for the tuner have been written by Howard Dietz and Arthur Schwartz.

Series of Lincoln Plays Due on Coast in Spring

Los Angeles, Feb. 19.

Stan Seiden and Zev Bufman are preparing a series of productions of Lincoln dramas to open in mid-April at the Civic Theatre here. Each show will be scheduled for a six-week run, playing weekend performances. Edward Ludlum will direct and Harry Raybould will portray Lincoln in the permanent-cast setup.

The plays will be "Prologue to Glory," by E. P. Conkle; "Abe Lincoln in Illinois," by Robert E. Sherwood, and "Abraham Lincoln," by John Drinkwater.

'Camelot' Cancels M'pls.; Stage 1 Foot Too Short; Books St. Paul 2 Weeks

Minneapolis, Feb. 19.

The local Theatre Guild-American Theatre Society subscription season engagement of "Camelot" has been cancelled because the stage was one foot short of being able to accommodate its large set at the Orpheum, where it had been booked to play. It and "Sound of Music," which played here for a fortnight, were considered the season's most important bookings.

Instead, the Alan Jay Lerner and Frederick Loewe musical will play a two-week engagement at the Auditorium in nearby St. Paul, where it originally had been booked for a single stanza following the one here. The St. Paul booking is for March 26-April 6.

Bob Whelan, manager of the Orpheum, made a trip to New York to see if there wasn't some way the theatre could handle the show. The company's carpenter came on to Minneapolis from Detroit, where the musical was playing, to try to straighten out the difficulty, but couldn't figure any way.

For the seventh and final show of the Theatre Guild-ATS subscription season the Orpheum will get the road company to be organized for "Stop the World, I Want to Get Off." No date has been set for the engagement.

The original plan was for the Twin Cities to have the same subscription season shows, playing first in Minneapolis and then moving over to St. Paul. However, this now is changed, with Minneapolis being deprived of "Camelot" and St. Paul not getting "Stop the World." Also, Ted Mann, owner of the Orpheum, consented to having "Shot in the Dark" play St. Paul a week ahead of Minneapolis this month in order to solve a show's booking problem. And "Take Her, She's Mine" and "Mary, Mary" didn't go directly from here to St. Paul.

Shows on Broadway

Photo Finish

Joseph E. Levine & Alfred de Liagre Jr. presentation of comedy in three acts, by Peter Ustinov. Staged by Ustinov and Nicholas Garland; setting, Don Ashton; lighting, Charles Elson; costumes, Frank Thompson; stars Peter Ustinov; features Paul Rogers, Eileen Herlie, Donna King, Donald Davis, John Horton, Paddy Edwards, Jessica Walter, Cynthia Latham. Opened Feb. 12, '63, at Brooks Atkinson Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Stella	Eileen Herlie
Sam Old	Peter Ustinov
Sam Elderly	Donna King
Sam of Middle Age	Donald Davis
Sam Young	John Horton
Clarice	Jessica Walter
Ada Crowne	Jessica Walter
Reginald Kennedy, Esq.	Paul Rogers
Mrs. Kennedy	Cynthia Latham
Younger	John Horton
Also	Paddy Edwards

What the theatre needs is more theatricalism — expert theatricalism, of course. Since Peter Ustinov, author, codirector and costar of "Photo Finish," which opened last week at the Brooks Atkinson Theatre, is a talented and adroit stage craftsman with lively imagination and sharp wit, the show is excellent entertainment.

"Photo Finish" is a trick—an ingenious and amusing theatrical trick, and its apparent simplicity and effortlessness is evidence of the author's instinct and experienced skill. Drama zealots may justifiably object that the comedy isn't about anything important, that it tackles no momentous questions and solves no urgent problems. It's merely an enjoyable show.

The play opens with an 80-year-old curmudgeon being badgered by his attentive, carping wife, whom he describes as a "nagger's nagger." When she exits, in typical feminine exasperation at the traditional male tactic of silence, he resumes work on his autobiography, recalling key incidents of his life and bringing back personifications of himself and others as they were at the various times.

These include the hero himself at the age of 20, of 40 and 60, and at the curtain as an infant, whom he holds gingerly on his lap, and also his wife as an eager fiancee and then as a bitter, youngish spouse, his domineering, Victorian father, his subtly scheming mother, and two [illegible] incidents of the past. In the last scene his son and the latter's [illegible] fiancee also appear.

It is proof of the author's uncanny artfulness that there is no confusion in this assortment of characters and frequent shifts of the time element. Not only are the different identities clear, but the incidents are usually, if not invariably, dated logically. The main thing is that the effect is occasionally illuminating, frequently surprising and consistently diverting.

Since the author, co-director and top star is not only an imaginative and resourceful technician but a generous artist, "Photo Finish" offers rich opportunities for the notable cast. Ustinov himself gives a colorful, ripe performance as the salty octogenarian, occasionally indulging in baked-up bits of business that should delight acting connoisseurs as much as they apparently tickle him. It's as though his playing, as well as the comedy itself, were a joke he shared with the audience.

Donna King gives a superlative portrayal of the character as a slightly frantic rake of 60, combining surface earnestness with an engaging air of worldliness, and deft, hilarious detail. Eileen Herlie offers a brilliant triple-personification of [illegible] acid wife, first at about 30, then as around 28 (one of the lapses in time logic) and then as the querulous crone. Paul Rogers gives a masterful performance as the tyrannical, hypocritical father whom it took the hero about 60 years to understand and like.

In supporting roles, Donald Davis is plausible as the restless hero at 40, Jessica Walter is a stunning episode of two generations in the family, first as an amoral blonde and then as a [illegible] brunet, while John Horton is acceptable as the [illegible] hero at 20 and later the fatuous grown son, and Paddy Edwards is passable as the latter's [illegible] fiancee.

The direction by Ustinov and Nicholas Garland properly alerts the actors to having an actors' field day, and Don Ashton's single setting of a panelled study rightly suggests the [illegible] fortress of two generations of beleaguered males in the eternal warfare of the sexes.

"Photo Finish" is a fairly long show that seems all too short. It's a boxoffice hit for Broadway, the road and stock, and is a natural for pictures. *Hobe.*

Lorenzo

Alexander H. Cohen presentation of drama in two acts, by Jack Richardson. Staged by Arthur Penn; scenery and lighting, David Hays; costumes, [illegible]; [illegible] Alfred Drake; features Fritz Weaver, David Opatoshu, Carmen Mathews, Leah [illegible], Robert Brown, Louise [illegible], Jerome [illegible], William Mayer, Alex [illegible]. Opened Feb. 14, '63, at the Plymouth Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

[illegible]	[illegible]
Van Biessen	Fritz Weaver
Filippo	David Opatoshu
Ricardo	Leah [illegible]
Antonio	Jerome [illegible]
Laura	[illegible]
Caesare	Robert Brown
Maria	Carmen Mathews
Lorenzo	Alfred Drake
Carlo	William Mayer
Giuliano	Carole Ashland
Wolf	[illegible]
Pomba	[illegible]
Bess	Frank [illegible]
Duke's Soldier	Richard Cass

There's always a temptation to try to explain a bad play and how it came to be produced. It's usually futile, however, and in the case of "Lorenzo," which opened last week at the Plymouth Theatre, it's probably irrelevant.

This drama by Jack Richardson, author of the off-Broadway items, "The Prodigal" and "Gallows Humor," is a parable about the nobility of artistic aspirations in a world gone beserk. The locale is Renaissance Italy and the story concerns an itinerant acting troupe amid the havoc of a small local war.

The director-star and one of the players are murdered and the former's daughter goes off with the victorious general, but the survivors, including the director-star's son and the disillusioned nobleman who hired the army, decide to continue the career of bringing release and inspiration to the people.

The play is written in terms of portentous, lyric bombast and it has been directed at a snail's pace by Arthur Penn on a setting by David Hays, presumably inspired by a [illegible] shop window. Alfred Drake, who seems addicted to playing actors, is again in tights and portentous declamatory style as the [illegible] trouper dedicated to bringing [illegible] into parallel everyday life.

Fritz Weaver does a creditable job as the [illegible] mercenary general and Carmen Mathews is somehow touching as the director-actor's silly, amorous wife. In general, the evening is an ordeal. *Hobe.*

(Closed last Saturday night (16) after four performances.)

Wonderful Town

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical comedy in two acts (11 scenes), with book by Joseph Fields and Jerome Chodorov, based on their play, "My Sister Eileen," adapted from the stories by Ruth McKenney; music, Leonard Bernstein; lyrics, Betty Comden and Adolph Green. Staged by Gus Schirmer Jr.; musical and dance staging, Ralph Beaumont; conductor, Lehman Engel; scenery, Raoul Pene du Bois; lighting, Peggy Clark; costumes, [illegible]; assistant conductor, [illegible]. Stars Kaye Ballard, Jacquelyn McKeever; Phil Leeds, Jim Kirkwood, Robert Kaye, Gabriel Dell; features Stewart [illegible], Frank [illegible], Ted Beniades, Pat Turner, Betty Hyatt Linton. Opened Feb. 13, '63, at the City Center, N.Y.; $4.36 top.

Guide	Warren Galjour
Appopolous	Phil Leeds
Lonigan	Walter Kelvin
Helen	Pat Turner
Wreck	Stewart [illegible]
Violet	Betty Hyatt Linton
Valenti	Ted Beniades
Eileen	Jacquelyn McKeever
Ruth	Kaye Ballard
Strange Man	Eric Brotherson
Drunks	Stephen Simons, Eric Brotherson
Robert Baker	Robert Kaye
Associate Editors	Reid [illegible], Warren Galjour
Mrs. Wade	Frank [illegible]
Frank Lippencott	Jim Kirkwood
Chef	Taylor Reed
Waiter	Vito Durante
Delivery Boy	Will Mackenzie
Chick Clark	Gabriel Dell
Shore Patrolman	Stephen Simons
Cadets	Don Rehnau, Jose Ahumada
Policemen	Warren Galjour, Reid [illegible]
Ruth's Escort	Reid [illegible]

Singers: Darrell Jay Askey, Eric Barnes, James E. Carville, Naomi [illegible], [illegible], Stephen Simons, Lynne [illegible], [illegible], Jimmy L. McFadden, Will Mackenzie, Larry [illegible], Judy Knudson, Taylor Reed, Will Roy, Patricia Steele, Ellen Warner.

Dancers: Jose Ahumada, Guy Allen, Gerard Brentte, Vito Durante, [illegible], [illegible], Barbara [illegible], [illegible], [illegible] McLee, [illegible], [illegible], Don Rehnau, [illegible], Hugh Taylor, Pat Tyrell, Anna Vanio, [illegible], James E. M. Wries.

Next Monday (25) will mark the 10th anniversary of the Broadway opening of "Wonderful Town." The musical, which had a run of 70 weeks, is being revived for the second time at the City Center. It was previously presented at the municipally-owned house in 1958.

The present production is enjoyable, if not as sparkling as its predecessors. Kaye Ballard and Jacquelyn McKeever head the cast as the sisters who leave Columbus, O-H-I-O, for a basement apartment in New York's Greenwich Village. Miss Ballard, who's worked night clubs as a standup comedienne, has funny moments, notably in her delivery of the "One Hundred Easy Ways" number. She handles her part well.

Miss McKeever is physically and vocally suitable for the title role of the virtuous younger sister whose knack for charming men motivates most of the action. Male lead Robert Kaye, a newcomer to New York legit, projects a pleasant personality and a good voice as the magazine editor. Particularly strong, though, are Jim Kirkwood as the clumsy hair-combing drugstore manager and Gabriel Dell as the hardheaded newspaperman.

Kirkwood's difficulties in crossing a crowded dancefloor in the final scene are hilarious and the strenuous workout given Miss Ballard in the "Conga" number remains a nifty first-act closer. Stewart Rose is okay as the cautious gridiron great and Ted Beniades, in the role he originated on Broadway and repeated at the Center in '58, is fine a the hip night club owner.

The production, directed by Gus Schirmer Jr., has slow spots, but it's still a good buy at a $4.36 top, particularly for those who missed the prior productions. *Jess.*

Show Out of Town

Riot Act

Boston, Feb. 14.

Emmett Rogers & Hector Gordon, in association with Clinton Berry, presentation of three-act comedy by Wolf Garner. Staged by Jack Landau; scenery, William Pitkin; costumes, Noel Taylor; lighting, [illegible] Hemsley; music score and arranged by [illegible]; features Ruth [illegible]. Opened Feb. 12, '63, at the [illegible] Theatre, Boston; $4.50 top weeknights, $4.95 top Friday-Saturday nights.

Katie Rooney	Dorothy Stickney
Mabel Rooney	Ruth Donnelly
William Delaney	Adam Kennedy
George Delaney	Mark Dawson
Christopher Delaney	Thomas Connolly
Irene	Sylvia Miles
Barbara	Linda Lavin
Alice	Jane [illegible]
Angelo De Los Rios	Alexander Lopez
Charles Kane	Anthony [illegible]

"The Riot Act" is more in the nature of a reprimand for boisterousness, and is a risky gamble in it's present shape. The heavy-handed comedy has an able cast, which is wasted. Veteran actresses Dorothy Stickney and Ruth Donnelly are helpless in such a melange of improbability.

The script doesn't weld the ingredients around that familiar stage character, the carnivorous mamma. In this version of the situation, the lady wants to control her three hulking lads who just happen to be New York gendarmes, and keep them from entanglements with femmes. Mama, nicely portrayed by Miss Stickney, bears the brunt with fine zest and shading.

The humor is supposed to stem from the antics of the three cops and their sweethearts who can get together only when mama is out of the apartment at her night cleaning job. But mama has never adjusted to the premise that her boys want to marry and leave the nest. Various efforts and tricks by the three boys and their ladies provide the action of a story more suitable for tv than the Broadway stage.

Ruth Donnelly gets big laughs as the beer guzzling upstairs neighbor who skitters in and out. Sylvia Miles gives a slick performance as the thin, shrill, overdressed waitress enamored of the oldest and dumbest son. Jane [illegible] is excellent as the luscious hussy who cannot [illegible] her pregnancy with a outsize coat, and Linda Lavin is good as the more sophisticated member of the triumverate.

The three cops are fine, Mark Dawson as the oldest and thickest, Adam Kennedy, fine as the fun-loving middle one and Thomas Connolly as the impetuous youngest.

Jack Landau's direction is brisk and sharp, but the material just won't fit. William Pitkin's one set of a New York apartment with a much discussed disposal unit and bunk beds for the cops is fine, and Noel Taylor's costumes are slick. *Guy.*

Nancy Van Dyke will portray a bestialk dancer in "My Mother, My Fatheqand Me."

Inside Stuff—Legit

The long newspaper blackout in New York has put the Broadway rumor mill on a speed-up basis. An example of shows that have been going through the gossip grinder is "Mother Courage and Her Children," which Cheryl Crawford and Jerome Robbins are coproducing for a March 28 opening at the Martin Beck Theatre, N.Y.

Some of the rumors about the show, all denied, include the following: Robbins, who's doubling as director, intended marrying Zohra Lampert, a member of the cast; Robbins was withdrawing from the venture because of certain disagreements, and production, now in rehearsal, was to be scrapped. Presumably there will be more reports from time to time.

The presentation, starring Anne Bancroft, is scheduled to begin previews, in lieu of an out-of-town tryout, March 9 at the Beck. The Bertolt Brecht play was adapted by Eric Bentley.

Shows Abroad

Stephen D.

London, Feb. 13.

Peter Bridge presentation, in association with Peter Hale & Gerald Palmer, of a two-act drama by Hugh Leonard, based on the James Joyce autobiographical novels, "A Portrait of the Artist as a Young Man" and "Stephen Hero." Staged by Jim Fitzgerald; decor, [illegible] [illegible]. Opened Feb. 12, '63, at the St. Martin's Theatre, London; $3.65 top.

Stephen Dedalus	Norman Rodway
Mrs. Dedalus	[illegible]
[illegible]	[illegible]
Stephen the Boy	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Father Michael	[illegible]
Mr. Dedalus	[illegible]
Mr. Casey	David Kelly
Uncle Charles	[illegible]
[illegible]	[illegible]
Schoolboys	Peter Harvey, Alec Leonard, Cliff Lowe
Father Arnall	Gerard Healy
Father Dolan	[illegible]
Stephen the Youth	Christopher [illegible]
[illegible]	[illegible]
Jacqueline [illegible]	[illegible]
Preacher	Gerard Healy
Confessor	[illegible]
Director of College	David Blake Kelly
Prefect	Henry Foster
Cranly	T. P. McKenna
Davin	Kevin Flood
University President	[illegible]
McCann	John [illegible]
Dixon	Brian Weldon
Temple	[illegible]
Emma	[illegible]
Father Moran	Brian Weldon

Originally staged at the Dublin Festival Theatre, this comes as a shining ornament to the West End stage, even though it may be more acceptable to Irish audiences. It is not so much a play as a documentary life story.

It has touches of "Under Milk Wood" in its structure and, above all, in its joyous rhetoric. Based on James Joyce's two autobiographical novels it is a witty, compassionate, vigorous and often beautiful adaptation by Hugh Leonard. And Jim Fitzgerald's staging matches the writing and the acting.

That is not to say that there are not uneven patches where interest flags. Not everybody will be thoroughly engrossed with trying to capture a picture of Ireland at a time when, for instance, Parnell was not a subject that could be delicately discussed in mixed company. But overall comes a picture of a cleric-ridden Ireland on uneasy terms with itself. There is an oppressive feeling of self-guilt, self-complacency and self-probing about the entire, exciting proceedings.

Stephen Dedalus is the Joyce of the play and appears, partly as narrator and partly as actor, moving glibly into the action as the story of Joyce, from boyhood until the time when his violent love-hate battle with Ireland ends in self-exile. It shows his boyhood, adolescence, college days. It is a vivid portrait of a young man whose increasing agnosticism cuts him off from communion with his family and relations.

Norman Rodway plays Stephen with emotion and intelligence. He has a fine voice and presence, and holds the whole affair together convincingly. He is surrounded by a well chosen cast of Irish actors, among those who have particular opportunities and take them boldly are Gerard Healy, whose long, powerful sermon on the horrors of hell, stands out memorably, and T. P. McKenna, as a lively, alert college friend who vainly tries to keep Stephen to his spiritual values. Ruth Durley, Kevin Flood, David Blake Kelly and Dominic Roche also provide significant performances.

Fitzgerald's direction is remarkable in its seeming flexibility which, on closer examination, does not actually apply. Physically, it is a very static play presented with a simple stage and skilled lighting. But the language soars fluidly. This meaningful tribute to a socially tortured, brilliant thinker and poet may not be the biggest financial hit of the year, but it reflects credit on producer Peter Bridge and his associates. *Rich.*

Der Nebbich

(The Nobody)

Berlin, Jan. 30.

Schaubuehne production of comedy in four acts by Carl Sternheim. Staged by Dietrich von Oertzen; scenery, [illegible]; costumes, [illegible]. Opened Jan. 22, '63, at the Schaubuehne am Hallesches Ufer, West Berlin; $2.50 top.

[illegible]	[illegible]
Otto Thule	Walter [illegible]
[illegible]	[illegible]
[illegible]	Arthur [illegible]
Van [illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Fritz [illegible]
[illegible]	[illegible]

One of the most noteworthy aspects of legit in postwar Berlin is comeback of the works of Carl Sternheim, whom the Nazis banned from the German repertories and who died in Brussels in 1942. He wrote about 20 plays, of which his "The Panic" (1909), "The Cash-Box" (1910), "Citizen Schippel" (1911), "The Snob" (1912), "1913" (1913), "Tabula Rasa" (1914), have been revived here in recent years. They all were clicks.

Sternheim's satirical wit seems indestructible. It hasn't lost its sharpness within the decades. Moreover the playwright's comedies are never dull, even if the production is not so efficient. The latest of the author's revivals here, "The Nebbich," written in 1921, has been produced by Schaubuehne am Hallesches Ufer, a new local theatre. It is another triumph for the late playwright, a witty and amusing show all through.

"The Nebbich" tells of a simple department store employee, who falls for a celebrated singer, who takes him into society. The young man enjoys the privileges of high life, but presently returns to his more comfortable old surroundings. Sternheim pokes fun at the bourgeoisie, Communism, Liberals, the filthy rich and the very needy.

Dietrich von Oertzen has staged this in the true Sternheim tradition. He had remarkably good actors, though none particularly prominent. An especially fine performance is turned in by Walter Pfeil in the title role. The "Nebbich," incidentally, is a Yiddish word, meaning simpleton. *Hans.*

Australian Shows

(Week Ended Feb. 16)

(Figures denote opening dates)

ADELAIDE

My Fair Lady, Her Maj. (6-6-62).

BRISBANE

Student Prince, Her Maj. (1-28-63).

MELBOURNE

Carnival, Her Majesty's (10-24-62).

King and I, Princess (12-22-62).

Lolita, St. Martins (1-24-63).

[illegible], T[illegible] (1-[illegible]-63).

Richard II, Union (2-2-63).

Shot in the Dark, Comedy (2-2-63).

PERTH

Australian Ballet, Her Maj. (1-28-63).

Antarctica, Playhouse (2-6-63).

SYDNEY

Between 2 Thieves, Ensemble (2-12-63).

Cherry Orchard, Old Tote (2-6-63).

[illegible], [illegible] (2-6-63).

[illegible], [illegible] (1-12-63).

[illegible], Theatre Royal (2-1-63).

Sound of Music, [illegible] (1-[illegible]-62).

Women in Green, Royal (2-6-63).

Scheduled B'way Preems

Oklahoma, Center (2-27-63).

[illegible] (3-5-63).

[illegible], [illegible] (3-[illegible]).

[illegible] (3-12-63).

[illegible] (3-[illegible]-63).

[illegible] (3-18-63).

[illegible] (3-[illegible]-63).

[illegible], Winter Garden (3-[illegible]-63).

My [illegible], [illegible] (3-[illegible]-63).

[illegible], [illegible] (3-[illegible]-63).

Mother Courage, Beck (3-28-63).

She Loves Me, O'Neill (4-[illegible]-63).

Sophie, Winter Garden (4-[illegible]-63).

B'way Spotty; 'Photo' 32G, 'Crown' 27G, 'Woolf' $40,736, 'Tchin-Tchin' $31,202, 'School' 61½G, 'Mr. President' $63,227

Broadway was uneven last week, with business down again for some shows and up for others. Holding at capacity were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver."

Two newcomers closed last Saturday (16). They were "Lorenzo," which opened the previous Thursday (14), and "Andorra," which preemed Feb. 9.

The probability of several other closings during the next few weeks is indicated by the meagre business being registered by some of the current entries. One of the shows due to shutter is "Lord Pengo," which will probably exit March 9 or, perhaps a week earlier or later, depending on business. It's understood the Charles Boyer-starrer will have to vacate its berth at the Royale Theatre by March 16 to make way for "The Beauty Part."

"Beauty," which has to withdraw from the Music Box to make way for the March 2 opening of "Dear Me, the Sky Is Falling," moves next Monday (25) to the Plymouth Theatre for three weeks only. The Bert Lahr-starrer is then scheduled to shift March 18 to the Royale. The Plymouth, vacated by "Lorenzo," has "My Mother, My Father and Me" booked for a March 21 opening.

The number of calls received by the League of N.Y. Theatre's information service for Broadway shows (MU 7-0000) climbed again last week to 64,318.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Beauty Part, Music Box (C) (8th wk; 61 p) ($7.50-$8.05; 1,101; $48,000) (Bert Lahr). Previous week, $30,306.

Last week, $28,000. Moves next Monday (25) to the Plymouth Theatre.

Beyond the Fringe, Golden (R) (17th wk; 132 p) ($7.50; 773; $34,073). Previous week, $34,814.

Last week, $34,815.

Calculated Risk, Ambassador (D) (16th wk; 126 p) ($6.90-$7.50; 1,155; $42,000) (Joseph Cotten). Previous week, $26,136.

Last week, $21,182.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (41st wk; 327 p) ($8.60-$9.40; 1,334; $66,000) (Zero Mostel). Previous week, $52,000.

Last week, $52,000.

Hollow Crown, Miller (D) (3d wk; 22 p) ($6.90-$7.50; 940; $35,000) (Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin). Previous week, $30,000.

Last week, $26,971.

How to Succeed in Business Without Really Trying, 46th St. (MC) (71st wk; 561 p) ($9.60; 1,342; $66,615). Previous week, $67,467.

Last week, $67,311.

Little Me, Lunt-Fontanne (MC) (14th wk; 105 p) ($9.90; 1,407; $76,801) (Sid Caesar). Previous week, $66,492 with parties.

Last week, $66,000 with parties.

Lord Pengo, Royale (C) (13th wk; 104 p) ($6.90-$7.50; 999; $48,000) (Charles Boyer). Previous week, $23,713.

Last week, $21,000.

Man for All Seasons, ANTA (D) (63th wk; 517 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $22,300.

Last week, $26,107.

Mary, Mary, Hayes (C) (103d wk; 812 p) ($6.90-$7.50; 1,139; $40,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $26,592.

Last week, $20,407.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (5th wk; 37 p) ($6.90-$7.50; 999; $41,900) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $21,000.

Last week, $17,096.

Mr. President, St. James (MC) (19th wk; 137 p) ($9.60; 1,615; $76,000) (Robert Ryan, Nanette Fabray). Previous week $67,900 with parties.

Last week, $63,227 with parties.

Natural Affection, Booth (D) (3d wk; 20 p) ($6.90-$7.50; 807; $32,400) (Kim Stanley, Harry Guardino, Tom Bosley). Previous week, $15,197.

Last week, $17,312.

Never Too Late, Playhouse (C) (12th wk; 96 p) ($6.90-$7.50; 844; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,000.

Last week, $36,664 with parties.

No Strings, Broadhurst (MC) (49th wk; 386 p) ($9.90; 1,214; $62,087). Previous week, $49,807.

Last week, $42,521.

Oliver, Imperial (MD) (6th wk; 40 p) ($9.90; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $68,386 with parties.

Last week, $68,448 with parties.

Photo Finish, Atkinson (C) (1st wk; 7 p) ($6.90-$7.50; 1,080; $46,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King).

Last week opened Feb. 12, $32,000 for seven performances and one preview.

School for Scandal, Majestic (MC) (4th wk; 30 p) ($7.50; 1,616; $65,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $62,196 with parties.

Last week, $61,464 with parties.

Seidman and Son, Belasco (C) (18th wk; 144 p) ($6.90-$7.50; 987; $30,306) (Sam Levene). Previous week, $16,400.

Last week, $14,000.

***Sound of Music**, Hellinger (MD) (164th wk; 1,307 p) ($9.90; 1,567; $61,500) (Nancy Dussault). Previous week, $40,738.

Last week, $40,110.

Stop the World—I Want to Get Off, Shubert (MC) (20th wk; 187 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $47,844.

Last week, $46,347.

Tchin-Tchin, Barrymore (CD) (17th wk; 132 p) ($6.90-$7.50; 1,097; $42,000) (Anthony Quinn, Margaret Leighton). Previous week, $30,048 at the Plymouth Theatre.

Last week, $31,202.

***Thousand Clowns**, O'Neill (C) (40th wk; 364 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $34,075. Dane Clark succeeds Robards March 11.

Last week, $36,366.

Who's Afraid of Virginia Woolf? Rose (D) (18th wk; 144 p) ($6.90-$7.50; 1,102; $46,046) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, $41,968.

Last week, $40,736.

Miscellaneous

Wonderful Town, City Center (MC) (1st wk; 8 p) ($4.95; 2,998; $58,787) (Kaye Ballard, Jacquelyn McKeever, Phil Leeds, Jim Kirkwood, Robert Kaye, Gabriel Dell).

Last week, opened Wednesday night (13), $34,373 for seven performances and one preview. Ends two-week engagement next Sunday (24).

Closed Last Week

Andorra, Biltmore (D) (2d wk; 9 p) ($6.90-$7.50; 896; $40,180) (Horst Buchholz, Hugh Griffith). Previous week, $10,786 for opening performance and three previews.

Last week, $9,021. Closed Saturday (16) at an estimated loss of its entire $126,000 investment.

Lorenzo, Plymouth (D) (1st wk; 4 p) ($6.90-$7.50; 999; $44,940) (Alfred Drake).

Last week, opened Thursday night (14), $9,361 for four performances.

Closed Saturday (16) at an estimated loss of most of its $100,000 (including 20% overcall) investment.

Opening This Week

Heroine, Lyceum (C) ($6.90-$7.50; 995; $37,000). Philip Rose presentation of play by Frank Tarloff; opened last night (Tues.).

Other Theatres

Beck, Broadway, Cort, 54th St., Longacre, Winter Garden, Ziegfeld.

CONVERT RITZ INTO LOS ANGELES 'OPERA'

Los Angeles, Feb. 19.

Ritz theatre, Fox West Coast house mostly dark for past three years, will be rekindled as opera house by Sidney Linden, prexy of Lindy Pen Co., who subleased situation for four years and will present grand and light opera, musical comedy, concerts and concert galas.

House, located in midtown Los Angeles on Wilshire Blvd., will be operated by Lindy Opera Co., which owns $230,000 worth of grand opera and operetta properties and equipment. It will be retabbed the Lindy Opera House.

Touring Shows

(Figures cover Feb. 17-Mar. 2)

Camelot — Fisher, Det. (Feb. 17-23); Music Hall, Cleve. (Feb. 24-March 2).
Carnival—Shubert, Chi (Feb. 18-March 2).
Carnival (bus-truck)—Split-week stands (Feb. 18-March 2).
Dear Me, the Sky Is Falling (tryout)—Locust, Philly (Feb. 18-23; moves to N.Y.).
Enter Laughing (tryout)—Shubert, New Haven (Feb. 20-23); Forrest, Philly (Feb. 25-March 2).
Have I Got a Girl for You (tryout)—Biltmore, L.A. (Feb. 18-March 2).
Here Today—American, St. L. (Feb. 25-March 2).
Hot Spot (tryout)—National, Wash. (Feb. 18-23); Shubert, Philly (Feb. 25-March 2).
How to Succeed in Business Without Really Trying (2d Co.) — Hanna, Cleve. (Feb. 18-March 2).
I Can Get It For You Wholesale—American, St. L. (Feb. 18-23); O'Keefe, Toronto (Feb. 25-March 2).
Mary, Mary (2d Co.)—Blackstone, Chi (Feb. 18-March 2).
Mary, Mary (bus-truck)—Shubert, Cincy (Feb. 18-23); Split-week stands (Feb. 25-March 2).
Mary, Mary (4th Co.)—Forrest, Philly (Feb. 18-23); National, Wash. (Feb. 25-March 2).
Mopey (tryout) — Shubert, New Haven (Feb. 27-March 2).
Milk and Honey—Ford's, Balto (Feb. 18-March 2).
My Fair Lady (bus-truck)—Split-week stands (Feb. 18-22); Community, Hershey, Pa. (Feb. 25-March 2).
My Mother, My Father and Me (tryout)—Shubert, Boston (Feb. 25-March 2).
Pajama Tops—Shubert, Det. (Feb. 18-March 2).
Program for Two Players (bus-truck)—Split-week stands (Feb. 18-23); Walnut, Philly (Feb. 25-March 2).
Riot Act (tryout)—Wilbur, Boston (Feb. 18-March 2).
Shot in the Dark—Auditorium, St. Paul (Feb. 18-23); Orpheum, Mpls. (Feb. 25-March 2).
Sophie (tryout)—Hartman, Col. (Feb. 18-March 2).
Sound of Music (3d Co.)—Auditorium, Rochester (Feb. 18-23); Bushnell, Hartford (Feb. 25-March 2).
Sound of Music (bus-truck)—Split-week stands (Feb. 18-March 2).
Take Her, She's Mine—Pabst, Milwaukee (Feb. 18-23); Auditorium, St. P. (Feb. 25-March 2).
Tovarich (tryout) — Colonial, Boston (Feb. 18-March 2).

LONDON SHOWS

(Figures denote opening dates)

Beat, Phoenix (2-7-63).
Bed Sitting Room, Mermaid (1-31-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blue Opus, Prince Wales (2-27-63).
Boeing-Boeing, Apollo (2-20-62).
[illegible], Lyric (2-8-62).
[illegible], Prince Charles (10-30-62).
[illegible], Comedy (1-24-63).
[illegible], Duke of York's (4-25-62).
[illegible], Royal C. (1-17-63).
How Are You, [illegible] (2-1-63).
Jackie Jackson, Royal Ct. (2-1-63).
Lock Up Your Daughters, Her Majesty's (4-17-62).
[illegible], Palace (9-21-62).
[illegible], Criterion (1-8-63).
[illegible], Ambassador (11-25-52).
Mrs. Dally, [illegible] (9-18-62).
My Fair Lady, Drury Lane (4-30-58).
Next Time, New Arts (1-22-63).
[illegible] (6-20-62).
One for the Pot, Whitehall (8-2-61).
[illegible], Wyndham's (11-5-62).
[illegible], Duke York's (11-7-62).
[illegible], Globe (4-11-62).
[illegible], Palladium (12-18-62).
[illegible], Piccadilly (12-12-62).
[illegible], Garrick (6-18-62).
[illegible], Lyric Hammsmth (1-29-63).
[illegible], Aldwych (12-13-62).
Rule of Three, Duchess (12-20-62).
[illegible], Apollo (12-5-62).
Sound of Music, Palace (5-18-61).
Stephen D., St. Martins (6-13-62).
Times of Sleep?, New Arts (12-27-62).
Tulip Tree, Haymarket (11-29-62).

CLOSED

Shine With, Vaudeville (4-27-62); closed last Saturday (16) after 350 performances.

SCHEDULED OPENINGS

Blood Knot, New Arts (2-21-63).
[illegible], Piccadilly (2-26-63).
Mary, Mary, Queens (2-27-63).
All in Good Time, Mermaid (3-6-63).
Diary of Madman, R. Court (3-7-63).
Devil May Care, Strand (3-12-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).

'Sound' Hits $88,575, Pitt High; 'Honey' Record $73,539 in Philly; 'Hot' 58½G, D.C.; 'Take' $44,286, Mpls.

Business continued to range from good to great for most road shows last week. The major city touring company of "Sound of Music" was the top-grosser, establishing a local legit record in Pittsburgh. "Camelot" trailed with another sellout take in Detroit, and "Milk and Honey" was in third position with a house record for the Shubert Theatre, Philadelphia.

The bus-and-truck company of "My Fair Lady" played Toledo last week for another big take and "How to Succeed in Business Without Really Trying" continued hot in Cleveland. Also among the sturdy scorers were the Broadway-bound musicals "Hot Spot," in Washington, and "Tovarich," in Boston. Incidentally, "Tovarich" has postponed its opening at the Broadway Theatre, N.Y., from March 9 to March 18 and has extended its Boston run from three to four weeks.

Other strong entries included "Mary, Mary" in Philadelphia and "Take Her, She's Mine" in Minneapolis.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Program for Two Players, Shubert (DR-BT) ($4.95-$5.50; 1,717; $46,500) (Helen Hayes, Maurice Evans). Previous week, $32,141 for seven-performance split.

Opened here Feb. 11 to four affirmative reviews (Guidry, Monitor; Hughes, Herald; Maloney, Traveler; Norton, Record American) and one negative notice (Kelly, Globe).

Last week, $30,455 with student discounts and after the deduction of various commissions.

Riot Act, Wilbur (C-T) (1st wk) ($4.95-$5.50; 1,241; $37,130) (Dorothy Stickney).

Opened here last Wednesday night (13) to one favorable review (Guidry, Monitor), one mild approval (Hughes, Herald) and three pans (Kelly, Globe; Maloney, Traveler; Norton, Record American).

Last week, $9,131 for five performances.

Tovarich, Colonial (MC-T) (1st wk) ($6.60-$7.50; 1,685; $66,081) (Vivien Leigh, Jean Pierre Aumont). Previous week, $78,495, Erlanger, Philadelphia.

Opened here Feb. 12 to four endorsements (Hughes, Herald; Kelly, Globe; Maloney, Traveler; Rogers, Monitor) and one thumbdown (Norton, Record American).

Last week, $61,400 for seven performances.

CHICAGO

Carnival, Shubert (MC-RS) (14th wk) ($5.95-$6.95; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $41,781.

Last week, $40,264.

Mary, Mary, Blackstone (C-RS) (24th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $27,738.

Last week, $25,400.

CLEVELAND

How to Succeed in Business Without Really Trying, Hanna (MC-RS) (2d wk) ($6.90; 1,515; $62,400). Previous week, $63,972 with Theatre Guild-American Theatre Society for eight performances and one preview.

Last week, $62,217.

DETROIT

Camelot, Fisher (MC-RS) (6th wk) ($6.75-$7.70; 2,081; $82,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $82,607 with Jan Moody playing two performances as substitute for Miss Grayson who was unable to go on because of laryngitis.

Last week, $85,672.

LOS ANGELES

Have I Got a Girl for You, Biltmore (C-T) (4th wk) ($5-$5.50; 1,636; $46,000) (Mark Richman, Mabel Albertson). Previous week, $15,500.

Last week, $10,300. The pre-Broadway tryout's Biltmore engagement, originally scheduled for two-and-a-half weeks, is now slated to continue until March 9.

MILWAUKEE

I Can Get It for You Wholesale, Pabst (MC-RS) ($5.50-$6.30; 1,623; $58,000) (Lillian Roth, Larry Kert). Previous week, unreported. Miss Roth, who starred in the Broadway production of the musical, joined the touring edition earlier this month.

Last week, about $26,000 with TG-ATS subscription.

MINNEAPOLIS

Take Her, She's Mine, Orpheum (C-RS) ($4.95-$5.90; 2,800; $74,780) (Tom Ewell). Previous week, $32,746 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $44,286 with TG-ATS subscription.

NEW ORLEANS

Mary, Mary, Civic (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $17,775 for six-performance split.

Last week, $32,900.

PHILADELPHIA

Dear Me, the Sky Is Falling, Locust (C-T) (2d wk) ($4.50-$5; 1,418; $41,641) (Gertrude Berg, Howard Da Silva). Previous week, $23,318 with TG-ATS subscription.

Last week, $28,575 with TG-ATS subscription.

Mary, Mary, Forrest (C-RS) (2d wk) ($4.50-$5.40; 1,760; $48,000) (Martha Wright, Biff McGuire, Michael Evans, Alan Bunce). Previous week, $39,102.

Last week, $40,701 with TG-ATS subscription.

Milk and Honey, Shubert (MC-RS) (2d wk) ($6.60-$7.50; 1,867; $72,392) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $71,903 with TG-ATS subscription.

Last week house record, $73,539 with TG-ATS subscription.

PITTSBURGH

Sound of Music, Penn (MD-RS) (3d wk) ($6.50-$7; 3,472; $130,000) (Barbara Meister, John Myhers). Previous week, $87,901 with TG-ATS subscription.

Last week, $88,575, a local record for a legit production.

ST. LOUIS

Shot in the Dark, American (C-RS) (3d wk) ($5.50; 1,868; $61,000) (Elizabeth Seal, Zack Matalon). Previous week, $17,394 with TG-ATS subscription.

Last week, $7,564.

TOLEDO

My Fair Lady, Rivoli (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week $60,200, Century, Buffalo.

Last week, $62,461.

WASHINGTON

Hot Spot, National (MC-T) (2d wk) ($5.50-$7.90; 1,672; $62,400) (Judy Holliday). Previous week, $52,644 for seven performances and one preview.

Last week, $58,495.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $34,614 for six-performance split.

Last week, $30,302 for six-performance split.

Shot in the Dark (C-BT) (Annie Farge). Previous week $30,051 for six-performance split.

Last week, $14,625 for five-performance split. Ended tour Saturday (16).

Canadian Ballet $17,187 In 5 Showings, Toronto

Toronto, Feb. 19.

The National Ballet of Canada, playing to a $4 top with Melissa Hayden as guest star, grossed a good $17,187 in five performances last week at the 1,525-seat Royal Alexandra Theatre here.

The potential capacity gross was $21,000.

BERNARD DELFONT

LONDON

THEATRES

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A Comedy by DAVID TURNER

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DOLORES GRAY

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"STOP THE WORLD — I WANT TO GET OFF"
ANNA QUAYLE
THE BAKER TWINS

PICCADILLY
THEATRE, W.
By Arr. with Donald Albery
BERNARD DELFONT
presents
The Stage Version of the B.B.C. T-V hit
"THE RAG TRADE"
by
RONALD WOLFE & RONALD CHESNEY

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THEATRE W.
OSCAR LEWENSTEIN and BERNARD DELFONT
in ass'n with Hoos Films Ltd.
— present —
PETER O'TOOLE
— in —
"BAAL"
by
BERTOLT BRECHT
Directed by William Gaskill

HIPPODROME
BRISTOL
TOM ARNOLD and BERNARD DELFONT
present
BRUCE FORSYTH
in
"TURN AGAIN WHITTINGTON"

HIPPODROME
BIRMINGHAM
TOM ARNOLD and BERNARD DELFONT
present
NORMAN WISDOM
in
"ROBINSON CRUSOE"

TELEVISION

TONY HANCOCK • MORECAMBE & WISE

Bob Weiner Seeks 100G On Marienthal Contract

Robert Weiner, who produced the shows at the Happy Medium cabaret-theatre in Chicago, has started legal action in U. S. Supreme Court against the owners, Oscar and George Marienthal. A complaint hasn't been filed, but summonses have been served on the Marienthal brothers and The Happy Medium Inc.

The summonses and affidavits on file in N. Y. Supreme Court in connection with the case indicate that Weiner is seeking $100,000 in damages for alleged breach of contract. Weiner, who produced The Happy Medium's first show, "Medium Rare," and its current successor, "Put It In Writing," was dismissed by the Marienthals from his post as producer.

Weiner started his legal action prior to the notification of his dismissal as producer, but details of the litigation won't be a matter of public record until a suit is filed.

N.Y. Critical Roundup

The following are capsule reactions of representative New York drama critics to recent Broadway openings. During the press strike, the reviews of the newspapers critics are generally not being published.

Photo Finish

PRESS

John Chapman, Daily News: "A rewarding evening in the company of an uncommonly lively and humorous mind—Ustinov's."

Robert Coleman, Mirror: "Will delight some and baffle others."

William Glover, Associated Press: "Constantly pleasant diversion with frequent peaks of utter hilarity."

Walter Kerr, Herald Tribune: "What emerges is a chatty and amiable, if overlong invention, the kind of play in which one character can accept a cigar he has been offered 50 years earlier and still smoke it with relish and enthusiasm. The evening, like the cigar, has a comfortable aroma about it, ease and ingratiating and soothing to everyone's nerves."

John McClain, Journal-American: "There is much skillful writing, many amusing and sometimes witty lines and situations . . . but I do not think this is the best of Ustinov."

Norman Nadel, World-Telegram: "Most . . . is light, gratifying and amusing."

Howard Taubman, Times: "A neatly calculated and inventive theatrical tour de force."

Richard Watts Jr., Post: "Delightful, wise and often touching comedy . . . long but richly entertaining."

TELEVISION

Jack Shanley, WNEW-TV: "An engaging prank that should entertain audiences for a good, long run."

RADIO

Kenneth Banghart, WCBS: "Gets a little winded along the way, but . . . comes down to the wire a winner."

Allan Jefferys, WABC: "A welcome addition to Broadway, and should be a winner by a heard."

Meryn Mantes, guest on WNEW: "Those who attend it can't help but be grateful for its wit and literacy."

Lorenzo

PRESS

Chapman: Unfavorable.
Coleman: Unfavorable.
Glover: "Not for seekers of casual entertainment, but makes an unusual theatrical experience."
Kerr: Unfavorable.
McClain: Unfavorable.
Nadel: Unfavorable.
Taubman: Unfavorable.
Watts: Favorable.

TELEVISION

Shanley: "Stilted and ponderous . . . smothered in oratory."

RADIO

Earl Blackwell, guest, WNEW: "Contains laughs . . . not enough to maintain high level of entertainment."

Jefferys: "Tragi-comedy that seems amusing in the wrong places and appears ashamed to be caught in mourning."

David Suskind, WINS: "A bore, an irritation and a waste."

Off-Broadway Reviews

The Typists and The Tiger

Claire Nichtern presentation of two one-act plays by Murray Schisgal. Staged by Arthur Storch; scenery, Wolfgang Roth; music, Irving Joseph. Stars Eli Wallach, Anne Jackson. Opened Feb. 4, '63, at the Orpheum Theatre, N.Y.; $4.50 top weeknights, $4.80 weekends.
Cast: Eli Wallach, Anne Jackson.

Despite fine performances from Eli Wallach and Anne Jackson, the brace of new plays by Murray Schisgal is tepid entertainment. Both "The Tiger" and "The Typists" have amusing and poignant moments, but are unsustained and overlong.

The better of the two is "The Tiger," the curtain-raiser, which casts Wallach as a lonely, ill-tempered postman with delusions of intellectual grandeur, and Miss Jackson as a suburban housewife whom he kidnaps. The opening moments are fast and brisk, with Wallach threatening his victim with rape and murder. It soon becomes clear, however, that he is incapable of crime, and that he will succumb to Miss Jackson's charm, intelligence and kindness.

Wallach's ineffectiveness as a Jack-the-Ripper is delightful, and both he and Miss Jackson make the most of the ludicrous situation and humorous dialogue. But the play is really a one-joke affair and its easily predictable ending is too long in coming.

In "The Typists," the two stars play a pair of unhappy office-workers who earn their livings by copying addresses from the phone book onto advertising postcards. There are no blackouts or intermissions, yet the action covers some thirty years, exploring all the nuances of the typists' relationship and tracing their descent from hope to utter frustration.

Although the play contains diverting scenes, it lacks dramatic tension, and the prolonged unhappiness of the two characters becomes tedious. This is not, however, the fault of the performers. Miss Jackson is fine as the spinster, affecting an uncanny New York accent and infusing the role with great warmth and humor. Wallach is equally adept, and both manage the fast wig and makeup changes adroitly.

Neither "The Tiger" nor "The Typists" is bad, but even with the talented Wallachs they're not good enough. *Kenn.*

The Firebugs

Sidney Bernstein, in association with Beverly Landau, Stanley Swerdlow & Steve K. Lerman, presentation of a drama in two acts by Max Frisch, adapted by Mordecai Gorelick. Staged by Gene Frankel; co-directed and designed by Mordecai Gorelick; ass'nate movement, Pearl Lang; music and sound effects, Charles Gross; scenery, Peter Wingate; lighting, Nicola Cernovich; costumes, Sylvia Brock; production stage manager, William J. Laner. Features Boris Tumarin, James Broderick, Leonard Cimino. Opened Feb. 11, '63, at the Maidman Playhouse, N.Y.; $4.50 top weeknights, $4.90 weekends.
Cast: Boris Tumarin, James Broderick, Leonardo Cimino, Priscilla Morrill, Lee Lawson, Ronald Weyand, Graham Brown, James Friedman, Thomas Lawrence, Wally Smithee, Richard Kass, Dorothy Farrell.

"Woe, woe, woe," warns the chorus in Max Frisch's "The Firebugs," to the man who "fears action more than disaster." Woe, also to the playwright who stretches one slim idea into a full-length play with little subtlety, variation and suspense.

Frisch, the Swiss dramatist whose "Andorra" opened on Broadway recently, deals in "The Firebugs" with an Everyman who makes his own destruction inevitable by refusing to act against obvious evil. The danger is personified by two arsonists, to whom he offers bribes and kindness in the hope that they will refrain from burning down his house. His failure to snuff out the threat at the beginning leads to his downfall match.

The point is valid, and its political implications irrefutable. But the action of "The Firebugs" is obvious almost from the start and unfolds heavy-handedly. Although the play often seems to be on the verge of hitting truths and compelling drama, it comes alive for only a few minutes in the last act.

Gene Frankel's staging seems needlessly pretentious, particularly the handling of a fire-alarm chorus of firemen. The cast, however, is competent, with Boris Tumarin believable as the timid hero and with nice performances by James Broderick, Leonardo Cimino and Priscilla Morrill. But as translated by Mordecai Gorelick and played at the Maidman, Frisch comes across as a better philosopher than playwright. *Kenn.*

The Laundry

H. Sheldon Gordon & Barry Gordon in association with Lawrence Kole presentation of a drama in three acts by Howard Richardson, based on a play by David Guerdon. Staged by Nicolas Bataille; scenery, Merrill Sindler; costumes, producers. Opened Feb. 18, '63, at the Gate Theatre, N.Y.; $4.50 top weeknights, $4.90 weekends.
Cast: Fran Malis, Carl Jablonski, Elisa Loti, Linda March, Robert Smith, Negro Verdie.

The suspense gimmick of a monster supposedly locked in the attic and listed among the cast of characters is employed with some success during the first two acts of "The Laundry," by Howard Richardson, based on a French drama by David Guerdon.

There are also such assets as wacky humor, capable performances by Fran Malis and Elisa Loti as the beast's mother and sister, the effectively stylized staging by Nicolas Bataille, and the interesting plot parallels to the legend of the Minotaur, the half-bull, half-man who lived in the Cretan labyrinth.

In the first act the monster finally appears, and the duplicity of his relatives, who hope to sell him to a circus as a kind of sideshow Elmer Gantry, provides both bitterly cynical and touching moments. But the act is a let-down, chiefly because the key role of the brother-in-law, the Theseus of the legend, is obscurely and ineffectively written.

The unsatisfactory ending makes the whole play seem hollow in retrospect, but it does not completely erase the successful moments. *Kenn.*

Carol Teitel is commuting to Princeton this month for appearances at the McCarter Theatre in Moliere's "The Bourgeois Gentleman" and Brecht's "Galileo."

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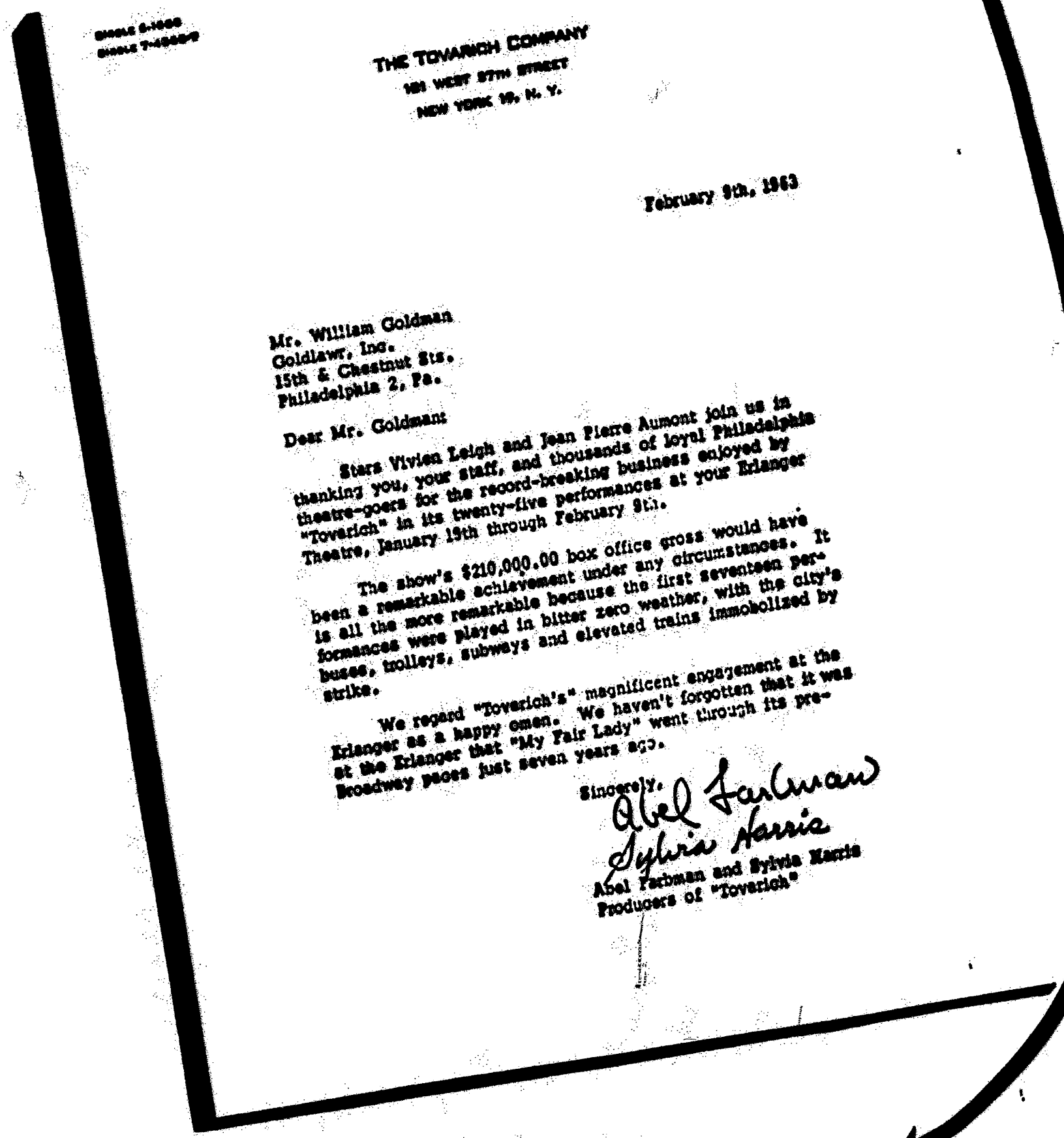

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THE TOVARICH COMPANY
161 WEST 57TH STREET
NEW YORK 19, N. Y.

February 9th, 1963

Mr. William Goldman
Goldlawr, Inc.
15th & Chestnut Sts.
Philadelphia 2, Pa.

Dear Mr. Goldman:

Stars Vivien Leigh and Jean Pierre Aumont join us in thanking you, your staff, and thousands of loyal Philadelphia theatre-goers for the record-breaking business enjoyed by "Tovarich" in its twenty-five performances at your Erlanger Theatre, January 19th through February 9th.

The show's $210,000.00 box office gross would have been a remarkable achievement under any circumstances. It is all the more remarkable because the first seventeen performances were played in bitter zero weather, with the city's buses, trolleys, subways and elevated trains immobilized by strike.

We regard "Tovarich's" magnificent engagement at the Erlanger as a happy omen. We haven't forgotten that it was at the Erlanger that "My Fair Lady" went through its pre-Broadway paces just seven years ago.

Sincerely,

Abel Farbman
Sylvia Harris

Abel Farbman and Sylvia Harris
Producers of "Tovarich"

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

OFF-BROADWAY

"Bluebay in Black" (D). Producer Ansley Feinstein, 40 E. 72d St., N.Y. BU 8-3438. Available parts: man, early 20s, weak, unsympathetic, defeated writer; man, 30-40, charming, distinguished looking, energetic; man, early 30s, Negro, tall, handsome, sensitive; femme, 30s, blond, attractive, crude; femme, 20s, haughty, talkative, narrow minded. Mail photos and resumes to producer at above address.

"Darkness at Noon" (D). Producer, Equity Library Theatre (227 W. 47th St., N.Y., PL 7-1070). All parts available. Auditions today (Wed.) from 10 a.m.-4 p.m. at the ELT Rehearsal Studios, Master Institute, 103d St. & Riverside Drive, N.Y. Some non-Equity parts available. AEA members must present membership cards. Open inter-racial casting. Rehearsals Mar. 1-30, primarily in the evenings.

"Rise and Fall of Practically Nobody" (D). Producer, Gene Persson, 111 W. 57th St., N.Y., PL 7-0640. Available parts: femme, 25-30, blond cutie, Jayne Mansfield type; character man, early 50s, small town banker; character man, mid-40s, timid; femme, 50, matronly, small town clubwoman; two character women, mid-40s. Casting mainly through agents but will accept photos and resumes by mail only, c/o above address. Do not phone or visit office.

"Saving Grace" (C). Producers, Gene Dingenary & Jane Gilliland, 23 E. 10th St., N.Y. 3, N.Y., c/o CO 5-4100. Parts available for two women in their 30s and four men, 40-60. Mail photos and resumes to producers at the above address. Do not phone or visit.

OUT OF TOWN

"Looking Glass Revue" (R). Producer, Stephen Mellow, 101 W. 12th St., N.Y., WA 9-0300. Three companies of this children's show are being formed in N.Y. to play in Philadelphia, Boston and Washington, D.C. Seeking actors and actresses experienced in improvisational theatre. Contact producer at the above number for interview.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen, 30 E. 60th St., N.Y. 17, N.Y., TN 7-3434. Available parts: three comedians, 25-30, legit British accents; man, 25-30, legit British accent, falsetto voice, must play piano. Mail photo and resumes to Warren McClane, room 902, c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin, 140 W. 58th St., N.Y., JU 2-0270. Production to tour during the summer with rehearsals to start in early June and to play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit.

"Porgy And Bess" (MD). Producers, Lenny-Debin, 140 W. 58th St., N.Y., JU 2-0270. Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane, c/o theatre, Box 62, Beverly, Mass. Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions will be arranged either in New York or Massachusetts.

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze, c/o theatre, Boiling Springs, Pa.; managing director, Richard N. Gage. The 15th season of 30 weeks to start early in April. Using a full Equity company plus a paid junior staff of five men and three femmes. Mail photos and resumes to managing director c/o Julien Williams at Marge Kerr Agency, 221 E. 50th St., N.Y., for appointment.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos, c/o School of Drama, Yale University, New Haven, Conn. Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Television

"Bachelor Game" (C). Producers, Talent Associates-Paramount, 444 Madison Ave., N.Y., PL 2-1000. Available part for leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own ego, good sense of comedy. Mail photos and resumes to Michael Shurtleff and Alan Shayne at Talent Associates office at the Marathon Studio, Paramount Building, Hollywood, Calif. Casting consultants will be there the week of Feb. 25.

Films

"Fool Killer" (D). Producer, Ely Landau, Time & Life Bldg., 51st St. & Ave. of Americas, N.Y., LT 1-8000. Post Civil War period. Parts available for a boy, 9-12, Huckleberry Finn type and a girl. Mail photos and resumes to the above address.

"Nothing But a Man" (D). Producer, Roemer-Young Associates (Du Art, 245 W. 55th St., N.Y., PL 7-4390). Feature film about a young Negro man in a small Southern town. All feature roles are Negro. Using SAG and non-SAG members. Available parts: leading man, mid-20s, rugged, masculine, railroad section hand; femme, early 20s, vivacious, independent, school teacher, Baptist minister, mid 40s; several men, 20-40, several character women, 30-50. Phone Chuck Gordone at the above number, 10 a.m.-4:30 p.m. daily, for appointment.

Publishing Stocks

(As of Feb. 19, closing)

Allyn & Bacon (OC)	20
American Book (AS)	60⅛
American Book Strat.	5
American Heritage (OC)	7
Book of Month (N.Y.)	22½
Conde Nast (N.Y.)	8⅞
Coates Mfg. Co.	13⅞
Crowell Collier (N.Y.)	18⅛
Curtis Pub. Co. (N.Y.)	7⅞
Ginn & Co. (N.Y.)	26
Grolier (OC)	42⅝
Grosset & Dunlap (OC)	12⅛
Harcourt Brace (N.Y.)	30⅛
Hayden Pub. (OC)	4⅞
Hearst (OC)	35
Holt, R&W (N.Y.)	30
L.A. Times-Mirror (OC)	37½
Macfadden Bartell (AS)	7⅞
McCall (N.Y.)	20½
McGraw-Hill (N.Y.)	26⅞
Meredith Pub. Co. (OC)	27¼
Nat'l Per. Pub. (OC)	8¼
New Yorker (OC)	94
Pocket Books (OC)	4⅞
Prentice Hall (AS)	35
Random House (N.Y.)	10⅛
Scott Foresman (OC)	23
H. W. Sams (OC)	32
Time Inc. (OC)	70
Western Pub. (OC)	22¾
World Pub.	10⅛

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
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Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, Anderson (1-26-63).
B[illegible], Sher. Sq. (10-17-60).
Brecht [illegible] (1-10-62).
Coach & Inventor, Village So. (11-30-62).
Connection, Living Theatre (7-15-59), in repertory with "Man Is Man."
Bravo Under Shingles, Circle (12-5-62).
Doll's House, Theatre Four (2-2-63).
[illegible] (1-7-63).
Fireworks, Ma Jean (2-11-63).
[illegible] Sq. (10-28-62).
Laundry, [illegible] (2-11-63).
Man Is Man, Living Theatre (9-18-62), in repertory with "Connection."
Mary's A Man, Vandam (8-20-62).
Oh Dad Poor Dad, Phoenix (2-26-62).
Pinter Plays, Cherry Lane (11-26-62).
Portrait [illegible], Vortex (1-28-63).
Promise, Premise (11-22-60).
Shepherd Actors Playhouse (10-11-62).
Tiger & Typist, Orpheum (2-4-63).
Vanity of Nothing, Bodale (1-16-63).
Wide Open Cage, W. [illegible] Sq. (12-10-62).

CLOSED

Love Nest, Writer's Stage (1-25-63); closed Feb. 3 after 12 performances.
Youth of An Inn, East End (1-10-63); closed Jan. 20 after 16 performances.

SCHEDULED OPENINGS

[illegible] (2-26-63).
Taming of Shrew, Anderson (3-5-63).
[illegible] (3-1-63).
Yes For Young Man, Playhouse (3-4-63).
White Wine Shoe, 41st St. (3-5-63).
[illegible] (3-7-63).
Barber Flower, Forbid (3-8-63).
[illegible] (3-8-63).
Milky Way, Gramercy Arts (3-12-63).
Best Foot Forward, Stage 73 (3-14-63).
Devil's Disciple, Anderson (4-14-63).

Literati

'Ariz. Journal' Sale

Public sale of the Arizona Journal on Feb. 25 will be for benefit of the Internal Revenue Service which claims back taxes and penalties totaling $230,000. The Government seized the Phoenix morning daily last month.

The paper would have marked its first anniversary Feb. 14 had it fared better.

Finneran's B-M Post

Bobbs-Merrill's newly elected exec veepee Lee C. Gohan has named William J. Finneran director of the trade division and will be responsible for the planning and management of the entire trade publishing and sales program. Finneran, with BM since 1942 when he started as a midwest salesman, has been sales manager since Howard W. Sams & Co. Inc. absorbed Bobbs-Merrill. He will continue headquartering in Indianapolis but will commute increasingly to New York.

William Raney remains editor-in-chief of Bobbs-Merrill (in New York) and also control all editorial functions in the trade adult, juvenile and paperback areas. Gloria R. Mosesson continues supervising the juvenile department, Sigrid Bock ditto over the Charter Book paperbacks and subsidiary rights. Mrs. Lois Baumgart, out of Indianapolis, in charge of foreign rights.

The 'Times' in Spades

Hep readers in New York who, in recent weeks, have gotten the Continental edition of the N.Y. Times flown in from Paris, along with the western edition of the same paper, published in Los Angeles, have been struck by the startling duplicate makeup in both papers.

While 6,000 miles apart geographically, or 3,000 miles east and west from New York, there have been dead parallels in makeup of certain features. This not only included the editorials and various columns but news stories as well, even unto similar heads and the placement of the story values.

Last week of course the Typographical Union started mulling the extension of the New York strike against the Times to both the Coast and the Continental editions.

Nizer's Reasoning

Louis Nizer, New York attorney and winner of several famous libel actions, in answer to a question after a lecture at Albany Law School, disagreed sharply with U.S. Supreme Court Justice Hugo L. Black's recent comment that the First Amendment to the Constitution (freedom of the press) ruled out libel suits.

He felt, however, that the Alabama-born Justice's reasoning in this instance stemmed from a too-technical reading of the U.S. Constitution. Justice Black is regarded by legal analysts "as one of the three greatest justices of our generation."

The noted industry pleader criticized courtroom shows as "pale simulations of the enthusiasm and drama" of the law. Calling the American legal system "the best in the world," Nizer commented, "The law is governed by human beings, and human beings are imperfect. We can only do the best we can."

N.Y. State Libel Proposal

A bill amending the New York State Rights Law, to provide that in an action for libel or slander based on a statement in a newspaper, magazine or periodical, or in a radio or television broadcast, "a correction or retraction, if timely published in a manner reasonably calculated to bring such correction or retraction to the attention of the readers of such newspaper, magazine or periodical, or to the listeners or viewers of such radio or television broadcast, shall be taken into consideration of the trier of facts, in mitigation of punitive damages and in reduction of compensatory damages," is pending before the Legislature.

Its sponsors are Senator Richard T. Cooke and Assemblyman Julius Volker, Erie County Republicans.

The measure, which would take effect Sept. 1, 1963, received consideration by the Senate last week.

Reuters' New G.M.

Gerald Long, 38, named general manager of Reuters News Agency, succeeds the late Walton A. Cole. Since 1960, Long has been assistant general manager in charge of Europe[illegible].

Its [illegible] to select competitive [illegible] for key posts [illegible] the agency's edito[illegible] was elevated to general manager at 47.

CHATTER

Radie Harris starting a column on Newsday, the Long Island daily, next week.

Crowell bringing out "The Professional Story Writer and His Art" by seasoned bylinners Robert C. Meredith and John D. Fitzgerald.

Buch-Und Zeitschriften-Union m.b.H., Postfach 807, 2 Hamburg 1, Germany, seeking file of Variety from Sept. 20, 1961 through Dec. 31, 1961.

Frisco Chronicle sports writers Art Rosenbaum and Bob Stevens have coauthored "The Giants of San Francisco" for Coward-McCann spring publication.

James L. Mahler, 52, assistant professor of journalism at Indiana U. and onetime prexy of the Cleveland Newspaper & Newsreel Photographers' Assn., died Jan. 23 in Bloomington, Ind.

William E. Buckley elected a veepee of Curtis Pub. Co. in charge of special projects. Prexy Joe Culligan brought Buckley over from McCall's where he was planning to except a trade book division.

Associated Press honored two publishers, Joseph R. Knowland of Oakland Tribune and Thomas M. Storke of Santa Barbara News-Press, at California-Nevada A.P. meeting in Frisco last week. Session preceded weekend convention of California Newspaper Publishers Assn.

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Broadway

Monte Proser confined to the Sunrise Hospital, Las Vegas, for a few days.

James MacArthur in New York Hosp for eye surgery following which he'll recuperate in Nyack at home of his mother, Helen Hayes.

Poland's Poznan Choir of 40 boys and 36 men flew in for Newark concert Feb. 16 (Carnegie follows March 3) plus visits to some 30 cities. Hurok office is handling.

London notery boniface Harry Morris, who founded the Astor and Colony boites, before selling out his final 30% stake in the latter club, on a world cruise aboard the SS Caronia.

Marian Anderson, who drew around 1,400 at $5 top, to a concert given in the auditorium of Temple Israel in Albany under the auspices of Welcome Chapel Baptist Church, was an overnight guest of Gov. Nelson A. Rockefeller at the Executive Mansion.

Sophie Tucker's nephew, Charles Z. Abuza, has hung out his law shingle on lower Broadway. His father is Moe Zaba, Soph's brother, and long her personal affairs' manager; William Morris topper Abe Lastfogel, of course, handles her personally on bookings etc. Soph is the agency's oldest client.

Leonie Rysanek, Metop soprano, has been given the title of "Kammersaengerin" (Singer of the Royal Court) by the government of Wuerttemberg, West Germany. It's the third time she's received the title. Previously, she had received billing from her native Austria and from the West German provincial government of Bavaria.

Jan Peerce, Metop tenor, is establishing the Alice & Jan Peerce Scholarship Fund for deserving students in the Cantors Institute of the Jewish Theological Seminary in New York. The Seminary, in association with the Cantors Assembly Of America, will hold a testimonial dinner in honor of Peerce on March 17 (St. Patrick's Day) at the Americana Hotel.

British impresario Jack Hylton sold his West 56th St. permanent Gotham apartment on the theory he "may not be commuting as frequently to New York" and when he does he'll bivouac in a hotel. Hylton also made a capital gain on his Savile Row Hylton Bldg., and instead will hq in a suite of offices in the Adelphi Theatre, London, which he owns. Producer also sold his two villas in Cannes.

William Portello presented a 14-act show Feb. 10 for the patients at N.Y. Foundling Hospital. It ran four hours, 3-7 p.m. Participants were pianist Frank Hausman, illusionist Selmi, Raymond Davila Combo, Eddie Wilham Trio, Homero San Antonio, Manuel Olevra, comic Sandy Wolfe, tenor Hugo Rojas, flamenco guitarist Eli Rosario, S. Feliciano, Matos & Santiago, Ondina Delmar.

Le Cafe Chambord at La Cote Basque is a mouthful even for a French restaurant but that's the official billing now that the 3d Ave. & 54th St. eatery Chambord closed its doors with expiration of its lease. Since the same management bought out Henri Soule's Cote Basque last year — Soule now concentrates 100% on his Le Pavillon in the Ritz Towers—both eateries combined. Chambord's chef Fernand Desbans joins La Cote's Bernard Valentin, as do maitres d'hotel Rene and David, not to mention countless bottles from the 3d Ave. class eatery's wine cellars.

B'way Jr.

By Walter Winchell

Bugs Baer's daughter Atra, has been subbing for N. Y. Journal-American "Cholly Knickerbocker" (Igor Cassini). Charles Van Rensselaer rumored to be new society paper.

Jewel Baxter (Baxter Twins) makes the columnal-rounds for Harry Sobol's plugicity staff. Perry Como's No. 1 goodwill ambassadorable.

Gentleman Geo. Solotaire, popular ticketbroker, joins pal Joe Dimag at the Yanks' Florida camp an' Jet.

Kim Stanley and Harry Guardino in "Natural Affection" (at the Booth) play a passy scene that the ceps cannot believe. And the law here once arrested Mae West!

One newsvendor doesn't care how long newspaper strike lasts. He stands in front for book ea...

Joe Russell, veteran gree... as-tache, has gone lifted pinky on us all. For over 30 years he office'd in the Tavern on 48th. Now operates on Central Park South.

Some N. Y. columnists planning to go into business if their gazettes do not resume. The wife of one attempted the overdose bit. Not because of the strike.

Dorothy Kilgallen's recent illness cost her scads of the. Hey, Slenderella!

Sherman Billingsley busy answering questions at a pre-trial exam. Suing a Philly paper's columnist.

Curt Weinberg, the Pierre Salinger of the Blue Angel, is exploiting a new novel.

Luke Carroll, m.e. of Chicago's American (former Herald Trib ed.), asked us to get him two tickets to a hit play for a pal. He paid for them. "Sorry to bother you," he sighed, "but all my Herald Trib contacts are driving cabs and I can't locate them."

Frankfurt

By Hazel Guild

(Fuerstenbergerstrasse 2, 59 37 51)

Elisabeth Bergner winner of the $2,500 Schiller Prize of City of Mannheim.

Eugene Ionesco working on his film, an impressionistic study based on his tale, "La Vase."

Here's a switch—German producer Michael Pfleghar flying to Hollywood in search of talent for his series of musical tv shows.

"Holiday on Ice," a big click in Germany, stars this country's world champ skaters Franz Ningel and his wife Irene Goebel. Show goes to Copenhagen and Paris from here.

As its program for April 1 preem, the Second German Television Net at Mainz scheduled "The Merry Widow," directed by Paul Martin and conducted by Hans Carste.

German filmites upset that the Italian film "The Four Days of Naples" is up for an Oscar. There has been much discussion in the press here that the film is strongly anti-German and is an inaccurate portrayal designed to stir up old animosities.

The notorious "Spiegel" affair hoisting the publisher & editors into jail on charges of "betraying German national secrets" may become a film. Karl Friedrich Baedow registered the title with the Film Censorship Board in Wiesbaden and has done a script based on the reaction of German people to this event.

Ireland

By Maxwell Sweeney

Dublin 68-4506

Joe Lynch signed for lead in "The Merry-Go-Round" at Eblana, Dublin.

Kevin I. McCourt moved in as director-general for Irish radio-tv services.

Radio Eireann Symphony currently mulling bids for tours in Britain and Italy.

Michael MacLiammoir awarded honorary degree of Doctor of Laws at Dublin University.

The Bachelors, Dublin vocal group, set for Scandinavian and South African tours this year.

Belfast Philharmonic Society had a record season with 90% capacity attendance at its concerts.

John Molloy-Noel Sheridan revue, "Son of Tele at Eight," booked for Newport Jazz Fest next August.

Former Abbeyite Marie Keane to London for role in Bertold Brecht's "Baal," with Peter O'Toole.

Abbeyite Ray McAnally has been named director of drama for National Academy of Theatre Arts in Dublin.

Telefis Eireann (Irish TV) netted $877,706 in first three months' operations, according to official returns just released.

Cameraman Michael Monahan and sound operator Denis O'Grady both upped to directors with Telefis Eireann (Irish TV) after training course.

Richard Harris will play Sean O'Casey in Robert Graff's screen version of the O'Casey biog, "Pictures in Hallway," due to start shooting at Ardmore Studios in April.

"Expresso Bongo" (British Lion) drew an "Objectionable" rating from National Film Institute's reviewing panel. Current list names 17 others for adults only, three for adults and adolescents and nine for general audiences.

London

(HYde Park 4061/2/3)

Canadian Charlie Drake has taken up sculpting. First model is Diana Dors.

Derek Godfrey planes to Manhattan today (Wed.) to appear in "The Hollow Crown."

Lord Archibald replaces Sir Michael Balcon as a member of the Cinematograph Films Council, following Balcon's resignation.

Soubrette Audrey Jeans will follow her panto stint at the Palladium with cabaret seasons at the Society and Room At The Top.

Variety Club holding its Annual Ball Saturday (23). Retiring Chief Barker Leslie Macdonnell will be gifted with a painting chosen by himself.

Arthur Lewis hosted a press party on Sunday (17) for the scribes to meet Billy De Wolfe and the remainder of the "How To Succeed" cast.

Bruce Seton, who won tele fame as "Fabian of the Yard," is now Sir Bruce Seton, following the death of his elder brother. Sir Bruce will continue to act.

Pop singer Bryan Johnson left the Old Vic some years ago. He returns to Shakespeare this week in the Old Vic's first Drama Festival in the North, at Sunderland.

"Loneliness of the Long Distance Runner" is the official British entry at the Mar Del Plata Film Fest. Tony Richardson, director, pic star Tom Courtenay will make trek to festival.

Prince Philip, in his capacity of Admiral of The Sea Cadets Corps, will attend world preem of Samuel Bronston's "55 Days At Peking" at the Dominion on May 6. In aid of the Sea Cadets, it will be the Dominion's first Royal preem.

Around town, going or coming, Ella Fitzgerald, Leonard Bernstein, Warren Berlinger, Mary Costa, Paul Anka, Annabelle Lee, Joanna Dunham, Oscar Peterson, "Red" Silverstein, Ed Sullivan, Dimitri Tiomkin, Abe Burrows, Harry Lewis, playwright Richard Morris' biz manager Seymour Mayer, Robert Rossen, Jack Wrather, Anatole Litvak and Jack Cardiff.

Palm Springs

By A. P. Scully

(Tel 324-1888)

Lawrence Welk buying up music companies between rounds of golf.

Bette Davis at La Quinta. Paul Henreid ditto and his daughter Mimi.

Freddie Brisson and femme Rosaline Russell chez the Floyd Odlums.

San Jacinto Country Club managed by Jack Wilson, is harder to find than Little America.

Bo Belinsky, Angels pitcher and winter nightclub performer, showed up late for first practice session.

Roberta Sherwood after Blimp dates here, Juarez and Houston, heads for Australia for two months of bookings.

Karl Strohe, owner of town's three cinemas, fighting attempt to raise building line from 30 feet high to 100 feet.

Bill Littlejohn, former Disney cartoonist and now top free lancer, seriously injured in collapse of a ski cable at Holiday Hill. He designed the dust jackets of Frank Scully's last two books.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 3020)

Edith Piaf opens with a full bill at the Bobino on Feb. 21.

"Errand Boy" (UA) getting good reviews and probably is in for good biz.

Yank jazzists Kenny Clark (drums) and Nathan Davis (sax) into Club St. Germain Des Pres.

CBS Disks, an affiliate of the Columbia Broadcasting System, now pressing its first platters here.

A new Dinasarde nitery-eatery opened off the Champs-Elysees. The original disappeared two years ago when its building was torn down.

French tele critics gave their award to Jean-Claude Bringuier for his fine news essays. Latter leaves this week to do a report on Hollywood.

American opera singer Grace Bumbry to do Saint-Saens' "Samson and Delila" at the Lyon Opera next March.

Frederic Rossif, vidpix and feature film producer, just back from Moscow, says it is easier to interview Khrushchev than many film stars.

Bruno Coquatrix, director of the Olympia Music Hall, taking over the European Theatre which he will turn into a vauder featuring only promising beginners and no stars. He hopes to cash in on new disk names.

Eric Pleskow, who recently transferred to Gotham for UA after several years here, to meet old friends. Fred Gronich, Motion Picture Export Assn. head, poured for Pleskow's first trip over since being kicked upstairs.

Jean Aurel prepping a pic with 20 sketches that will show all aspects of love as treated by 19th Century novelist Stendhal updated. He will use non-pros or little known ones for documentary feeling. Film is called, natch, "De L'Amour" (Of Love).

Maud Linder finally got rights to many of her late noted film comic father Max Linder's pix. She is prepping feature film, "In the Company of Max Linder," which she hopes to have out soon. Linder was one of the first silent film comics, who is reputed to have influenced Mack Sennett and Charles Chaplin.

The newest "chic" in property speculation for the "elite" is now the island of Corsica, Napoleon's birthplace—since the Begum Agha Khan has bought herself a plot there. French textile king, Marcel Boussac, English realty millionaire Jack Cotton and ex-King Umberto of Italy have also bought property on Corsican soil.

Rome

By Robert F. Hawkins

(Via Sardegna, 48; Tel. 479 316)

Leo Hochstetter to Paris for MPEA confabs.

Marshall Schacker to Paris after o.o. of local product.

Anna Moffo skied to Brussels for spectacular marking millionth Belgian televiewer.

Alberto Sordi back from Sweden, winds "The Devil" here after Scandinavian locations.

Cliff Robertson met press at Foreign Press Club on behalf of "PT 109," got good local press mileage.

Capelli published book on new Federico Fellini pic, "8½" in its series analyzing important films.

Ugo Gregoretti to Naples to direct Italo episode of "Les Plus Belles Escroqueries," for Video-Ulysse.

Luigi Carpentieri to Paris on biz for his Panda Films, "Bridge of Sighs", "Adventures of Cellini", "Nights of Casanova", and "Day of the Owl".

Dahlia Lavi and Frank Wolf begin "The Demon" this week for director Brunello Rondi and Titanus-Vox Film. Rondi assisted Federico Fellini on "Dolce Vita."

In-and-out Hardy Kruger here for Michelangelo Antonioni's "Red Desert" (Cervi). Elsa Martinelli to London for "The VIPS". Gloria Swanson back to States by ship. Jeanne Crain visiting, and Robert Jackson in to take up Time-Life bureau post.

Australia

By Eric Gorrick

(Film House, Sydney)

"West Side Story" (UA) on longrun at Embassy, Auckland, New Zealand.

Wettest summer for 25 years here has zoomed film biz in the keys and nabes.

"How West Was Won" (MGM) swings past ninth week in Auckland, New Zealand.

Greater Union Theatres will preem Rank's "Sodom and Gomorrah" here this month.

"The Interns" (Col) shapes to be terrific click at State, Sydney, for Greater Union Theatres.

"Mutiny On Bounty" (MGM) away to a smash start at the St. James, Sydney, on three-a-day.

Al Daff here on his looksee. Former Universal executive has major commercial interests here.

Local critics have gone overboard for "Long Day's Journey Into Night" (20th). Pic is pulling strong biz on two-a-day at Palace, Sydney.

Understood that Nelson Eddy will do a repeat run at Chequer's nightclub, Sydney, later this year. Eddy was a wham hit on initial run late last year.

Irate tele viewer writing to a local paper to say he had turned his set face to the wall after copping 28 commercials in one hour's viewing.

Renee Guerin scored in top role of "Sound of Music" at Tivoli, Sydney, for Garnet Carroll. American replaced June Bronhill, who retired because of illness. "Sound" is in its sixth month here.

Hollywood

John Gavin bought ranch in Mexico.

Larry Jonas joined Mann Scharf & Co. flackery.

Rickey Nelson inked exclusive pact with Decca.

Dick Irving Hyland joined Jaffe Agency as veepee.

Bob Eisenbach upped to veepee of Frank Cooper Agency.

Diane Baker secured release from her 20th-Fox thespact.

Eric Fleming appointed to advisory board of Film Actors Lab.

Mark Robson to London for "Nine Hours to Rama" world preem.

Laurence Harvey in from Madrid for rough-cut screening of "The Ceremony."

James H. Nicholson and Samuel Z. Arkoff to London and Rome to set co-production deals for AIP.

William Bendix completely recovered from emergency surgery for ruptured diaphragm, and back at work.

Hollywood Foreign Press Assn., as part of its upcoming Golden Globes awards will present a new one, for "best international contribution in the recording world."

Chicago

(DElaware 7-4984)

Chicago Stage Guild presents "Susan and God" as its 10th annual production Feb. 22-23 and March 1-2.

Company of the Four, south side theatre group, opens its spring season with Pirandello's "Right You Are" March 8-10 and 14-17.

Dick Gregory receives an anti-bigotry citation from the American Jewish Congress women's division of Chicago next Monday (25).

Richard Tyler, drama director at Northwestern U for the last six years, resigned to devote his time to freelance teaching and producing.

Arthur Godfrey and Buddy Hackett will top the fund-raising variety show on behalf of the Better Boys Foundation April 21 at McCormick Place.

Six children from La Rabida Sanitarium hosted a "milktail" for the press last Thursday (14) to thank the fourth estaters for their aid to Variety Clubs of Illinois. The Sanitarium is the pet project of the Chicago Tent No. 26.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; *LOcust 4-4848*)

Bandleader Joe Frasetto named entertainment director at Cherry Hill Inn.

Bernard Golden, of the Universal exchange, made sales manager of Pittsburgh exchange.

Sophie Tucker opens at Sciolla's the day following the preem "Sophie," at the Erlanger (March 26).

Philadelphia Philanthropies sponsoring opener of "How West Was Won," at Boyd Theatre, March 7.

Alexander Schreiner, Mormon Tabernacle organist, in a recital at Academy of Music (Feb. 24). A second concert by Dr. Schreiner is also slated for the Academy on April 7.

Meyer Adleman, head of New Jersey Messenger Service and Victoria Film Shipping Company of Canada, honored by a State of Israel Tribute dinner, in Camden, N.J. last week. Governor Richard J. Hughes was honorary chairman.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Hugh O'Brien relaxing at the Dunes.

"Oklahoma" almost set for Thunderbird.

"The Deacon's" Limbo Dancers clicking big at Nevada Club.

Frank Fontaine inked for Donald O'Connor show at the Sahara June 25.

Jerry Vale had big turnout of his fans when he returned to Sands Lounge.

Lawrence Welk in Tropicana Country Club's second annual golf "Best Ball" Tourney.

Ed Wynne former owner of the Harvey Club employed as host at the Flamingo by Morris Lansburgh.

The Tallyho, new hotel with no casino, will use entertainment in Polo Lounge, starting with small combos. Don Kirk, formerly of the Flamingo, named social activities director, and will book acts.

French Join U. S. Legit Invasion

Continued from page 1

tours from 11 campuses and 13 performances in 1958 to 51 campuses and 65 performances this year reflects a growing interest in French in this country. This growth is also reflected in the large number of books sold, it is noted by the Paris Book Center in a tie-up with the [illegible]. The Book Center [illegible] New York and the [illegible] of French [illegible] has been [illegible] the [illegible] by the [illegible] colleges and [illegible] the literary.

The tie-up between the Book Center and the troupe from Paris is [illegible] year when the company [illegible] a double-bill of Jean [illegible] "Huis Clos" and Eugene Ionesco's "La Cantatrice Chauve" on 58 campuses for a total of 65 performances. Around 27,000 [illegible] French editions of these plays, priced at 45c per copy, were sold to students at the universities and colleges where the one-act show appeared.

This year Le Treteau de Paris is presenting a double-bill of Jean Cocteau's "Orphee" and Jean Giraudoux's "L'Apollon de Bellac." Approximately 60,000 special French editions of the two plays have been sold by the Book Center to students at the institutions where the double-bill has been booked. The Book Center, which does most of its regular business on a scholastic level, is selling the special play copies at cost.

According to Leon Amiel, president of the Book Center, the study of French leads all other foreign languages in America's schools, colleges and universities. The Center, which now handles more than 1,000,000 books and publications annually, does both wholesale and retail business.

Amiel figures his organization handles about 40% of all French exports to the U. S. in the field of literature. He estimates that the overall expenditure in book imports from France has climbed from around $1,100,000 in 1950 to a present outlay of about $2,000,000. The purchase of French textbooks by schools throughout the U. S. has increased in the last 10 years from 40,000 to over 500,000.

According to Jacques Courtines, administrative and company manager of Le Treteau de Paris, for the U. S. tour about 70% of the audience for the French presentations has a working knowledge of the language. The other 30%, he says, are mostly speech and drama students interested in observing the French imports for technique values. A total audience of around 75,000 [illegible] is anticipated for the current operation, Mar. 23 at Hofstra College, Hempstead, L. I.

Le Treteau de Paris is touring the U. S. under the auspices of L'Association Francaise d'Action Artistique of the Government of the French Republic and under the patronage of E. Morot-Sir, cultural counselor to the French embassy. Courtines says that a third of the cost of the company's tour is subsidized by the French government and about one-third is recovered on the dates played. The project, he says, has been costing an annual deficit of about 25% of its cost. The [illegible] is footed by de Rigault, a native of New York, as is Courtines.

The present three-month tour is about the maximum period that can be allotted. The performers don't want to be away from Paris for a longer period as it would impair their opportunities for local employment. The tour involves not only performances, but after-theatre receptions and afternoon meetings with students as well as a rigorous travel schedule.

In order to increase the touring time, Le Treteau de Paris would have to make two separate tours annually in the fall and spring. [illegible] has been the policy [illegible] touring company is headed by Renard Verley, Nicole D[illegible] and Colette Teissedre. Rene Clermont directed "Bellac" and Jean Laurrau staged "Orphee."

Not to be confused with the Gallic groups is the current appearance of Maurice Chevalier in his one-man show at the Ziegfeld Theatre, N. Y., and the recent four-week stand of pantomimist Marcel Marceau at the N. Y. City Center. Marceau was introduced to the U. S. in 1955 by de Rigault, in partnership with Ronald Wilford.

'Cleo'

Continued from page 2

where [illegible] Philippi where Antony [illegible] Octavian's army [illegible].

In the [illegible] location [illegible] known [illegible] as Fox 1 [illegible] Fox 2. The other big location is about an hour's distance in the rocky hills behind Almeria. Here, at 6:00 every morning as the winds begin to rise, driving the shifting sands before them, a long line of horses and riders get into position.

There's no "cheating" on the numbers. Some 500 horses were brought in from Madrid and another 100 were recruited locally. The 600 riders in their Roman uniforms, led by officers in magnificently-plumed hats, are joined by another 600 men playing foot soldiers, the much-feared Roman legions.

Helping Mankiewicz stage these vast scenes are Elmo Williams, 20th's European production chief, and Andrew Marton.

Just how much 20th is spending on these additional sequences of the $41,000,000 Elizabeth Taylor starrer no one will say, but the story is that the amount runs well above $1,000,000. This includes the London studio work with Burton.

"This business about Spain being a cheap place to work in is a myth," said Christian Ferry, production manager. "Almeria is a great location because the coast looks exactly like Egypt, but the costs are high enough."

Accommodations have been one of the main problems in this little town. Actors, staff and crew for the most part live in "villas," which is a grandiose title for a place with four walls, some sticks of furniture and, more often than not—no heat and no hot water. The lucky ones who can take baths go around feeling very privileged, particularly since a day on the location leaves one drenched with sand.

Zanuck, who discovered the delights of a helicopter while producing "The Longest Day" in Normandy, is using the whirlybird every morning to make the trip from Almeria to the beach. He makes it in ten minutes whereas Mankiewicz, a more cautious man, takes the car and spends half an hour en route. Whatever rift there may have been between the two men is now completely healed. Once the London scenes are done, Mankiewicz returns to the Coast to continue editing and scoring work. "Cleopatra" opens June 21 in New York.

With only McDowall [illegible] far, arrival of Harrison, he plays Caesar, [illegible] daily at Fox 2. Here a recreation of the battle of Pharsalia where Caesar defeated Pompey. Scene is a tremendous one as Caesar surveys the vast battlefield strewn with dead and wounded and dominated by a funeral pyre.

Missing on the location, but somehow very much present, is Miss Taylor who as Cleopatra dominates the show. Both the townspeople and the crew had somehow hoped Miss Taylor would take time out to visit the location. Cracked one production assistant: "Maybe it's just as well she didn't come. If she had, we'd probably have had to build a villa for her."

Paris Fashions

Continued from page 2

Jeanne & Pierre should be a perfect team.

Ricci's "Flying Kite" line dramatizes capes and shawls. Every suit has one or the other attached to the shoulder. Long Japanese sleeves flutter like wings. Peepholes cut in some evening dresses delighted the men in the audience as did high slit skirts. A theatrical, salable collection for buyers in search of new ideas.

Pierre Balmain only designs for women with the means and taste for supreme refinement this release. They still travel in white dresses under pale mink, tossing ermine-lined jackets anywhere. Brilliant-colored suits contrast with sophisticated dark jungle prints. Long evening coats trail on the ground. "Women with means" is right.

Chanel, younger, bouncier than ever, watched from the top of her famous mirrored stairway her international fans fight for seats and swoon over her magic suit — a magic that even the best copies lack. Same tweeds, and a new apron-knit that will go around the world. With their bangs and camelias, her girls are the image of the Coco Chanel of the '20s.

Dior's Duo

But the climax of the week was the fight for Top Place between Dior's designer Bohan and his ex-designer St. Laurent. The Fashion World stood still.

Both houses hit the jackpot with two hot collections in Paris. "Backed by the Dior Empire, [illegible]" was the best staged performance in Paris. Everything to the last jewel clicked. The 170 models were applauded, especially numbers named "Valentine" and "Phaedra," dedicated to Danielle Darrieux, starring in Sagan's play "The Mauve Dress of Valentine," and Melina "Never On Sunday," "Phaedra" Mercouri, both sitting in the front row. Girls will love Bohan's suits with long lapels over white short fronts, the new sleeves that widen the shoulder and yet keep it trim; the softer necklines, the long "terrace" hostess dresses—and all new details to flatter women. It ended in pandemonium: photographers, flashbulbs, tv, kisses, champagne—the usual ballyhoo.

Yves St. Laurent, in much smaller premises, got the same treatment after his show. Smothered by enthusiastic young socialites led by Vicomtesse Jacqueline de Ribes of the Best Dressed List in black stockings, short black riding boots, hunting suit and hat, and by top fashion dictators Diana Vreeland—Vogue's new Editor-in-Chief—and Harper's Nancy White, St. Laurent bore up bravely. He had given women what they wanted: pullover suits, jumper pinafores with huge cuffed sleeves, shifts with built-in simplicity, white touches of organdy and spring flowers.

The Boys are running neck-and-neck. As the last curtain fell, Paris had to call it a draw. "Divine" was the verdict for both.

Blake Edwards

Continued from page 7

Douglas, Frank Sinatra, William Holden, Burt Lancaster, Robert Taylor and the late Dick Powell are impressive examples. Almost all started out as lady killers but later developed into talented thespians.

Edwards pointed to Wagner's initial difficulties in landing demanding roles after he had left 20th-Fox. Eventually, Wagner came up with two challenging roles. His progression from leading man to dramatic star is a natural one and should be encouraged, not hindered, Edwards adds. Most of Hollywood's great male stars were in the business for at least 10 years before attaining their eventual stature.

'West Side' Ghost

Continued from page 2

alleged she was informed she would get screen credit and receive monies for use of her voice on the two songs, but only can she got was as a bit player, and received no credit either on screen or on the album.

Actress also testified her voice had been dubbed in many times on songs for which other actresses received credit. She sang for Leslie Caron in "Gigi," she stated, among others, but had been paid for this and had signed a release.

Chevalier

Continued from page 1

is guaranteed a six week minimum of $75,000 against a percentage of the gross. He's also in for a share of the profits. Since the presentation opened in New York in the black and has been playing to healthy business at the Ziegfeld, indications are that the 75-year-old performer will end up with more than his minimum guarantee.

On a Toronto gross of $51,207 for seven performances, the presentation not only recovered its $17,300 production cost, but also earned an estimated 30,000 profit. Last week's gross at the Ziegfeld was $50,142. The tally for the previous session was $40,198 and the take for the first frame was $20,805. Six performances were played the first week at the Ziegfeld and seven performances each of the following two weeks.

London 'Carnival'

Continued from page 41

purely innocent. I cannot speak for eight-year-olds or nine-year-olds, but seven-year-olds will love it."

The Times review, unsigned as always, follows the general trend with the observation "It is a sweet story—so sweet indeed that to quote a character in 'Critic's Choice' it is calculated to rot every tooth within a ten-mile radius." The Daily Telegraph's W. A. Darlington reckoned that although, or perhaps because it is packed with all the hackneyed romantic cliches known to the stage, he has no doubt "Carnival" will pack the Lyric for a long time.

Philip Hope-Wallace, in the Guardian, put "Carnival" in the tradition of American musicals. He thought the show was efficiently put together, and praised the direction by Gower Champion. The main defect is simply "the feeble music and lyrics by Bob Merrill," he wrote.

Writing in the Financial Times, B. A. Young said that were it not for the dullness of the songs he would class the show as reliable family entertainment, and it may be that it could even overcome this disadvantage. "One must never underrate," he noted, "the pulling power of poodles that stand on their hind legs and ride scooters."

It was much the same story in the Sunday papers. Kenneth Tynan, in a capsule notice in The Observer, described it as "a spineless Broadway musical" and promised to return to the subject next week—"but not for long." Harold Hobson, Sunday Times reviewer, felt the show has been assembled with enormous care and is mercifully clumsy. "What 'Carnival' needs to sneak by," wrote Alan Brien in the Sunday Telegraph, "is style and charm. The first night audience behaved as though they could see some. I couldn't." He classified the Bob Merrill songs as thin and derivative, with clumsy and obvious lyrics, while he rated Champion's choreography as brash and ugly.

G.B.S. Characters

Continued from page 61

producer of the motorized edition of "Sound." Split-week tours until at least the end of the year are contemplated by NPA for that musical and the Roger L. Stevens bus-and-truck edition of "Man." "Seasons," currently in its 65th week at the ANTA Theatre, N.Y., is represented on the road next season by two companies, one playing key city dates and the other split-week stands. The prime-time entry will presumably be presented by Robert Whitehead and Roger L. Stevens, producers of the Broadway version of the British play. The production auspices for the motorized company hasn't been set.

Gleason's LP Hype

Continued from page 1

Plays "A Little Travelin' Music" For Jackie Gleason."

Gleason, himself, will return to the disk groove for Capitol today (Wed.) when he starts recording an album of motion picture tunes. It will be his 30th package for Capitol.

Meantime, the Fontaine LP is continuing to rack up hefty sales for ABC-Paramount. Latest report is that it's now nearing the 400,000 sales mark.

Cannes Feel

Continued from page 1

under the May schedule face the immediate reality of low attendance months, handicapping the cash-in value of the laurels.

Cannes in February would lack the charm the resort has in May but showmen contend that starlets are obsolete and newspapermen's opinions are not a crucial consideration.

H'wood No Gone

Continued from page 1

"hands-off" policy at the Culver City lot, and let Bob Weitman et al. prove themselves, and the grudging admission—but admission it is, and genuinely uttered—that Dick Zanuck is "a bright young man" and knows his way around the 20th-Fox lot.

Some of this optimism, thus, is realistic, more of it is ephemeral or pleasantly hopeful. But, since in the 50-odd years of filmmaking, this commercial art form has expanded and been built on dreams and excitement, it is SOP.

Universal-Revue setup, of course, is [illegible]. A conducted survey of the ever-expanding facilities under Lew Wasserman's guidance, and palaver with him and Universal prez Milt Rackmil, compel recognition that "U" and Revue "know what they're doing"; that these are two different businesses, not to mention a third, Decca Records, under the corporate MCA umbrella.

Whether it's Screen Gems topper Bill Dozier or Four Star's Tom McDermott, with those 100% vidpix "pilots" occupational hazards, or the major lots which are riding tandem on both theatrical and television films, each continues as a "separate" business.

None is writing off the picture business as it has existed for over a half-century as a major entertainment force nationally and internationally. It is still the greatest cash business in the world and millions are gambled on the production line in anticipation of customers in all lands, of divers languages and attitudes, coming to a boxoffice and laying it on the line.

Underlying this, of course, is the reality that as when and if television takes over completely, Hollywood may be in its greatest glory as the dominant provider of celluloid entertainment for television dissemination. Nobody wants this to happen for many years, if at all. But nobody has yet invented that kind of crystal ball to give the answer. Hence the decision that it's still "two different businesses" and Hollywood has diversified into these two dominant segments to be prepared for whichever the future holds.

As Adolph Zukor, who just celebrated his 90th birthday on the Coast, has oft stated, "The public always decides, and the public is always right."

Expense Account

Continued from page 1

name shows. The St. Regis, N.Y., was among the first to shift to a dance policy with the Peter Duchin band. The Hilton chain is looking even more into this facet of operations, and have taken steps to pare down the nut with such items as a cooperative buying for several hotels.

Above all, the cafe men are seeking ways to get niteries out of the reputation of being "expensive." Many are reconsidering the price structure. Some wonder whether a modest cover would be better than a stiff minimum, while others are wondering whether the minimum would be a greater inducement toward attendance than a cover. All these problems are being considered with an air of urgency. The tax program of the present administration has forced the realignment of thinking.

Many operators and talent agents recall the wartime period when tremendous prosperity prevailed among all classes. In those days, nitery attendance seemed a normal pursuit among all. It's pointed out that niteries such as the N.Y. Latin Quarter and Diamond Horseshoe were able to provide a full evening of dining, entertainment and dancing for $6 or less per person. They say everybody went as a result, and cafes never had it so good. Price structures make such scales impossible today, but they do consider a formula which would permit cafes to again become an amusement form not regarded as expensive.

Many say that it's wrong to tell prospective spenders that the administration doesn't really mean to have exempted expenses cut down, but only wants more records. They feel that the industry itself must go on the assumption that it does—and adjust accordingly.

OBITUARIES

WILLIAM J. GERMAN

William J. German, 75, longtime president of W. J. German Inc., distributor of Eastman Kodak raw motion picture film throughout the U.S., died Feb. 17 in Hollywood.

Born in Port Hope, Ont., Canada, German began with the Eastman film in 1906, starting as a clerk in the cost accounting department. From 1916 to 1921 he was in charge of planning and distribution of all Kodak products, film and sensitized material.

In 1922 German became associated with Jules F. Brulatour, then the sole distributor of Eastman unexposed motion picture film. In 1924 German organized and became vp and general manager of J. E. Brulatour Inc. Upon the death of Brulatour in 1946 German became president of the Brulatour corporations.

In 1952 German organized W. J. German Inc., which purchased the assets of the Brulatour firm. He devoted much time to philanthropic work and particularly in welfare activities of the film industry.

Surviving are his wife and two sons.

Funeral services will be held at the Frank E. Campbell Funeral Home, Madison Ave. and 81st St., N.Y. tomorrow (Thurs.) at 11 a.m. Interment will be private in Rochester, N.Y.

MONTE BLUE

Monte Blue, 73, longtime film actor who reached his peak during the silent screen era, died Feb. 18 in a Milwaukee hospital where he had been a patient since suffering a coronary attack. An advance man for the Hamid-Morton Circus, he came to Milwaukee last week to help promote the Tripoli Shrine Circus.

A native of Indianapolis, Blue

JOSEPH N. ERMOLIEFF
February 20, 1962

began his motion picture career as a script clerk, stunt man and actor with D. W. Griffith. He appeared in such early-day films as "Birth of a Nation," "Intolerance" and "Orphans of the Storm." His more recent screen credits included "Dodge City," "Lives of a Bengal Lancer" and "Hangman's Knot," among others.

Many of Blue's roles were in Warner productions. In later years Jack L. Warner made sure the veteran actor was consistently cast in a variety of parts.

FRANCES D. LOCKRIDGE

Frances Davis Lockridge, 68, who collaborated with her husband, Richard, in authoring the "Mr. and Mrs. North" mystery yarns, died Feb. 17 in Norwalk, Conn. The stories were the basis of successful radio and tv series and were also adapted for several films.

Richard Lockridge was a longtime drama critic for the old N.Y. Sun.

WALTER SHIRLEY SR.

Former vaude hoofer Walter Shirley, 67, who became a Greater New York realty tycoon, died Jan. 31 at his Palm Beach home after a three-week illness. He had two heart "warnings" earlier in the month and, in fact, had been saluted publicly by longtime friend Ed Sullivan on latter's CBS-TV'er on Sunday (20), hailing his recovery. Shirley wired thanks on Monday (30) and died the following day after seemingly being on the road to better health.

Shirley, who started in vaudeville, remained a dapper personality, looking at least 10 years less than his age. The town of Shirley, on Long Island's south shore, was the result of his extensive ballyhoo and advertising. His show biz contacts remained legion, including a longtime friendship with Maurice Chevalier, who attended the services at St. James Episcopal Church in New York.

With his sister, one of the two surviving kin, Shirley did a boy-girl smalltime act billed as Chase & Quality. He later became a song-plugger for Waterson, Berlin & Snyder and, from a subsequent job with a realty firm he evolved the developing of such Long Island tracts as Maple Acres, Lake Ronkonkoma and Smithtown, L.I.

Only son Walter Shirley Jr. is now president of the realty outfit. Mother Rose Shirley, accompanied by Sylvia and Ed Sullivan, went on a brief European vacation. They return separately this week, the widow to New York following London and Paris visits and the Sullivans over the polar route to Los Angeles and on to Las Vegas where the tv star originates his next Sunday's (24) show. It's headed by Jimmy Durante, concurrent at the Desert Inn and salutes the latter's 70th birthday.

MORTON WISHENGRAD

Morton Wishengrad, 50, veteran broadcast script writer and dramatist, died of a heart attack Feb. 12 at his New York home.

A graduate of Brooklyn College, Wishengrad started his career in broadcasting as AFL director of the joint AFL-CIO Labor Short-wave Bureau. He filled in a script for the NBC show of that period, "Labor for Victory" and thus was launched as a writer.

Since 1944 Wishengrad wrote over 100 scripts for the "Eternal Light," NBC Radio's show produced by the Jewish Theological Seminary. He also authored "The Rope Dancers," which had a successful Broadway run. His other radio-tv credits include "The Jeffersonian Heritage," a series presented in 1952 through a Ford Foundation grant, "The Cavalcade of America," a science and medicine series, and adaptations for the "Theatre Guild of the Air" of various literary works. Wishengrad's scripts have been published in several collections of one-act plays and radio dramas.

Survived by two daughters and two sons.

BRINSLEY MacNAMARA

Brinsley MacNamara (John Weldon), 72, Abbey actor, playwright and novelist, died Feb. 4 in Dublin. He made his first stage appearance at the Abbey in 1910 with Arthur Sinclair, Sara Allgood and Maire O'Neill in R. J. Fox's "The Casting Out of Martin Whelan." He was with the Abbey company on its second U.S. tour.

His first play, "The Rebellion in Ballycoolin," was staged at the Abbey in 1929 and was followed by a series of successful comedies and tragedies including "The Glorious Uncertainty," "Look at the Hetts," and "Margaret Gillan."

For a time he was a director of the Abbey but resigned because of disagreement with other directors on the choice of plays, he was one of the objectors to Sean O'Casey's "The Silver Tassie" which he considered was not up to the standards of O'Casey or the Abbey.

At one period he was drama critic of the Irish Times, he was also a radio scriptwriter and one-time assistant director of productions for Radio Eireann.

Surviving are his wife and son, Oliver Weldon, sporting editor of the Irish Press.

JOSEPH PENSTON

Joseph Penston, 72, impresario and business tycoon, died of a heart attack Feb. 5 in London. His was a varied life. He traded in diamonds, aircraft, oranges and cigars but was also very active in show business. He represented Irving Berlin, pianist Mark Hambourg and also presented many West End plays.

His last production was "The Bride Comes Back" in 1960. He was also involved in the film industry. Penston wrote his autobiography, "Never Say Die," and eight years ago he founded the Ivor Novello annual awards for British songwriters.

Survived by his wife.

ROBERT E. CURTIN JR.

Robert E. Curtin Jr., 38, VARIETY correspondent in Wilmington for a number of years before joining Du Pont's p.r. department in 1960, died Feb. 12 in Delaware Hospital. Curt, as his VARIETY legit reviews were signed, had been ill for some time and had undergone surgery at the hospital.

A graduate of the University of Delaware, where he was editor of the campus newspaper, Delaware Review, and on the staff of The Humanist, he was for 10 years a member of the editorial staff of the Wilmington Morning News. He also served as Delaware correspondent for VARIETY, the N.Y. Times and the Cincinnati Enquirer.

He joined Du Pont in 1940, and in 1944 was appointed manager of the Information Division. He became executive assistant in October 1949 and assistant to the director of the department in August 1958 holding the last-named post at the time of his death.

Survivors are his widow, mother, three sisters, and a brother.

MRS. B. S. MOSS

Mrs. Estelle Dreyfus Moss, 82, widow of Benjamin S. Moss, pioneer motion picture exhibitor and theatre builder, died Feb. 11 in New York.

Surviving are a daughter, Mrs. Beatrice Crystal, a son Charles B. Moss, president of the B. S. Moss Theatres, four grandchildren and five great-grandchildren. Funeral services were held at Temple Emanuel Chapel, Fifth Avenue and 65th Street, N.Y., Feb. 17. Interment private.

DAVID J. REQUE

David J. Reque, 46, television-radio editor of the Washington News for seven years, died [illegible] in Washington of an acute abdominal infection. Except for military service during World War II, he had been with the Washington Daily News since 1940, starting as a sports writer.

He wrote the tv-radio column daily from 1956 until 1962 when he was promoted to assistant news editor of the Scripps-Howard daily in the capital.

His wife survives.

FELIX SLATKIN

Felix Slatkin, 47, arranger-conductor-composer, died of a heart attack Feb. 8 in Hollywood. A former Hollywood Bowl conductor, he was under contract to Liberty Records at time of his death.

Prior to joining Liberty, he was a Capitol contractee, during which he formed the Hollywood String Quartet. He launched his Hollywood career as concert master for 20th-Fox.

His wife and two sons survive.

BILLY PALETTE

Billy Palette, longtime vaude performer, died recently in Leicester, Eng., after a brief illness. He toured U.K. vauderies for 50 years working with such artistes as Gertie Gitana, G. H. Elliott and Laurel & Hardy.

His first appearance in vaude was as a lightning artist. He later played violin, and also had a canine act known in both vaude and circuses as Palette's Dogs.

Survived by wife and son.

ARCHIBALD MENZIES

Archibald Menzies, 86, pioneer exhibitor, died recently in Stirling, Scotland. With his brother James he opened Stirling's first cinema, the Electric, in 1912.

In 1932, he formed Stirlingshire Cinema and Variety Theatres Ltd. with himself as secretary and director. Under this management the Allanpark Cinema, Stirling, was opened in 1938.

Survived by his brother and two sisters.

GEORGE A. EMERSON

George A. Emerson, 50, Metro technical advisor on animal and circus motion pix, died of a heart attack Feb. 10 in Culver City, Cal.

During his 31 years with Metro he trained a variety of animals, including Leo, the Metro trademark. Previously, he was with Sells-Floto and Al G. Barnes circuses.

His wife and stepson survive.

OTIS MANNING

Otis Manning, 50, a comedy-magic act performer who appeared before clubs and conventions throughout the South, died Feb. 8 in Atlanta. Born near Toledo, he had been on a professional entertainer since he was 10.

Wife, three daughters, three sons and a sister survive.

E. CURTIS CLUFF JR.

E. Curtis Cluff Jr., 48, assistant v.p. in charge of public relations for Aloha Airlines, died Jan. 30 in Honolulu. His hobby of fiction writing resulted in the sale of several tv scripts to Hollywood producers.

Wife and two daughters survive.

DR. W. GERALD JOHNSON

Dr. W. Gerald Johnson, 51, playwright, director and actor, died Feb. 7 in Hartford. At time of his death he was executive secretary of Foundation for International Cultural Integration.

Survived by a cousin.

EMILY FRANCES

Emily Frances, 70, who toured the U.S. and Canada as a vocalist with the Bando Rossi Orch in the 1920s, died Feb. 9 in Toronto.

Survived by son and daughter.

Charles J. Ver Halen Sr., 74, former photographic and cinematographic trade mag publisher died of a heart attack Feb. 9 on his ranch, near Carpinteria, Cal. He also handled public relations for Hollywood Hotel Assn. Mags he founded included Home Movies, National Photographic Dealer and Film World. Later he was partnered in West Coast Publications Inc., which turned out Western Printer & Lithographer, of which he was publisher until time of death.

His wife and son survive.

Wife, 31, of orch leader Les Baxter, died Feb. 13 in Santa Monica, Cal., after a long illness. Daughter of late film director George Fitzmaurice, she is also survived by son, daughter and mother.

Ernest Stone, comedian, died Jan. 28 in London. He was Mack of the Murphy & Mack vaude act, and later became general manager for Frederick Lloyd and T. C. Wray's musical comedies.

Gerry Kape, retired film executive died recently in London. Until ill health caused his retirement two years ago he was overseas sales manager of Renown Films. Survived by his wife.

Henry Latimer, 88, actor, died Jan. 25 in London. He appeared in many West End productions and also played the Oscar Asche role in "Chu Chin Chow" on Broadway.

Jake Cohen, 60, Ottumwa, Iowa, theatre operator for nearly 40 years, died in Phoenix, Ariz., Feb. 4 from a heart ailment. Surviving are his wife, son and daughter.

Augustin Allen Roland, 58, actor and stand-in, died Feb. 8 in Hollywood. He was a stand-in for James Cagney for several years. His wife survives.

Wife of Robert P. McKimson, cartoon director died Feb. 9 in Santa Monica, Cal. Son, daughter, mother, brother and sister also survive.

Carl V. Cline Sr., president of Catawba Valley Broadcasting Corp. died in Hickory, N.C., Jan. 12. He suffered a stroke the day before.

Al Cooper, 68, assistant business manager for the past 12 years of Local 52, IATSE, died Feb. 10 in Collingswood, N.J., of a heart attack.

David J. Hess, accountant for the Actors' Fund of America, died Jan. 28 in Cliffside Park, N.J. His wife, two sons and a daughter survive.

Earl L. (Duke) Clemens, longtime pianist in the Milwaukee area, died Feb. 2 in that city. His wife, two sons and his parents survive.

Widow, 50, of the late Harold C. Ebert, former theatre editor of the Ohio State Journal, Columbus, O., died Feb. 3 in Columbus.

Mrs. Mary E. Madigan, 80, mother of John Madigan, ABC director of news and public affairs, died Feb. 8 in Melbourne Beach, Fla.

Mother, 84, of Metro makeup head William Tuttle and Desilu makeup man Thomas Tuttle, died Feb. 11 in Hollywood.

Walter P. Vivian, 58, longtime New Mexico newsman who retired a year ago, died Jan. 28 in Las Vegas, N.M.

Mother, 66, of Fred G. Gallond, music critic for the Columbus (O.) Citizen-Journal, died Feb. 14 in that city.

James McLaughlin, 30, tv actor, died of a reported overdose of sleeping tablets Feb. 2 in London.

Margaret Mathieson, 58, cashier at Odeon Cinema, Ayr, Scotland, died in hospital there recently.

Robert Harwood, 59, manager of Boulevard Theatre, Los Angeles, died of cancer Feb. 10 in L.A.

Father, 72, of Herman Chebanoff, conductor of Chebanoff Strings, Feb. 13 in Chicago.

Mother, 82, of MPAA president Eric Johnston, died Feb. 16 in Bethesda, Md.

MARRIAGES

Anne Countess de Zogheb to Paul Anka, Paris, Feb. 16. Bride is a New York fashion model and daughter of Charles and Freda, Count & Countess de Zogheb of France and Egypt, he's the singer-actor.

Ann Malaska to Nick Wilkins, Cleveland, Feb. 8. Bride is receptionist, he is film editor at KYW.

Dorothy Wojtek to Ed Verba, Cleveland, Feb. 8. He is KYW film editor.

Francese Light to Aaron Helwitz, Feb. 10 in N.Y. He's treasurer at the Imperial Theatre, N.Y.

Gia Malone to Louis Prima, Gardnerville, Nev., Feb. 13. He's the bandleader, bride is his vocalist.

Millie Louise Taggart to Barry H. Kurtz, New York, Feb. 14. Bride is Broadway ingenue from Ottawa, Ill., who wrote about her experiences in VARIETY last year.

Agnes Rappe to Edwin Meyers, Las Vegas, Feb. 15. He's a partner in Walter Meyers Agency, Hollywood.

Patricia Kirshner to Arthur Stander, Salisbury, Southern Rhodesia, Jan. 31. Bride's a choreographer-dancer, he's in charge of comedy development at Four Star TV.

Mary Ellen Side to Robert L. Hilsky, Valley Stream, L.I., Saturday (16). Bride is daughter of Ed Side, production manager of advertising and sales promotion, CBS-TV.

Gina Coppola to Billy Walker, San Antonio, Feb. 14. Bride is a show girl.

BIRTHS

Mr. and Mrs. Donald Ravenstock, son, London, Feb. 12. Father is BBC exec in charge of the present tv channel.

Mr. and Mrs. John Arlott, son, London, Feb. 12. Father is a tv-radio commentator and sports writer.

Mr. and Mrs. Kenneth Griffith, daughter, London, Feb. 8. Father is an actor.

Mr. and Mrs. George Baker, twin daughters, London, Feb. 12. Father is an actor.

Mr. and Mrs. Kermit Kegley, daughter, Feb. 6, New York. Father is a legit stage manager.

Mr. and Mrs. Ted Olson, son, Flushing, L.I., recently. Mother is Gloria Olson, WPIX-TV's weathergirl; father is a Breslin & Bowles commercial producer.

Mr. and Mrs. Edward T. Smith, daughter, Englewood, N.J., Feb. 9. Father is with print and booking department of Embassy Pictures.

Mr. and Mrs. Benny Hayden, daughter, Philadelphia, Feb. 14. Parents are comedy team, Hayden & Rogers.

Mr. and Mrs. Lathrop Robbins, daughter, Feb. 12 in New York. Father is production stage manager for the highschool tour of the N.Y. Shakespeare Festival production of "Macbeth."

Mr. and Mrs. Ludovic Kennedy, son, Amersham, Eng., Feb. 9. Mother is ex-ballerina and film actress Moira Shearer; father is a tv personality.

Mr. and Mrs. Donald Plowence, daughter, Datchey, Eng., Feb. 1. Father is an actor.

DESERT INN
Las Vegas
Nevada
July 9-Aug. 5

HARRAH'S
Lake Tahoe
Nevada
June 3-16

TALK of the TOWN
LONDON, ENGLAND
April 15-May 12

JACK PAAR SHOW
NBC-TV
March 22

THE PERSIAN ROOM
PLAZA HOTEL,
NEW YORK
Feb. 27-April 10

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TV WASTELAND NOW VASTER?

Electronic Showmanship Sans Grips; Apcar's Global Study of Talent

Las Vegas, Feb. 26.

Frederic Apcar, producer of "Vive Les Girls" in the Dunes Lounge, will produce a big French show in the main room of the hotel which will be unique in that it is electronically designed to use no stagehands. He has ordered scenery and mobile trucks which, in his and Dunes operator Major Riddle's opinion, might change all concepts of theatrical construction and big spectacle production.

Apcar, who also staged some of the dance routines of the nearby Tropicana's "Folies Bergere" revue (third edition) (of which his wife, Florence Apcar, is company manager), leaves March 5 on a world trip to take in Honolulu, Tahiti, New Caledonia, Auckland, Sydney, Hong Kong, Tokyo, Bangkok, Rangoon, Calcutta, New Delhi, Bombay, Teheran, Beyrut, Cairo, Istanbul, Athens, Rome, Milan, Geneva, Paris, Berlin, London and New York before he returns to LV.

Purpose of including the lesser cities is to do a thorough documentation of show biz standards, ideas, concepts, possibly discover offbeat novelties, in the byways as well as the global entertainment highways.

'67 Montreal Fair Eyes Parisian Repertoires Under Koudriavtzeff

Montreal, Feb. 26.

The possibility that the Montreal World's Fair of 1967 may turn out to be a banner one for culture, leagued large this week with the disclosure that two possible attractions will be the Comedie Francaise and the Theatre National Populaire of France.

Negotiator for these attractions is Nicholas de Koudriavtzeff, often referred to as Canada's cultural "czar," who has been working closely for many years with New York impresario Sol Hurok.

Koudriavtzeff owns Canadian Concerts and Artists which has been responsible for such attractions in Montreal as the Bolshoi Ballet, the Peking Opera, the Red Army Chorus, and the Moscow Circus.

With Place des Arts, the new concert hall in midtown scheduled for a September opening, Koudriavtzeff is ready to go into high gear and build to a cultural climax in the fair year of 1967.

Place des Arts will be a complex of three theatres, including a concert hall, and it is into these new facilities that he's already planning to book European ballet and drama.

In return, Koudriavtzeff has disclosed that he'd like to send Canadian extravaganzas like the Royal Canadian Mounted Police musical

(Continued on page 70)

'I'm Walking for JFK'

The Kennedy Administration appears to be a never-ending source of material for the disk business. Most recent Kennedy-inspired entry is pegged on the current hiking binge.

It's a single disk tagged "I'm Walking For JFK (50 Miles)" by Henry Lumkin on the Cameo-Parkway label. The diskery, incidentally, hit the market last week with an LP titled "The Best Of Washington Humor."

Dinah Shore's TV Hiatus In '63-'64 A $2-Mil. 'Luxury'

Hollywood, Feb. 26.

It will cost Dinah Shore over $2,000,000 to play mother to her two children over the next year. Determined to sit out the 1963-'64 tv season and activate her talents only sparingly, she is declining all offers for personals, nitery engagements and summer tent shows. After a steady diet of radio, tv and niteries for the past 22 years, she wants to ease off and devote more time to her young brood—a daughter, 15, and a son, nine.

If Miss Shore decides to change her mind and get back into the swing of things, needing only her signature are a tour of one-niters in midwest college auditoriums that would net her $75,000 a week; summer tent engagements at the

(Continued on page 70)

Joan Kerr Got $16,225 'Mary' Royalty Last Week

Joan Kerr, who created her own Fort Knox in "Mary, Mary," is figured to have earned $16,225 last week in royalties on the four companies of the comedy. Mrs. Kerr, wife of N.Y. Herald Tribune drama critic Walter Kerr, got 10% of the gross on all the Roger L. Stevens productions.

The four-company operation registered a combined gross last week of $162,247. The Broadway original, now in its 104th week at the Helen Hayes Theatre, N. Y., drew $30,968 in nine performances. The second company, now in its 26th week at the Blackstone Theatre, Chicago got $26,772. The bus-and-truck edition in Cincinnati registered $37,489. The troupe in Philadelphia took in a whopping $36,018.

FCC'S MINOW: WORD VS. DEED

By GEORGE ROSEN

Report of the imminent resignation of Newton Minow is producing a reaction among broadcasters precisely opposite that of the joy and delirium such a project would have engendered on May 9, 1961, when Minow, as the new FCC chairman, made his maiden appearance before the NAB in what surely will be chronicled as one of the most histrionic, publicized and discussed speeches since the days of William Jennings Bryan.

Not since 1896 and Bryan's "Cross of Gold" speech had anyone so bitterly and graphically attacked a so-called vested interest as pursuing conduct contrary to the public interest.

Like Bryan, Minow recruited and electrified an army of supporters, angered his adversaries and jolted the nation. And, like Bryan, Minow it's now felt, failed to achieve the reform on which he pinned his all.

No one in the New Frontier Administration, save JFK and his brother Bob, has made more publicized speeches or received more newspaper and magazine lineage (most of it favorable). And yet there are those who will argue

(Continued on page 40)

Urge Gold Medal For Eddie Cantor

Washington, Feb. 26.

Sen. George Smathers (D-Fla.) said Eddie Cantor deserves a Congressional gold medal.

Smathers introduced a resolution to award Cantor the gold medal tying the occasion to the 25th anni of the March of Dimes.

In his tribute to Cantor, Smathers noted it was the entertainer's idea to have everyone in the country contribute a dime to the late President Roosevelt's polio drive.

Smathers called Cantor "a symbol of the unselfish and untiring efforts contributed by thousands of other men and women throughout the United States who themselves have dedicated time and energy in making the March of Dimes a success each year."

"He is in every sense of the word a great American," Smathers added.

Senator Clair Engle (D-Calif.), cosponsor with Sen. Smathers of the bill, observed "His role in the creation of the first March of Dimes was an important one—in fact, the idea of asking people to send in a dime to fight polio was Eddie Cantor's idea. From that

(Continued on page 71)

B'way Legit Beats Press Blackout; $10,744,400 Tix Sales Top Year Ago

By JESSE GROSS

Broadway's legitimate theatres during the 11 weeks of the New York newspaper blackout to date have not suffered the expected business decline. On the contrary, a VARIETY check of grosses, week by week, this season against last season, reveals improved ticket sales. For the 11 weeks of strike-lockout up to last Saturday (23), Broadway productions grossed $10,744,400, an increase of $214,200 over the $10,530,200 recorded for the same period last season.

The higher boxoffice tally for the 11-week spread this season was also accomplished with fewer shows than were on the boards the previous season. Thus, the ratio of business to the number of productions running reflects an even more bullish picture for Broadway thus far during the newspaper shutdown than is indicated by a comparison of gross figures alone.

The number of shows on the boards each week of the strike-lockout period to date accumulate 284 playing weeks, 39 less than the 324 tally for the same stretch a year ago. Obviously, the Broadway gross since the start of the press blackout last Dec. 8 would have been greater if the number of playing weeks equalled that of the prior semester. Total business for

(Continued on page 62)

Philly Deejays' Liedown

Philadelphia, Feb. 26.

Striking deejays at WIBG (now in 6th week) staged a sit-down last week and liedown to block the entrance of a score of record promotion men making calls to display their product.

There was plenty of shouting, but no violence and the RPMs didn't cross the line. They had previously tried mailing platters but the station returned them unopened.

Filming 'Bible': Script Dilemma Of De Laurentiis

There's no telling as yet just how "The Bible" is to work out in cinematic terms via Italian producer Dino De Laurentiis. Obviously it's designed as a mammoth work but filmmaker De Laurentiis is going along on a flexible policy to the extent he may later decide on just one picture, or two, or perhaps three. Shooting is to start in April, in Italy.

Christopher Fry has four writers working under him and De Laurentiis has assigned multiple directors for various segments, including Fellini and De Sica. How much footage each will require in doing, say, The Ark or Jericho, will determine the number of finished productions.

Meanwhile, De Laurentiis is assuring himself of the right kind of technical help. Working with him are representatives of the Vatican, a representative of Israel for the Judaism considerations plus a Protestant from the Church of England.

Benny's Boffo 169G In 2 Toronto Weeks

Toronto, Feb. 26.

Jack Benny's two weeks at the O'Keefe Centre scored a gigantic $169,460. The second week of the show did better than its initial week, takes being $85,059 for its finale and $83,801 in its opener. In both weeks, there were sellouts on Fridays and Saturdays. Top was $6.

Benny opens tonight (Wed.) at the Ziegfeld Theatre, N.Y., for four weeks. His cast includes Jane Morgan, Clara Ward Singers, Toni Marchs, Waukegan Symphony and the Half Bros.

German 'Blasphemy' Rap Of Play in Rome Draws Ban of 'Anti-Italo' Mag

Frankfurt, Feb. 26.

While the Germans have recently been protesting about an anti-German trend in Italian films, the Italians have just pulled a switch — and banned the latest issue of a popular West German weekly magazine for running an "anti-Italian" review of a play.

And the Swiss have just followed suit, by banning the same issue of the magazine.

"The Devil Came to Rome" is the title of the article appearing in the Feb. 10 issue of "Revue" magazine article, by Hans Habe, is a review, with black and white photos, of the play "Christo 63" which, according to Habe, shows "Christ as a drinker and Mary Magdalena as a prostitute," and which is performed "practically at the door of the Vatican."

Article about the unusual modernized version of Biblical text

(Continued on page 70)

FUNNY, MAN!
See Pages 30 and 46

New Tax Nervousness Produces Hesitant, Self-Conscious 'Hosts'

By ABEL GREEN

"It's still deductible" is a Washington report prepared by the Government Affairs Committee of the National Restaurant Assn. which continues, "Most businessmen are misinformed about the new expense account law." The Restaurant League of New York Inc. says the same. The American Motor Hotel Assn. (AMA) says the same as the NRA.

But like the guy who protested "they can't do this to me — but how come I'm in jail", the niteries and the eateries are protesting and propagandizing and proselytizing, but business is murder. Even the snooty joints are hustling business.

Caught between the weather, the spectre of Income Tax, and no newspapers (in New York) to wellspring their tale of woe and to cajole customers into repeat trade and reassure former spenders that it's still legit to entertain (and deduct) business contacts, fact remains that restaurant business is off. Also the niteries.

The class joints are the hardest hit because, for a long time, they used to gag "he must be a tourist

(Continued on page 70)

Greedy Grab Most of $

St. Paul, Feb. 26.

Talent agents, not to mention stars, may scream when they hear about an interview with Ralph Ingerson of the St. Paul Pioneer. Said Elizabeth Seel and Zack Matalon, starring in the road company of "Shot In The Dark":

"What's wrong with the American theatre is that producers and stars grab so much of the money that the vast majority of actors are forced to work for such miserable pittances that one wonders how they manage."

Des Moines' Effort To Open Drive Vs. Obscenity Termed 'Pro-Censorship'

Des Moines, Feb. 26.

A group of more than 100 business, educational and civic leaders previewed a motion picture (currently available for study groups interested in control of obscene literature) here. After the 30-minute documentary, "Perversion for Profit," the chairman of the meeting, who is head of the local P.T.A. council, asked all who had seen the picture to guard their comments on it in discussing it outside the meeting. Informal groups carrying on discussion following the showing protested the chairman was out of order in asking comments on the picture not be made outside the meeting.

The showing was held the evening preceding a scheduled meeting of approximately 65 civic and law enforcement leaders, meeting for the purpose of deciding whether or not to form a committee to

(Continued on page 70)

Landru's Sweetie (The One Who Lived) Vainly Seeks To Restrain Ponti Film

Paris, Feb. 26.

A legal maneuver by the last surviving femme companion of Henri - Desire Landru, aimed at enjoining the showing of Joseph E. Levine's "Landru" here has been rebuffed by the Tribunal of the Seine which threw her complaint out of court. Pic is presently playing in three first-run cinemas to substantial business.

Mme. Fernande Segret, last love of the Sunday supplement darling, in whose apartment he was arrested, sued to halt the preem of the Carlo Ponti production. The court held, however, that there was nothing in the film that was damaging to her reputation, in view of the fact that the intimacy between she and Landru, as depicted in

(Continued on page 70)

CASSINI PLEADS INNOCENT

Washington, Feb. 26.

Newspaperman Igor Cassini (N.Y. Journal-American's "Cholly Knickerbocker") and his co-defendant, Gotham lawyer R. Paul Englander, jointly pleaded not guilty here yesterday (Mon.) before Chief District Judge Mathew McGuire. They were released in $1,000 bail.

Pair are accused of failing to register with the Federal Government while acting as agents for the Dominican Republic. Trial is set for May 13. Defense attorney Louis Nizer thought it might run four to six weeks.

Legal-Eagle Ernst's Double-Header Books

Morris L. Ernst, legal light well-known to show biz, has produced two books of interest to readers in that media. One is a solo venture, "Untitled, The Diary of My 72nd Year" (Lane; $4.95), the other, written with lawyer-partner Alan U. Schwartz, is "Privacy: The Right to Be Let Alone" (Macmillan; $6).

First volume of Ernst's personal journals, "Touch Wood," reflected author's decision to become a diarist in his 70th year. Current issue covers 1960, with random and edited selections. Publisher states contents were chosen for reader's "amusement, insight, entertainment, and information."

Since Ernst has a unique and inquiring mind with the genial touch of maverick that has become his trademark, volume scores on all

(Continued on page 70)

CARL HAVERLIN

President of B.M.I., says:

"PAUL ANKA'S continued popularity around the world is one of the more pleasing examples of true international showmanship. ANKA is leading 'NEW FRONTIERSMAN' of the entertainment industry equally at home in all areas of show business.

"PAUL ANKA'S songs have justly gained world-wide popularity."

'Not Much to Do,' Larry Barnett Resigns MCA

Lawrence Barnett, veepee at MCA Inc. and former president of Music Corp. of America, the MCA talent agency subsidiary prior to its dissolution last July 23 as result of a Dept. of Justice consent decree, resigned from MCA to take effect July 20. He had been with the organization for 27 years.

Barnett felt that was not sufficiently active at MCA and wants to expand his activities. He stated that he is considering several offers and is still surveying the field prior to making a decision.

Barnett had been selected to

(Continued on page 57)

Move Snail-Work To Tidy Copyright

Washington, Feb. 26.

The Government-Performing Arts and Authors Panel for Revising the 1909 Copyright Act continued its working sessions delving into limitations on exclusive rights. The 90 member plus group met for over four hours in the Library of Congress under the chairmanship of Register of Copyrights Abraham Kaminstein.

It was given a time break last year when Congress passed legislation extending copyrights from Sept. 19, 1962 to Dec. 31, 1965.

The bill keeps 1906-1909 vintage works out of the public domain. In July, 1961, after six years study the panel issued a report with "preliminary conclusions."

Its job now is to write and present a bill to Congress early in 1965 totally revising the archaic 1909 Act.

The panel doesn't issue reports after each meeting but instead will wait until a bill is drafted before making any of its provisions public.

At last week's meet the group wrote language covering "fair use," copying and recording by libraries and exemption of certain performances from copyright restrictions.

Next panel meet is scheduled for late March or early April.

Shirley MacLaine In Standoff—At Harvard

Cambridge, Mass., Feb. 26.

Excitement in the Harvard Yard last week when Shirley MacLaine was designated "Woman of the Year" of the Hasty Pudding Theatricals which declared that it "has long held womanhood and acting ability in high esteem."

David Rockefeller Jr., president of the Hasty Pudding Club, presented actress with flowers and the "chorus girls" of the coming Hasty Pudding show "Tickle Me Pink," all males bussed her. As she was led off the platform after

(Continued on page 70)

Rex Stout Details Predicament Of Plays, Novels Under Steep Rates

Washington, Feb. 26.

Rex Stout, president of the Authors League of America, was one of the witnesses last week before the House of Representatives Ways & Means Committee which will write the proposed new law to stop the present "confiscation" via high income tax rates of "one big year" income. Stout spoke for the dramatists, novelists and other paid-by-royalties creators. Said he:

"The author's tax problem is not simply a matter of fluctuating income. The self-employed author receives his income from royalties or other compensation derived from the publication (or production) of his book or play. This income is attributed for tax purposes solely to the year of receipt—although it is the result of writing done over a period of two, three or more years. Had he received the same income proportionately during the period he worked on his book (as he might, had he written it as an employee), his total tax burden would have been much lower. During that period, being self-employed, he received little or no income for writing the book; and because he was engaged in writ-

(Continued on page 70)

Arts Vs. Taxpayers

Sacramento, Cal., Feb. 26.

Taxpayers of this capital city of California have voted 2-to-1 against a $17,000,000 bond issue to finance a performing and fine art centre here on six acres of ground. Reaction dramatized a fear that such big arts complexes, multiplying around the country, promoted by architects, builders, politicians and talent schools were burdens on the taxpayers for the profit of special persons.

Meantime there is a campaign to create a state commission of the arts, similar to one legislated in New York.

'Censorship In the Raw' Rules U.S. Sup. Ct. In KO of R.I. Book Tabus

Washington, Feb. 26.

U. S. Supreme Court last week in an 8 to 1 decision declared unconstitutional the activities of the Rhode Island Commission to Encourage Morality in Youth. Court ruled the group's actions amounted to a form of governmental censorship.

A Rhode Island law that created the commission was not struck by the high court. But the Commissions activities, said the court went "far beyond" the specified purpose of advising book distributors of their legal rights and liabilities in the Commission's crusade against obscene literature. Rhode Island's

(Continued on page 70)

APACHES NOW MAY BUY BOOZE ON RESERVATION

Albuquerque, Feb. 26.

For the first time in paleface-Indian relations in New Mexico, the redskins have been given permission to sell liquor on a reservation.

Affected is the Jicarilla Apache Tribe in south central New Mexico, same tribe where Geronimo came from.

It's believed to be a first for American Indians anywhere in the USA.

License was okayed for the Apaches, following much negotiation between state officials, Apache tribal leaders, Bureau of Indian Affairs leaders and office of the U.S. Secretary of the Interior.

Reason for allowing booze sale on the reservation was listed as fact that the tribe is located too far from paleface liquor establishments, and also that the Apaches want to police their own people.

Stations' Refusal To Air Nixon-Hiss Show Gets Backing of FCC

Washington, Feb. 26.

Federal Communications Commission backed the refusal of Triangle Publications to air "The Political Obituary of Richard Nixon" on its New York and Philadelphia stations.

Commission answered public complaints against Triangle "distorting the news" by refusing to carry the Howard K. Smith show on WFIL-TV, Philadelphia, and WNHC-TV, New Haven, and deleting any reference to the show on ABC newscasts and film clips.

FCC said it didn't consider the deletions "a deliberate attempt to distort the news," and that they occurred through "an unfortunate chain of circumstances."

Triangle was in its authority to cancel the show which included

(Continued on page 70)

BURTON'S 'CLEO' FINALE

London, Feb. 26.

Director Joseph L. Mankiewicz is expected to wind up shooting of additional "Cleopatra" scenes here Saturday (2) featuring Richard Burton. Latter was unable to leave London because of Metro's now-shooting "The V.I.P.'s."

Burton's new "Cleo" scenes are all interiors and will supplement the additional battle scenes shot on location near Almeria, Spain, with Elizabeth Taylor and Rex Harrison.

2/27

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INDEX

Bills	60	Music	46
Casting	60	New Acts	60
Chatter	60	Night Club Reviews	58
Film Reviews	6	Obituaries	60
Inside Music	51	Pictures	3
Inside Pictures	10	Radio	22
Inside Legit	64	Record Reviews	50
Inside Radio-TV	42	Television	22
International	20	TV Film	24
Legitimate	61	Television Reviews	36
Literati	60	Vaudeville	55
		Wall Street	15

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GOLDENSON: 'BACK TO SANITY'

Soviet Writers Defend U.S. 'Image'

By ROBERT J. LANDRY

Americans are forever chiding other Americans for not presenting a good "image" to foreigners. Such scoldings are apparently somewhat justified judging by the reaction of three Soviet writers who recently visited the U.S. under State Dept. auspices. They visited Los Angeles, San Francisco, Houston, Washington, Boston and Manhattan. Here was their schedule of dramatic shows:

"The Connection".
"Oh, Dad, Poor Dad, Mama's Hung You In The Closet".
"Desire Under The Elms".
"Who's Afraid of Virginia Woolf".
"The Milk Train Doesn't Stop Here Anymore".
"Natural Affection".

After this exposure, the Russians (Victor Rezov who wrote the film "The Cranes Are Flying", novelist Valentin Katayev, and Mrs. Frida Lurye of the Russian Writers Union) held a conference, as they later explained.

"Fortunately we know Robert Frost and Carl Sandburg and other American writers. We must conclude that we have not gotten a balanced picture of the American culture. So we shall select some shows of our own."

The result was a visit, on their own, to Radio City Music Hall where they were enchanted by the Rockettes. But then came the feature film, "Days of Wine and Roses" in which Jack Lemmon and Lee Remick were a loving American couple busily engaged in fighting the delirium tremens.

At a cocktail party prior to departure the three Russians offered the Russian equivilent of "But don't get us wrong, we admire your country."

Sensible Budget Films a 'Must'; Hollywood Re-Think Ought Also Junk Some of Myths: Meade Roberts

By VINCENT CANBY

Hollywood, although still busy turning out its super-spectacles and plushly mounted romantic dramas and comedies, may well be about to rediscover the value of well-made, sensibly budgeted "small" pictures—those films which treat contemporary themes in realistic, serious fashion and which were almost totally abandoned by Hollywood during the first flush of tv competition.

The point is made with more than a little enthusiasm by screen-and-legit writer Meade Roberts, who points to the current success of such pix as "To Kill A Mockingbird," "Days of Wine and Roses" and "David and Lisa." Roberts himself has what he feels are two such pix upcoming, 20th-Fox's "The Stripper," adapted from William Inge's legit play, "A Loss of Roses," and Metro's "In The Cool of The Day." By "small" pictures, the writer carefully points out that he is not referring to budget. He means, rather, stories which probe character against recognizable background, contemporary in meaning whether or not the cast wears period costumes.

A vet of tv's so-called Golden Era, when shows such as Kraft, Philco and (later) Playhouse 90

(Continued on page 17)

A Levine Chain Of Houses, Maybe

Joseph E. Levine, up from Boston and theatre exhibition, who has these last three years been expanding in many directions—Italy, Britain, Hollywood, U.S. legit and distribution — now contemplates a return, on a new level and with revised motivations, to theatre operation. In prospect is the creation of a potential "Embassy Circuit." As a newcomer to production-distribution and entirely outside the consent decree situation, Levine requires no Dept. of Justice sanction.

Development of this plan and its adjuncts has been triggered by the company's vastly increased picture output. So far, at least 23 new features have been slated for release in 1963, plus a program of reissues, all of which totals some 36 features. Embassy is already committed to for distribution this year. And additions to this list are also likely.

The company currently has 16 distribution branches throughout the country and, by the end of the year, will have added two more, upping the total to twelve. But this web of selling posts is not con-

(Continued on page 71)

Joe Vogel to Australia

Joseph E. Vogel, Metro board chairman, left New York late last week for the Coast and, after a brief stopover, proceeds to Australia for a month-long survey of the MGM theatre properties in the territory. His wife is accompanying him.

This obviously means Vogel will be absent from this week's annual meeting of MGM stockholders, first such session since he left the presidency to take the chair.

Film Fest Chiefs' 'Summit' Meeting

Rome, Feb. 26.

A "summit' meeting of film festival directors looms. Paris is the probable site. Present would be directors of Venice, Cannes, and Berlin events.

Conclave to be held in next few weeks would be called to deal with several important topics: (1) discussion of an international producers association request that two members of that group be asked to serve on each of the three fests' juries; (2) an American request that the list of prizes be varied via addition of "technical" prizes to best script, lensing job, etc. as well as abolition of the Grand Prize; (3) contemplated changes in dates of events, which would see Cannes held in February instead of May; Venice in June instead of Aug.-Sept., and so on.

Berlin fest chief is recently reported to have protested an eventual Venice switch to the earlier June date because such a move would seriously conflict with and damage the Berlin event.

DIAL-A-MOVIE MODIFIES

Chicago, Feb. 26.

Dial-A-Movie, the new recorded telephone service that gives moral evaluations of current films, has altered its message to identify the Protestant Film Council and the Legion of Decency as the sources of its rating. It has also, for the time being, dropped its "condemned" rating.

Change apparently resulted from protests that the anonymous evaluations did not give callers an opportunity to weigh the evaluations in terms of the sources. Message continues to be preceded by a commercial spot for a savings and loan association.

WITH TWIN MEDIA H'WOOD CAN HUM

By ABEL GREEN

Leonard H. Goldenson, president of American Broadcasting Paramount Theatres Inc., is of the opinion that a revolution is taking place, as of now, in two vital industries—motion picture production and television—which, if properly harnessed, can mean the survival of Hollywood and the revitalization of both media.

Educated at Paramount before that producer-distributor-exhibitor had to shed its theatres, by Government decree, Goldenson sits in the saddle of a unique corporation setup which differs from NBC and CBS in that he is also vitally concerned with the day-to-day cash intake in 450-odd theatres in cities that range from the 3,600-capacity Broadway Paramount flagship to a 700-seater in Phoenix.

At the moment the Hollywood phase concerns Goldenson primarily because elementary economics are the key to the American film capital's survival. Pointing to the $4,-$7,000,000 domestic grosses, it means but one thing to Goldenson—that despite all the "free" entertainment via tv the public will pay to see movies. And not just for blockbusters. In fact Goldenson takes a dim view of any future gamble on the so-called multi-million dollar spectacle because he is convinced that, possibly only with the exception of a "Cleopatra" ("due to its wide publicity and, in truth, notoriety") does a film fan "care a hoot" how much the film cost to make. It follows that much footage is never seen "because not so much of it has been wasted".

The real concern of Goldenson is a return to sanity in Hollywood. "Not so long ago a picture grossing $1,000,000 made everybody happy. Everybody stayed in business; profits were good; employment was steady". Agreeing that $1,000,000 today doesn't constitute a "B" picture, Goldenson also stresses that this is the basic fault of the industry's ills.

"Because it just doesn't have to be that way. Look, we're starting in the fall with 'Arrest and Trial', a 90-minute tv show. Revue probably spends $200,000 on each episode—and in color! Revue has 'Wagon Train' and 'The Virginian', also hour-and-a-half shows. All costing about $200,000 each. Why can they do it Each is virtually a 'B' picture. Each obviously is not done by one writer, or one director, although it is true there is the same common production super-

(Continued on page 18)

Please Call It Adventure Film; But 'Winter' Packs Racial Novelty, Nigerians Colonizing Britain

What promises to be one of the most astheat cinematic treatments of the race relations question should be forthcoming in director Fielder Cook's upcoming screen adaptation of John Christopher's British novel, "The Long Winter."

On the surface, pic is more sci-fi than social, dealing as it does with the experiences of a small group of Englishmen who flee to Nigeria when a new ice age descends on Europe. Bulk of the story is concerned with a Nigerian-led expedition sent out to colonize Britain, but below the surface is the drama of what happens when the social-economic roles of white and black are suddenly reversed, not because of war or interracial struggle, but because of an accident of nature.

Cook, who works primarily in tv though he has two features to his credit ("Patterns" and "Home Is The Hero"), somewhat shies away when a reporter questions the racial point of the novel, not that he doesn't believe it has a very definite comment to make, but because he prefers to think of it as a "rip-roaring adventure story" which incidentally has something pertinent to say about the world in which we live.

Citing a couple of well-meaning pix done in recent years on the race theme, Cook said he is fed up with what he calls "the headline type of films" which exploit serious social issues for their own ends. Most often, he said, such "problem pictures" start off with

(Continued on page 15)

Relativity in Pix

When Paramount production chief Martin Rackin was in New York recently from the Coast he dropped a quote which is now hereby picked up: "Babe Ruth hit .400 and everybody talked like he could walk on water."

So why the criticism when a filmmaker fails to hit 1,000?

Siritzky (Athos), Disney Divorce

Paris, Feb. 26.

Joe Siritzky, who heads the local distributer, Athos Films, has split with Walt Disney. Relationship ends with final of seven, the soon-to-be-released "Bon Voyage." Decision to part was Siritzky's when a desired hike in percentage was not accorded.

Siritzky, who, partnered with brother Sammy, also books a string of first-run houses in Paris, did give the Disney pix he handled lucrative biz. With "101 Dalmatians," "Nomads of the North," "The Parent Trap," "The Absent Minded Professor," the Disney pix coined big returns and Siritzky set up a solid depth release pattern via tieups with exhibs all over France. "Moon Pilot" just came out.

The re-release of "Snow White and the Seven Dwarfs" has been big, Siritzky still has one more Disney opus to go before his tie-up is completely severed, and that is with "Bon Voyage." Disney rep Oscar Lax is now setting up a new Disney distrib system here.

Japanese Shoot in Hawaii

Honolulu, Feb. 26.

Exteriors for three Toho Motion Picture Co. films will be shot here next month with stars and directors of each film planing in on a staggered schedule.

The films are "Honolulu, Tokyo, Hong Kong," "Shacho Gaiyuki" (The Three Gentlemen), and "Hawaii no Wakadaisho" (Young General of Hawaii). Directing, respectively, are Yasshiki Chiba, Sokei Matsubayashi and Jun Fukuda.

Ransohoff's Big Spurt of Features

Filmways, Martin Ransohoff's indie production firm now going in for feature film production in a substantial way, currently has commitments for $10,000,000 worth of features to roll this year.

Just begun is "The Wheeler Dealers," James Garner-Lee Remick starrer, which Arthur Hiller is directing for Metro release. In May, Jules Dassin starts "The Light of Day," in Istanbul, with Melina Mercouri and Peter Sellers, for United Artists release. "The Americanization of Emily," starring William Holden starts July 1, in London, also for Metro, with "The Sandpiper," being written by Louis and Irene Kamp, set to start about Oct. 1, for Columbia release.

According to Filmways chairman Ransohoff, who is also producing each of the pix, the indie firm is anticipating a $13,000,000 sked for 1964. The first two are expected to be Evelyn Waugh's "The Loved One," a screen adaptation of which is now being prepared by Charles Eastman, and "Lighter Than Air," a comedy about the exploits of Navy blimps in World War II, now being written by Irx Wallach.

Theatres' Best Friend: TV Station

Latter Beef to Webs That Old Films Are Cheating Prgm. Service—Which Brings 'Amen' From Exhibs

One down, two to go. That's the way exhibitors score recent tv developments whereby ABC-TV has dropped its Sunday night network primetime showing of recent-vintage, star-power pix. CBS has re-expressed, in related significance, reluctance to air films on a network basis next season, leaving only NBC-TV which currently has both a Saturday and Monday night web feature show.

NBC has definitely slotted its "Saturday Night at the Movies" primetimer (9-11 p.m.) for the upcoming season. Whether it will continue its Monday show is still up in the air with some chance seen that it will be eliminated, despite hefty ratings in its first few trys. This show runs 7:30-9:30 p.m. eastern and Pacific time.

This picture gives exhibs some cause for happiness, although it doesn't serve to basically alter the situation all that much. It gives the distributors a lot to cry about, however, as their coin search in recent years has been geared largely to tv sales and the web prices are the best. However, there's still plenty of cash in the syndication coffers and distribs are sure to tap it hard.

Video move results from beefs by web affils that the networks aren't really supplying them with anything they can't get by themselves when they feed features. The webs also feel that features, although capturing hot ratings sporadically, aren't consistent enough to maintain strength in a particular time slot all season long the way, say, a hot series can.

Of course, from the exhib standpoint, this steering away from network showing of "hot" features, is a good step but, when its considered that many local stations program film in prime time on their own, and some of it pretty strong in its own right, it's figured that the overall scene isn't going to be effected too greatly. But it is heartening, to say the least, to the exhib core that has been waging such a firm campaign to in some way stave off the encroaching competition of tv on their box-office.

CBS has never gone along with web slotting of pix and ABC just

(Continued on page 7)

9 FOX THEATRES VOTE TO HAVE NO UNION

Denver, Feb. 26.

Employees of the nine Fox Theatres in metropolitan Denver, in an election held earlier this month, rejected joining any union.

Some 113 employees of the 173 eligible to vote cast ballots in the National Labor Relation Board supervised election and 18 voted for joining the International Alliance of Stage Employees and Motion Picture Operators, AFL-CIO, while five voted for affiliation with the Teamsters Local 452 and 90 against any Union affiliation whatever.

Theatres affected are Fox Intermountain Theatres Inc's Aladdin, Bluebird, Centre, Esquire, Mayan, Ogden, Fox Aurora, Woodlawn in Littleton and the Centennial Drive In.

Recent Downbeat Publicity Fails To Dim 20th Prestige For Trainees

Despite the publicity which attended all its fiscal difficulties of the last several years, 20th-Fox has had no difficulty in attracting top quality biz talent interested in participating in its new executive trainee program. Walter Schneider, personnel manager (and himself one of the new execs who came to the company following the assumption of leadership by prexy Darryl Zanuck), says that news reports (in several lay papers and the trade press) of 20th's trainee plans brought forth approximately 300 inquiries, of which he personally interviewed 80 and subsequently took on five.

Schneider describes the trainee program, now eight weeks old, as strictly a "pilot operation." Not for another month or so will its future shape be decided. He also points out that unlike most trainee programs, 20th's was not designed to bring in guys fresh out of colleges. The company sought, and found, college men who had either studied business courses in school and had worked in industry, or who had B.A.'s plus selling experience. Previous film or entertainment industry experience, while not exactly a hindrance, was not required.

Of the five men originally hired (one already has been dropped), one was 35 and the rest ranged in age from 27 to 32, indicating that a certain measure of fiscal sacrifice was called for on the part of those hired. Schneider refused to [illegible] what the starting salaries were, [illegible] acknowledged he wouldn't ask any trainee to start for less than $125 a week. Since all of the trainees had been in the business world for several years already, the scale is admittedly low, but this apparently was offset by the promise of better things to come once out of the program. According to the personnel boss, one of the trainees—a former Wall Street wheeler-dealer—had made as much as $20,000 in one year. Another had given up a $12,000 job.

Why did they give this up, especially in view of the film industry's somewhat whimsical business rep?

Says Schneider, whose own experience has been in retailing and the cosmetics (Revlon) industry, "Well, we're not General Motors," and that very difference seems to attract a certain kind of ambition. People were attracted to 20th for the very reason that they knew it had to be revitalized, knew that the company was going through a period of widespread reorganization. "Perhaps they think it is a gamble, but it's a gamble that can pay off, much more so than in a staid, solidly established firm."

20th's four trainees—Jerry Smith, Cy Caruso, Gene Margolies and George Parrish—have already passed their basics, meaning the spending of anywhere from one to two weeks in each home office department, and now each has been assigned to a specific area. Worldwide sales veep Seymour Poe has taken one into his office, another is working in the ad-pub department, and the other two are in the domestic sales office working under the regional chiefs.

Acknowledging the recurrent cry that the film industry has been most lax of all major U.S. industries in finding and developing new talent, Schneider credited 20th's trainee program to Poe, one of whose principal concerns was to pipe new, young blood into the selling plant. Obviously, said Schneider, the success of the new indie film companies — sparked largely by young men — has spurred 20th to streamline and update and to work within long-range plans, implicit, but unstated, is the idea that all appearances to the contrary, film industry pioneers do not live forever.

Europe to U. S.

Roger Englander
Alan Freeman
Robert Katlowitz
John Kurland
Monte Pollberger
Walter Reade Jr.

The Finest Address
In London
May Fair Hotel
BERKELEY SQUARE, LONDON, W.1
[illegible]
London or Your Travel Agent

Laurence Harvey on That 'Strip'

By DORA ALBERT

Hollywood, Feb. 26.

The scene in which Sarah Miles undresses in "Ceremony" will be shown on the screen exactly as shot. So Laurence Harvey told the members of the foreign press, at a press conference arranged by United Artists at the Beverly Hills Hotel. "The scene was shot with great delicacy; it is essential to the story, and it has been accepted by the censors and the church in Spain, "where censorship is quite strict."

Asked if the scene would be shown in the United States, too, Harvey said, "Naturally. People undress in the United States, just as they do in other countries."

Because he was producer and director as well as an actor in "Ceremony," Harvey has been accused, he said, "of contributing to the delinquency of a minor" in persuading Miss Miles to pose for these scenes and stills. "Sarah Miles is no minor. I would have said she is very major. My contribution to her nude scene will expose her in more ways than one to people all over the world.

"When we discussed the film and Miss Miles accepted the part, it was on the basis that she would play this scene. I reminded her of Hedy Lamarr and a few other ladies who had taken baths in milk and other fluids.

"Afterwards Miss Miles had second, third, fourth and fifth thoughts about it. On the seventh go, she consented to shoot the scene and pose for stills.

"The scene was done with great simplicity and taste. The stills were sent all over the world. One appeared in News of the World—the Confidential of England. News of the World is a charming family Sunday newspaper, dealing with such stories as boys of 16 raping ladies of 75 and reverends who go to bed with their pulpit.

"After a still appeared in this newspaper, I got a call from Sarah's future father-in-law, who said Sarah's family was disturbed about this picture. I learned it was quite a large picture, occupying three or four columns, and showed her back view in trellis work—very nice trellis work.

"Then I was told that it was not the family of Sarah that minded so much the appearance of this still as it was the servants. They had brought her up from childhood, and were shocked at the idea of her nudity being shown to the world. I agreed to withdraw these stills, and got the negatives from the publicity department. I now have them in my possession and will be developing them for myself.

"As for Miss Miles, she is absolutely thrilled with the picture. 'Ceremony,' which we made in Spain about a situation that could arise in Tangiers, should raise Miss Miles to a new stratum of success.

"The picture deals with the last two hours in the life of a man who has been condemned to death as an accessory in a crime. Miss Miles' undressing scene was necessary to the plot, since she plays a girl who loves the condemned man (the part I play), but sacrifices her body to his brother (played by Robert Walker) in order to persuade him to help the escape of the man she loves.

"Anyone who finds the disrobing scene vulgar must have a dirty mind."

TOA's 'Get Out Tonite' With Mercantile Tie

Theatre Owners of America has set a full-scale institutional campaign pegged to the slogan "Tonight's the Night to Go Out to a Movie." Plans call for the phrase to be put to use in every way possible, via every means of communication.

On radio, for example, each spot will be preceded by the slogan. TOA members will also urge local newspapers to use the line as a headline for an entire film page and the promotional departments of cooperating papers will be asked to run ads using the theme as a heading for their own institutional ads boosting their complete film [illegible].

Also, in a given area, groups of TOA exhibs will, on a coop basis, buy ads displaying the slogan in a small space away from the film ads. Proofs and mats are being furnished by the organization for all these purposes. The Motion Picture Assn. of America is also being asked to incorporate the slogan into its newspaper ads, radio spots, tv trailers, posters and displays.

TOA members will also be asking downtown merchants to cooperate by using the phrase to hypo theatre biz — and their own —in ads, posters and heralds. Groups of exhibs, sharing costs in given areas, will also use the tag on posters, in trains, buses, stations and other points of travel where communication of this sort is used.

U.S. to Europe

Adele Addison
Joe Beach
Gil Cates
Stanley Dorer
Freddie Fields
Shirley Jones
Joseph Lebworth
Mo Rothman
Alexander Trauner

BROTMAN & SHERMAN ACQUIRE CHI'S CARNEGIE

Chicago, Feb. 26.

The 15-year-old Carnegie Theatre on Chi's near north side has been purchased by Oscar Brotman and Leonard Sherman and will return to a firstrun policy after three months as a subrun house. Brotman owns the new Hillside booking on the south side and the Oasis Drive-In. Sherman owns the Gold Hill theatre, and the pair have partnered on various other enterprises. Brotman is also a lawyer and is prexy of the Chicagoland Drive-In Owners Assn.

Carnegie was built in 1948 by Telemanagement, a subsidiary of Midwest Breweries Theatres, which also owns the Loop theatre in Chi. It opened as a newsreel house and switched to firstruns and art pix eight months later. It continued on an art, rerun and firstrun policy until last December, at which time it began showing A run pix.

L.A. to N.Y.

Carroll Baker
Whitney Blake
Jack Brodsky
Frank Cooper
Martin Davis
Andrew J. Fenady
Glenn Ford
Joe Friedman
Martin Goodman
Elliott Kastner
Eugene V. Klein
Hope Lange
Irving H. Levin
Robert Lewine
Pat McDermott
George Montgomery
Dan Polier
Harry Saltzman
William Saroyan
Robert W. Selig
Eric Sevareid
Mel Shavelson
Jerry Thorpe
Curt Weinberg

Oscar Nominees for 'Foreign Best'

Hollywood, Feb. 26.

Academy of Motion Picture Arts & Sciences has nominated the following foreign-produced features for the 1962 award to be revealed April 8 at the 35th Annual ceremonies here. Nominated are:

"Electra," Finos (Greece).
"The Four Days of Naples," (Titanus-Metro) (Italy).
"Keeper of Promises," Cinedistri (Brazil).
"Sundays and Cybele," Terra, Fides, Orsay-Trocadero (France).
"Tlayucan," Matouk (Mexico).

BRITISH VARIETY AWARDS

Vet Bandleader Billy Cotton Gets Top Nod

London, Feb. 26.

Billy Cotton, veteran danceband leader and tv star, has been elected "Show Business Personality of 1962" by the Variety Club of Great Britain. The annual show biz awards will be presented to the selected at a lunch on March 12.

Paul Scofield's performance as "King Lear" has won him the nod as stage actor of the year, with Sheila Hancock copping the stage actress of 1962 award for "Rattle of a Simple Man." Peter O'Toole is named Film Actor of 1962 for "Lawrence of Arabia" and Leslie Caron as Film Actress for "The L-Shaped Room." In the "Most Promising Newcomer" department Sarah Miles, for "Term of Trial," and Tom Courtenay for "Loneliness of the Long Distance Runner" share the award. The other three go to Harry Worth, as the BBC-TV Personality, for his comedy series, "Here's Harry." Violet Carson, who plays Ena Sharples in "Coronation Street," is named ITV Personality of the Year and Eamonn Andrews gets an award as the Radio Personality of the Year.

$40,000 for Todd Death; Mike Jr. and Liz Agree; Daughter Beneficiary

A $40,000 settlement in the $5,000,000 negligence suit arising from the death of producer Mike Todd in an airplane accident near Grant, N. M., March, 1958 was agreed to last week in an order signed by N. Y. Federal Judge Sylvester J. Ryan. Defendants were Ayer Lease Plan, owner of the plane, Trade-Ayer Inc., and the Michael Todd Co.

The settlement was made with the consent of Elizabeth Taylor Fisher, Todd's widow later married to singer Eddie Fisher, and by Mike Todd Jr. Judge Ryan stipulated that the defendants would pay $12,987 in counsel fees, and the balance would go to Elizabeth Frances Fisher, five-year old daughter of Todd and Miss Taylor, later adopted by Fisher.

ARTIE 'TRIAL' SCORES IN CHELSEA SECTION

RKO Theatres prexy Harry Mandel points to the first week's $20,000 gross for "The Trial" at the just-opened RKO 23d St. Theatre as evidence that, even in the Chelsea district of Manhattan, an offbeat cinema policy, in a deluxe environment, to a $1.50 (matinee) and $2 (night) scale, can do business.

New 917-seater is situated on West 23d St. between 8th and 9th Ave., as part of the International Ladies Garment Workers Union's development (Penn Station South), a project housing 2,820 families. Seemingly they're a built-in audience which, according to the vet theatre operator, have made the Anthony Perkins-Orson Welles European-made film "a conversation piece."

The old Proctor's 23d St. Theatre, long a vaudeville (later vaudfilm) landmark, was situated on 6th Ave., cornering 23d St.

N.Y. to L.A.

Henry C. Alter
Billie Biederman
Mike Dann
Morey (Razz) Goldstein
Gusti Huber
Art K. Moss
Kal Ross
Sam Schiff
George Spota
Jonathan Winters

Screen Producers' 'Best' Due March 3

Hollywood, Feb. 26.

Screen Producers Guild's best-produced feature of 1962 will be selected from 17 nominations on March 3 at Guild's 11th Annual Milestone Awards Dinner at Beverly Hilton Hotel. Four films were nominated for each quarter of the year, with two tied in the quarter. Contenders include the following:

"Advise and Consent," produced by Otto Preminger; "Bird Man of Alcatraz," Harold Hecht; "Counterfeit Traitor," William Perlberg; "Hatari," Howard Hawks; "Infierno," Robert Cohn; "Lawrence of Arabia," Sam Spiegel; "Light in the Piazza," Arthur Freed; "Longest Day," Darryl F. Zanuck; "Miracle Worker," Fred Coe.

"Music Man," Morton Da Costa; "Mutiny on the Bounty," Aaron Rosenberg; "Sweet Bird of Youth," Pandro Berman; "Taste of Honey," Tony Richardson; "That Touch of Mink," Stanley Shapiro, Martin Melcher; "To Kill a Mockingbird," Alan Pakula; "View from the Bridge," Paul Graetz; "Walk on the Wild Side," Charles K. Feldman.

Documentary Features From Brazil, Germany, U.S. Vie for Oscars

Two documentary features over 3,000 feet and three doc shorts (under 3,000 feet) have been nominated for Oscar awards, according to prexy Wendell Corey. Five subjects, which will be screened for Academy members Feb. 27 for final balloting, were selected by a special Documentary Awards Nominating Committee chaired by Edgar Preston Ames, and include the following:

Features: "Alvorada" (Brazil's Changing Face), MW Filmproduktion (German), Hugo Niebeling, producer; "Black Fox," Image Productions Inc., Louis Clyde Stoumen, producer.

Short subjects: "Dylan Thomas," TWW Ltd. (Welsh), Janus Films Inc., Jack Howells, producer; "The John Glenn Story," Dept. of Navy, Warner Bros., William L. Hendricks, producer; "The Road to the Wall," CBS Films Inc., Dept. of Defense, Robert Saudek, producer.

The Girls Laurel Peppard

Dallas, Feb. 26.

George Peppard, one of the players in "How the West Was Won" (MGM) who is visiting here currently, has been selected to receive the first annual "Most Distinguished Young Motion Picture Star" award by the Dallas Women of the Motion Picture Industry. It was handed him at a press reception in the Variety Club.

Dallas WOMPI Premierette, Sue Bonningfield, Virginia Elliott, Fannie Mae Herring, Florence Lowry, Marie Powers and Rosemary White were hostesses for the reception.

Chakiris' 'Going Places'

Detroit, Feb. 26.

George Chakiris, of "West Side Story," is the winner of the annual Detroit Free Press "New Faces, Going Places" contest. Second place went to Connie Stevens, while filmgoers voted third place in the poll to Chad Everett.

Previous contest winners have been Kim Novak, Troy Donahue and Marilyn Monroe.

Chakiris is expected to come here shortly to receive his award —a miniature dressing table and mirror—at a filmgoers party sponsored by the newspaper.

MP ACADEMY AWARD NOMINATIONS: 1962

Hollywood, Feb. 26.

The Oscar-winners of 1962 will be selected for April 8 disclosure over television from among these nominations:

BEST MOTION PICTURE OF THE YEAR

"Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia. Sam P. Spiegel, producer.

"The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox.

"The Music Man," Warner Bros. Morton Da Costa, producer.

"Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. Aaron Rosenberg, producer.

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood production, Universal, Alan J. Pakula, producer.

BEST PERFORMANCE BY AN ACTOR

Burt Lancaster in "Bird Man of Alcatraz," a Harold Hecht Production, United Artists.

Jack Lemmon in "Days of Wine and Roses," a Martin Manulis-Jalem Production, Warner Bros.

Marcello Mastroianni in "Divorce — Italian Style," a Lux-Vides-Galatea Film Production, Embassy Pictures.

Peter O'Toole in "Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia.

Gregory Peck in "To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal.

BEST PERFORMANCE BY AN ACTRESS

Anne Bancroft in "The Miracle Worker," a Playfilms Production, United Artists.

Bette Davis in "What Ever Happened to Baby Jane?" an Associates & Aldrich Company Production, Warner Bros.

Katharine Hepburn in "Long Day's Journey Into Night," a Ely Landau Productions, Embassy Pictures.

Geraldine Page in "Sweet Bird of Youth," a Roxbury Production, Metro-Goldwyn-Mayer.

Lee Remick in "Days of Wine and Roses," a Martin Manulis-Jalem Production, Warner Bros.

BEST SUPPORTING ACTOR

Ed Begley in "Sweet Bird of Youth," a Roxbury Production, Metro-Goldwyn-Mayer

Victor Buono in "What Ever Happened to Baby Jane?" an Associates & Aldrich Company Production, Warner Bros.

Telly Savalas in "Bird Man of Alcatraz," a Harold Hecht Production, United Artists.

Omar Sharif in "Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia.

Terence Stamp in "Billy Budd," Harvest Productions, Allied Artists.

BEST SUPPORTING ACTRESS

Mary Badham in "To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal.

Patty Duke in "The Miracle Worker," a Playfilms Production, United Artists.

Shirley Knight, in "Sweet Bird of Youth," a Roxbury Production, Metro-Goldwyn-Mayer.

Angela Lansbury in "Manchurian Candidate," an M. C. Production, United Artists.

Thelma Ritter in "Bird Man of Alcatraz," a Harold Hecht Production, United Artists.

BEST ACHIEVEMENT IN DIRECTING

"David and Lisa," Heller-Perry Productions, Continental Distributing. Frank Perry.

"Divorce — Italian Style," a Lux-Vides-Galatea Film Production, Embassy Pictures. Pietro Germi.

"Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia. David Lean.

"The Miracle Worker," a Playfilms Production, United Artists. Arthur Penn.

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal. Robert Mulligan.

BEST ACHIEVEMENT IN ART DIRECTION OF A BLACK-AND-WHITE PICTURE

"Days of Wine and Roses," a Martin Manulis-Jalem Production, Warner Bros. Joseph Wright. Set decoration, George James Hopkins.

"The Longest Day," Darryl F. Zanuck Productions, 20th-Century-Fox. Ted Haworth, Leon Barsacq and Vincent Korda. Set decoration, Gabriel Bechir.

"Period of Adjustment," a Marten Production, Metro-Goldwyn-Mayer. George W. Davis and Edward Carfagno. Set decoration, Henry Grace and Dick Pefferle.

"The Pigeon That Took Rome," Llenroc Productions, Paramount. Hal Pereira and Roland Anderson. Set decoration, Sam Comer and Frank R. McKelvy.

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal. Alexander Golitzen and Henry Bumstead. Set decoration, Oliver Emert.

BEST ACHIEVEMENT IN ART DIRECTION OF A COLOR PICTURE

"Lawrence of Arabia," a Horizon Pictures Ltd.-Sam Spiegel-David Lean Production, Columbia. John Box and John Stoll. Set decoration, Dario Simoni.

"The Music Man," Warner Bros. Paul Groesse. Set decoration, George James Hopkins.

"Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. George W. Davis and J. McMillan Johnson. Set decoration, Henry Grace and Hugh Hunt.

"That Touch of Mink," a Universal-Granley-Arwin-Noh Hill Production, Universal. Alexander Golitzen and Robert Clatworthy. Set decoration, George Milo.

"The Wonderful World of the Brothers Grimm," Metro-Goldwyn-Mayer & Cinerama. George W. Davis and Edward Carfagno. Set decoration, Henry Grace and Dick Pefferle.

BEST ACHIEVEMENT IN CINEMATOGRAPHY OF BLACK-AND-WHITE PICTURE

"Bird Man of Alcatraz," a Harold Hecht Production, United Artists. Photographed by Burnett Guffey.

"The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox. Photographed by Jean Bourgoin, Henri Persin and Walter Wottitz.

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal. Photographed by Russell Harlan.

"Two for the Seesaw," a Mirisch-Argyle-Talbot Production in association with Seven Arts Production, United Artists. Photographed by Ted McCord.

"What Ever Happened to Baby Jane?" an Associates & Aldrich Company Production, Warner Bros. Photographed by Ernest Haller.

BEST ACHIEVEMENT IN CINEMATOGRAPHY OF A COLOR PICTURE

"Gypsy," Warner Bros. Photographed by Harry Stradling Sr.

"Hatari," Malabar Productions, Paramount. Photographed by Russell Harlan.

"Lawrence of Arabia," a Horizon Pictures /G.B./, Ltd.-Sam Spiegel-David Lean Production, Columbia. Photographed by F. A. Young.

"Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. Photographed by Robert L. Surtees.

"The Wonderful World of the Brothers Grimm," Metro-Goldwyn-Mayer & Cinerama. Photographed by Paul C. Vogel.

BEST ACHIEVEMENT IN COSTUME DESIGN OF A BLACK-AND-WHITE PICTURE

"Days of Wine and Roses," a Martin Manulis-Jalem Production, Warner Bros. Don Feld.

"The Man Who Shot Liberty Valance," a John Ford Production, Paramount. Edith Head.

"The Miracle Worker," a Playfilms Production, United Artists. Ruth Morley.

"Phaedra," a Jules Dassin-Melinafilm Production, Lopert Pictures. Deni Vachlioti.

"What Ever Happened to Baby Jane?" an Associates & Aldrich Company Production, Warner Bros. Norma Koch.

BEST MUSIC SCORE —SUBSTANTIALLY ORIGINAL
(For Which Only the Composer Shall Be Eligible)

"Freud," a Universal-John Huston Production, Universal. Jerry Goldsmith.

"Lawrence of Arabia," a Horizon Pictures, Spiegel-David Lean Production, Columbia. Maurice Jarre.

"Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. Bronislau Kaper.

"Taras Bulba," a Harold Hecht Production, United Artists. Franz Waxman.

"To Kill A Mockingbird," a Universal-Paulka-Mulligan-Brentwood Production, Universal-International. Elmer Bernstein.

SCORING OF MUSIC-ADAPTATION OR TREATMENT
(For Which Only the Adapter and/or Music Director Shall Be Eligible)

"Jumbo," a Euterpe-Arwin Production, Metro-Goldwyn-Mayer. George Stoll.

"Gigot," Seven Arts Production, 20th Century-Fox. Michel Magne.

"Gypsy," Warner Bros. Frank Perkins.

"The Music Man," Warner Bros. Ray Heindorf.

"The Wonderful World of the Brothers Grimm," Metro-Goldwyn-Mayer & Cinerama. Leigh Harline.

Box Score By Companies

Warner Bros., 6 pictures, 21 nominations.
Metro, 6 pictures, 17 nominations.
United Artists, 7 pictures, 16 nominations.
Paramount, 4 pictures, 4 nominations.
Universal, 3 pictures, 13 nominations.
20th Century-Fox, 3 pictures, 7 nominations.
Columbia, 2 pictures, 11 nominations.
Embassy, 2 pictures, 4 nominations.
Buena Vista, 2 pictures, 3 nominations.
Astor, 2 pictures, 2 nominations.
Janus, 2 pictures, 2 nominations.
Lopert, 2 pictures, 2 nominations.
Mayfair, 2 pictures, 2 nominations.
Continental, 1 picture, 2 nominations.
Allied Artists, 1 p ure, 1 nomination.
Atlantic, 1 picture, 1 nomination.
Brandon, 1 picture, 1 nomination.
Cinedistri, 1 picture, 1 nomination.
Dep't of Defense, 1 picture, 1 nomination.
Film Representations, 1 picture, 1 nomination.
Filmproduktion, 1 picture, 1 nomination.
Orsay-Trocadero, 1 picture, 1 nomination.
Producciones Matouk, 1 picture, 1 nomination.
Schoenfeld, 1 picture, 1 nomination.
Titanus-Metro, 1 picture, 1 nomination.
United Producers, 1 picture, 1 nomination.

BEST ACHIEVEMENT IN COSTUME DESIGN OF A COLOR PICTURE

"Bon Voyage," Walt Disney Productions, Buena Vista Distribution Co. Bill Thomas.

"Gypsy," Warner Bros. Orry-Kelly.

"The Music Man," Warner Bros. Dorothy Jeakins.

"My Geisha," a Sachiko Production, Paramount. Edith Head.

"The Wonderful World of the Brothers Grimm," Metro-Goldwyn-Mayer & Cinerama. Mary Wills.

BEST ACHIEVEMENT IN FILM EDITING

"Lawrence of Arabia," a Horizon Pictures. Sam Spiegel-David Lean Production, Columbia. Anne Coates.

"The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox. Samuel E. Beetley.

"The Manchurian Candidate," an M. C. Production, United Artists. Ferris Webster.

"The Music Man," Warner Bros. William Ziegler.

"Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. John McSweeney Jr.

BEST SONG FIRST USED IN AN ELIGIBLE MOTION PICTURE

"Days of Wine and Roses," from "Days of Wine and Roses," a Martin Manulis-Jalem Production, Warner Bros. Music by Henry Mancini, Lyrics by Johnny Mercer.

"Love Song from Mutiny on the Bounty/Follow Me/" from "Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. Music by Bronislau Kaper. Lyrics by Paul Francis Webster.

"Song from Two for the Seesaw"/"Second Chance/" from "Two for the Seesaw," a Mirisch-Argyle-Talbot Production in association with Seven Arts Productions, United Artists. Music by Andre Previn. Lyrics by Dory Langdon.

"Tender Is the Night" from "Tender Is the Night," 20th Century-Fox. Music by Sammy Fain. Lyrics by Paul Francis Webster.

"Walk on the Wild Side" from "Walk on the Wild Side," Famous Artists Productions, Columbia. Music by Elmer Bernstein. Lyrics by Mack David.

BEST ACHIEVEMENT IN SOUND

"Bon Voyage," Walt Disney Studio Sound Department. Robert O. Cook, sound director.

"Lawrence of Arabia," Shepperton Studio Sound Department. John Cox, sound director.

"The Music Man," Warner Bros. Studio Sound Department. George R. Groves, sound director.

"Lawrence of Arabia," Shepperton Studio Sound Department. John Cox. sound director.

"The Music Man," Warner Bros Studio Sound Department. George R. Grooves, sound director.

"That Touch of Mink," Universal City Studio Sound Department. Waldon O. Watson, sound director.

"What Ever Happened to Baby Jane?" Glen Glenn Sound Department, G. Carleton Hunt, sound director.

BEST ACHIEVEMENT IN SPECIAL EFFECTS

"The Longest Day," Darryl F. Zanuck Productions, 20th Century-Fox. Robert MacDonald, visual effects, Jacques Maumont, audible effects.

"Mutiny on the Bounty," an Arcola Production, Metro-Goldwyn-Mayer. A. Arnold Gillespie, visual effects. Milo Lory, audible effects.

BEST STORY AND SCREENPLAY —WRITTEN DIRECTLY FOR THE SCREEN

"Divorce—Italian Style," a Lux-Vides-Galatea Film Production, Embassy Pictures. Story and screenplay by Ennio De Concini, Alfredo Giannetti and Pietro Germi.

"Freud," a Universal-John Huston Production, Universal International. Story by Charles Kaufman. Screenplay by Charles Kaufman and Wolfgang Reinhardt.

"Last Year at Marienbad," a Precelitel-Terra Film Production, Astor Pictures. Story and screenplay by Alain Robbe-Grillet.

"That Touch of Mink," a Universal-Granley-Arwin-Nob Hill Production, Universal. Story and screenplay by Stanley Shapiro and Nate Monaster.

"Through a Glass Darkly," a Svensk Filmindustri Production, Janus Films. Story and screenplay by Ingmar Bergman.

BEST SCREEN PLAY—BASED ON MATERIAL FROM ANOTHER MEDIUM

"David and Lisa," Heller-Perry Productions, Continental Distributing. Screenplay by Eleanor Perry.

"Lawrence of Arabia," a Horizon Pictures. Sam Spiegel-David Lean Production, Columbia. Screenplay by Robert Bolt.

"Lolita," Seven Arts Productions, Metro-Goldwyn-Mayer. Screenplay by Vladimir Nabokov.

"The Miracle Worker," a Playfilms Production, United Artists. Screenplay by William Gibson.

"To Kill A Mockingbird," a Universal-Pakula-Mulligan-Brentwood Production, Universal. Screenplay by Horton Foote.

FOR DISTINCTIVE ACHIEVEMENT IN DOCUMENTARY PRODUCTION

(Features)

"Alvorada" Brazil's Changing Face, MW Filmproduktion, German. Hugo Niebeling, producer.

"Black Fox," Image Productions, Astor Pictures. Louis Clyde Stoumen, producer.

(Short Subjects)

"Dylan Thomas," TWW Ltd., Welsh, Janus Films Inc. Jack Howells, producer.

"The John Glenn Story," Department of the Navy, Warner Bros. William L. Hendricks, producer.

"The Road to the Wall," CBS Films Inc., Department of Defense. Robert Saudek, producer.

Spencer's Mountain
(PANAVISION—COLOR)

Tepid tale of a poor but noble quarry worker in Wyoming and his attempts to raise a large family.

Hollywood, Feb. 13.

Warner Bros. release of Delmer Daves production. Stars Henry Fonda, Maureen O'Hara, James MacArthur; features Donald Crisp, Wally Cox; introduces Mimsy Farmer. Directed and screenplay by Daves; camera (Technicolor), Charles Lawton; editor, David Wages; music, Max Steiner; assistant director, Gil Kissel. Reviewed at the studio, Feb. 12, '63. Running time, 121 MINS.

Clay Spencer ... Henry Fonda
Olivia ... Maureen O'Hara
Clayboy ... James MacArthur
Grandpa ... Donald Crisp
Preacher Goodman ... Wally Cox
Claris ... Mimsy Farmer
Miss Parker ... Virginia Gregg
Grandma ... Lillian Bronson
Dr. Campbell ... Whit Bissell
Col. Coleman ... Hayden Rorke
Minnie-Cora ... Kathy Bennett
Percy Cook ... Dub Taylor
Mother Ida ... Hope Summers
Mr. John ... Ken Mayer

In the vast expanse that constitutes the continental United States there are as many different types of people and ways of life as there are topographical varieties. In filming "Spencer's Mountain" for Warner Bros., scenarist-director-producer Delmer Daves has chosen one of the country's majestic scenic locales, the Grand Teton's, as background a quite ordinary, but generally enjoyable and often emotionally moving comedy-drama about a large, simple, hardworking family and its [illegible] and disappointments from [illegible]dle to the grave.

That's quite a slice of living, considering that three generations of Spencers move in and out of the story, not to overlook a wide assortment of townspeople with whom their lives are entwined to greater or lesser degree. In short, "Spencer's Mountain" is that modern-day American cinematic oddity, a story about family and small community life. To many the Spencers may seem more atypical than typical, since "our country life—the kind a city-born one read or dreamed about as a child—isn't quite the same today, not in terms of externals, anyway, as of yore.

Delmer Daves, working from a novel (laid in Blue Ridge Mountain Country) by Earl Hamner Jr., has chosen to view the Spencers idealistically. This is an approach which suggests (to one viewer, in any event) that the Spencers are more symbolical than anything else of the basis of American heritage—the family that pulls together and walks straight with dignity and strength, which, after all, is more meaningful than the attainment of personal financial wealth—although, of course, that is not to be sneezed at either.

Anyway, Daves, with meaningful assistance by Henry Fonda and Maureen O'Hara and James MacArthur as their son standing on the threshold of adulthood, has produced a motion picture which, with only slight reservation, can be recommended to the family trade. A couple of romantic interludes, more through suggestion than deed, between MacArthur and Mimsy Farmer may be a little on the lusty side for the early teenagers.

But there is a tremendously good lesson for all in the relationship between Fonda and his parents, played with warmth by Donald Crisp and Lillian Bronson, as there is inspiration for the young who are plagued with uncertainties in the motto MacArthur's high-school teacher gives to him as a graduation present, "The world will step aside for a man who knows where he is going."

Sophisticates may find "Spencer's Mountain" dramatically corny, but there are enough juicy kernels here to make this a satisfying and frequently delectable entertainment for the vast cross-section of film audiences. Hence, exhibs who take advantage of the inherent dramatic qualities as well as the more obviously exploitable elements should be rewarded with good to big boxoffice. In Panavision and Technicolor the picture is scenically superb. This isn't to surprising, however, since Daves, both as scenarist and director, has long demonstrated a truly cinematic perceptiveness in his work. And, of course, he is fortunate in having a cameraman with the talent of Charles Lawton at his side.

Actually Daves' script plays better than it sounds in synopsis for it is the interplay and incidents that spark humor and warmth, sentiment and a bit of boisterousness in the story which is motivated by the desire of uneducated parents to fulfill their son's desire for a college education when all that the father earns is required to keep food on the table for a brood of nine youngsters, plus husband-wife and grandparents. With less ingratiating and expert performers than Fonda and Miss O'Hara as the central characters the chances are Daves might have found himself in trouble. Fonda, in particular, can take what easily could have been an ordinary hayseed and invest such a role with depth, purposefulness and dignity.

Wally Cox shines brightly, too, in the role of a minister who on his first day in town unwittingly gets stoned in the company of Fonda, who shuns the church like the plague but, in other respects, is a God-fearing citizen. Mimsy Farmer, making her screen debut, is an attractive blonde, but still needs seasoning as an actress. MacArthur handles with ease a role which does not actually make any special demands upon him and there are nice contributions as well by Virginia Gregg as the teacher; Whit Bissell, Hayden Rorke, Kathy Bennett, Dub Taylor, Hope Summers and Ken Mayer.

A lively group of child performers do what they were directed to do, and quite well, as the Fonda-O'Hara brood, but in several of these kiddie sequences Daves allows them to be almost too cute for words, and having a tot talk about "going on the toidy" once is enough. Indeed there are some scenes in this context which Daves and editor David Wages could yet trim to advantage. And they should catch a sequence in the library where Miss Farmer tells MacArthur to turn the key in the door from the inside, later tells him to unlock it, which he doesn't do, and then she just turns the knob and walks out. Why give the boneroohers the chance to point a finger at a picture which makes one feel there still is wondrous solidity in that great institution, the American family? *Pryt.*

Follow The Boys
(PANAVISION—COLOR)

Undernourished romantic comedy about Navy men and their ever-present wives and sweethearts.

Hollywood, Feb. 19.

Metro release of Lawrence P. Bachmann production. Stars Connie Francis, Paula Prentiss, Dany Robin, Janis Paige, Russ Tamblyn; features Richard Long, Roger Perry, Ron Randell. Directed by Richard Thorpe. Screenplay, David T. Chantler, David Osborn, from original story by Bachmann; camera (Metrocolor), Ted Scaife; editor, John Victor Smith; music, Ron Goodwin; songs, Benny Davis & Ted Murray, Alexander Courage; asst. director, [illegible]. Reviewed at studio, Feb. 19, '63. Running time, 95 MINS.

Bonnie ... Connie Francis
Toni ... Paula Prentiss
Michele ... Dany Robin
Liz ... Janis Paige
Smitty ... Russ Tamblyn
Peter ... Richard Long
Ben ... Ron Randell
Billy ... Roger Perry
Henderson ... Robert [illegible]
C.H.A.A. ... Paul Maxwell
Italian Farmer ... Eric Pohlmann
Victorio ... David Spenser
Petty Officer ... Sean Kelly
Commander ... John McLaren
Italian Bearman ... Roger Snowden

Youth must be served, but the service isn't very good in this lack-lustre romantic comedy about a group of gals who find the same girls in every port—their faithfully itinerant wives or fiancees. Presumably aimed at the same largely teenage or young adult audience that embraced "Where The Boys Are," of which it is roughly—very roughly—a sequel, this Metro follow-up chugs along at a deliberate tempo and is propelled by a discouragingly flat script. The Lawrence P. Bachmann production decked out in Panavision and Metrocolor and manned by a youthful cast.

The David T. Chantler-David Osborn screenplay springs from a sufficiently pregnant premise by Bachmann, but is the victim of unimaginative comedy development. Heroines of the story are a group of girls dubbed "seagulls" because, like their namesake, they are perpetually following ships. The story dwells on four such couples and illustrates, haphazardly, their togetherness difficulties.

Problems of couple number one, a guileless singer (Connie Francis) and a radarman (Roger Perry) practicing to be a good husband by watching a blank radar screen and pretending it's a television set, is the fact they've never consummated their marriage (the groom got called to duty during their wedding breakfast). The marital relationship of couple number two (Janis Paige and Ron Randell) is in jeopardy because he prefers the seafaring life and she wants him on dry land. So, in the best husband-wife tradition, they come to a compromise. He agrees to get a land assignment and she agrees to the agreement.

Couples number three and four are all mixed up. The two guys (Russ Tamblyn and Richard Long) are wolfish swabbies of the breed who seek a girl in every port and some port in every girl. But the lads get their signals crossed and Tamblyn winds up with the lass (Paula Prentiss) loosely affianced to Long, while Long gets collared by the gal (Dany Robin) intended for Tamblyn.

All of the performers labor under the handicap of an uninspired script and sluggish, slipshod direction—or lack of it—by Richard Thorpe. A lot of talent has been wasted in this enterprise. Miss Francis at least has the opportunity to croon several songs, which she does sweetly. Most of the tunes in the pic, including the title song were written by Benny Davis & Ted Murray. It marks Davis' return to cleffing after a long absence. Miss Francis' dishing of title tune on MGM should help promote pic.

Adequate assists to the production have been made by cameraman Ted Scaife, editor John Victor Smith, art director Bill Andrews and score composers Ron Goodwin and Alexander Courage. Filming took place in Nice, France. Was this trip necessary? *Tube.*

Five Miles to Midnight

Though it is short on characterization and long on plot, "Five Miles to Midnight" (UA) has enough "punchy, grisly moments" and the names of Sophia Loren and Anthony Perkins to make it "a saleable playoff item," according to Mosk Paris review in VARIETY Jan. 16. The English-language film, a Franco-Italian coproduction, was reviewed under its French title of "Le Couteau Dans La Plaie" (The Knife in The Wound).

Story concerns the loveless marriage of Perkins and Miss Loren and the efforts of the husband to collect insurance on his own death, after he has miraculously escaped from an airplane disaster. Seen in support of the stars are Gig Young and Jean-Pierre Aumont. Quoting, producer-director Anatole Litvak "handles tale in a pro manner but his direction cannot gloss over the lack of true character portrayal or the contrived scripting."

The Mind Benders

Offbeat British meller with exploitable values; primarily an art house entry.

American International release of a Michael Relph production. Stars Dirk Bogarde, Mary Ure; features John Clements, Michael Bryant, Wendy Craig. Directed by Basil Dearden. Screenplay, James Kennaway; music, Georges Auric; camera, Denys Coop; editor, John D. Guthridge. Previewed in N.Y., Feb. 1, '63. Running time, 101 MINS.

Dr. Henry Longman ... Dirk Bogarde
Oonagh Longman ... Mary Ure
Major Hall ... John Clements
Dr. Tate ... Michael Bryant
Annabelle ... Wendy Craig
Professor Sharpey ... Harold Goldblatt
Calder ... Geoffrey Keen
Norman ... Terry Palmer
Aubrey ... Norman Bird
Dr. Jean Bonvoulois ... Roger Delgado
Stewart ... Edward Fox
Coach ... Terence Alexander
Persephone ... [illegible]
Penny ... Teresa Van Hoorn
Paul ... Timothy Beaton
Peers ... Christopher Ellis
Porter ... Edward Palmer

A British import, "The Mind Benders" is a sharp contrast to the "mass market" product usually associated with American International. For this Michael Relph production takes a novel and adult approach to sci-fi that makes the film more suitable as an art house candidate than for general release.

James Kennaway's original screenplay finds the peg for its bizarre plot in "reduction of sensation" experiments reportedly done both in the U.S. and Britain. By eliminating a subject's various senses by submerging him in an isolation tank a shortcut to brainwashing is achieved.

Film's introductory sequences follow conventional meller lines. But once the basic story pattern has been established, it moves into a fascinating study of how a man's mind can be twisted by a laboratory technique.

Suicide of elderly scientist Harold Goldblatt prompts an investigation by secret agent John Clements to determine whether military security has been violated. Clements suspects Goldblatt has turned traitor. But the scientist's associate, Dirk Bogarde, denies any treason has been committed and blames Goldblatt's death as a result of the experiments.

Bogarde voluntarily submits to isolation to prove his theory. As part of the test Clements and another scientist, Michael Bryant, convince Bogarde that he does not love his wife, Mary Ure. Final reels wind up with a starkly dramatic childbirth scene whose shock helps Bogarde shake off the brainwashing. Realism of the delivery makes this import hardly ideal for the Saturday matinee trade.

Under Basil Dearden's firm direction, the cast absorbingly captures suspense and gruesome space age qualities frequently generated by Kennaway's script. Bogarde emerges as a dedicated scientist who shades his role with keen realism. Mary Ure's portrayal of the spurned wife is a touching piece of thesping.

Clements is the epitome of a secret investigator — relentless, suave and always sure of himself. Bryant turns in an emotional cameo as a scientist who has some misgivings about "mind bending" when it involves husband and wife. Wendy Craig is largely ornamental as a strumpet in whom Bogarde finds some momentary interest.

Goldblatt, Geoffrey Keen and Terry Palmer, among other players, provide good support. Denys Coop's camerawork adds to the dramatic impact as do Georges Auric's score, John D. Guthridge's editing and other technical credits. *Gilb.*

The John Glenn Story
(COLOR)

Thirty-minute account of the famed astronaut's career that should find a profitable niche in more than one medium.

Hollywood, Feb. 14.

Warner Bros. release of William L. Hendricks production. Written by Hendricks; narrator, Jack Webb; camera, [illegible] Walter W. Finch, [illegible]; editor, J. Russell Graziano; production coordinator, Lt. Col. James B. [illegible]; technical advisor, Col. A. B. [illegible]; production manager, WO James E. Carpenter. Reviewed at studio, Feb. 14, '63. Running time, 30 MINS.

"The John Glenn Story" is a straightforward biographical account of the background and achievements of the renowned U.S. astronaut. It is a 30-minute short subject sure to stir patriotic fervor. The Warner Bros. release, written and produced by William L. Hendricks, can be exhibited to advantage in theatres and on television, and will later be an especially handy and appropriate item for screening by schools, churches and other such institutions.

The film, which opens with a brief statement by President Kennedy, traces Glenn's career from his boyhood environment in New Concord, Ohio through his three-orbital space journey around the planet and subsequent fanfare. A bit slow-starting, what with much speechifying by citizens of his birthplace who played a role in his formative years, the picture comes to life and gains momentum when Glenn himself finally arrives on the scene in preparations for his significant attainment. Best scenes by far are those shot by a camera aboard the capsule Friendship 7 which record his reactions during the eventful flight three times around the globe, accompanied by Glenn's own key observations. Even knowing the outcome, the element of suspense and concern is still remarkably keen in retrospect.

Aerial photography is breathtaking and J. Russell Graziano's editing is astute. The narrative, spoken with style by Jack Webb, runs to cliche in many instances, but they are cliches of a lofty inspirational level and, considering the subject, fairly inevitable and forgiveable. Personal insight into the man is lacking, but perspective linked with his achievement is there. For those who contributed their knowledgeable services to this praiseworthy effort, see the roster above. *Tube.*

Le Soupirant
(The Suitor)
(FRENCH)

Paris, Feb. 26.

Films Marceau release of CAPAC-[illegible] production. With Pierre Etaix, France Arnel, Laurence Lignieres, Karin Vesely. Directed by Pierre Etaix. Screenplay, J. C. Carriere, Etaix; camera, Pierre Levent; editor, Pierre Gillette. At Balzac, Paris. Running time, 85 MINS.

The ... Pierre Etaix
Laurence ... Laurence Lignieres
Stella ... France Arnel
Mother ... Denise Peronne
Father ... Claude Massot
Elke ... Karin Vesely

A fine new comic film talent is unveiled in this first feature by Pierre Etaix who has two prizewinning shorts and vaude work as background. Characterization may be skimped, and some gags either underworked or familiar. But there is a timing, comedic flair and inventiveness about this that could make it a worthy art and specialized entry overseas. But it needs hard trade and public selling.

Etaix sets up his premise in a few knowing strokes. He himself is a bookish young man with well-to-do parents. His mother is slightly shrewish but absentminded while his father is timid and taken to smoking and drinking on the sly. There is a good looking Swedish girl working in the house to learn French.

The mother decides it is time for him to marry and he puts away his books, but the thought of going out, and the handy Swedish girl, has him asking for her hand. She does not understand. So out he goes into the world to find a mate.

Follow a series of sketches as his eavesdropping on pickups, and his fumbling attempts at emulation lead to risible events and then his embroilment with a silly neighbor and his infatuation with a sexy singer. He manages to get out of both to finally get the Swedish girl.

Etaix builds the character of a seemingly simpleminded average looking man who has to be put into situations by some special force. Here it is parental demands and growing libidinousness. He constantly comes into disastrous contact with inanimate objects, drunken women or the everyday world.

He gets his effects by carefully worked out scenes that revolve around one object or motif and at times broaches a poignant note. But last-named is rare and often a scene is an entirety in itself and just worked into it for effect. Yet Etaix has the right phlegm, general aplomb and filmic visual comedy knowhow to keep this entertaining throughout, if rarely leading to explosive laughter.

More integrated action, less surface characterization, and more ambition may well turn Etaix into a valuable new comic director here. As an actor he has a delicate deadpan style that jibes with his predicaments, and there are many memorable bits in this promising first pic.

Etaix once worked for Jacques Tati but does not as yet have the more robust overall framework and personalized world that makes Tati's work richer. But he stacks up highly against most other comic directors here. It is an auspicious, if not triumphal, beginning, and he has managed to create a solid comic type if not his own world as yet. It is technically good. *Mosk.*

Fort Du Fou
(Fort of the Mad)
(FRENCH—DYALISCOPE)

Paris, Feb. 19.

Prodis release of Bordeaux Films-[illegible] production. With Jacques Harden, Alain Saury, Jean [illegible], Robert [illegible], Jean-Loup Reynold. Directed by Leo Joannon. Screenplay, Georges [illegible], Jean [illegible], Joannon; camera, Pierre Petit; editor, Christian Gaudin. At Balzac, Paris. Running time, 85 MINS.

Naudin ... Jacques Harden
Vepraz ... Alain Saury
Pretot ... S. Buck

The French War in Indochina some years ago is the setting for this action pic. Its overplotting makes this only of dualer value abroad. The flagwaving also limits that mainly to local areas.

A captain is holed up in a fort under Communist Viet fire with a group of native Catholics he is to escort to safety. The Communist loudspeakers harass the cooped up men. All this is resolved and the captain dies happy while reinforcements come in to save the men left in the fort.

This relies on too much forced drama to allow the effects of war, personal ties and social pressures to emerge satisfactorily. *Mosk.*

Du Mouron Pour Les Petits Oiseaux
(Chicken Feed For Little Birds) (FRENCH)

Paris, Feb. 26.

[illegible] release of [illegible] production. With Dany Saval, Paul Meurisse, Suzy Delair, Jean Richard, Roland Lesaffre, Franco Citti. Directed by Marcel Carne. Screenplay, Jacques Sigurd, Carne from a book by Albert Simonin; camera, Jacques Natteau; editor, Albert Jurgenson. At Mercury, Paris. Running time, 90 mins.

Lucie ... Dany Saval
Renato ... Franco Citti
Armand ... Paul Meurisse
Antoinette ... Suzy Delair
Louis ... Jean Richard

Made as a ribald comedy about a group of assorted unsavory characters, this leans too much on exploiting situations, rather than treating them in depth, and emerges somewhat unpleasant and coarse rather than racy and witty. It may rate as a solid French market entry on its no-holds-barred aspects but is mainly a specialized item for elsewhere.

An ex-panderer has gone straight via buying an apartment house in a bohemian section of Paris. However, he is holding out his loot from a last job to retire with. In his house live a bubble-brained girl selling her body to a rowdy butcher to care for her paralytic Italo lover. Butcher's wife is carrying on with the butcher's assistant, an addict of rock and roll singing. There is a selfish old woman feigning herself an invalid to be helped by a loud-mouthed young janitress who covets her supposed money hoard. Add also one seedy homosexual who preys on delivery boys and, finally, a half-mad religious fanatic.

Characters romp through seedy bars, fancy brothels. The old lady finally dies of over eating. An inspector discovers the ex-crook but he manages to get away with his loot with the harebrained girl who then runs off with his car. But he has transferred his money to a case which she dumps into a river as she speeds back to her Italo lover who has meanwhile become the kept man of a prostitute.

Director Marcel Carne has bunched a lot of his pre-war pic situations, but this time it does not quite jell. It lacks feeling for character to ensure degradation as comic. It just becomes distasteful.

Dany Saval is vulgar rather than fetching as the easygoing sentimental tart. Paul Meurisse is properly suave as the ex-gangster who raises birds and only wants to retire to nature.

The tie-up retribution ending does not quite give this the right wry fillip to go with rather patronizing, glib proceedings. But it is the kind of ruthless comedy that could get some foreign play where properly hooked and publicized. It is technically excellent. *Mosk.*

La Donna Nel Mondo
(The Women of the World) (ITALIAN-COLOR)

Rome, Feb. 10.

Cineriz release of a Cineriz production. Written, edited, and directed by Gualtiero Jacopetti, in collaboration with Paolo Cavara and Franco Prosperi. Camera (Technicolor), Antonio Climati, Benito Frattari; music, Nino Oliviero, Riz Ortolani; foreign production arrangements, [illegible]. At Majestic, Rome. Running time, 100 mins.

Gualtiero Jacopetti has come up with a highly saleable followup to his successful "Mondo Cane." Less bitter and hard-hitting than its predecessor, it is nevertheless more than able to stand up and be counted on its own. With and-or-without the aid of its obvious exploitable angles, it looms as a top export value for all areas.

In his contrastful globe-spanning pursuit of world manners and mores, Jacopetti confirms his notable talent for shaping a colorful, adult travel documentary of people rather than places, again, as in his preceding pic, digging below the surface to turn up the sometimes distasteful but nonetheless significant things there.

Here, he deals mainly with the female of the species, and a colorful and fascinating jaunt it is. Once more, he's dealing with paradoxes, with deliberately shocking contrasts and effective juxtapositions. The tongue is generally in cheek, and there are fewer of the bitter and sometimes overblown symbolisms of "Mondo Cane."

True that on the debit side there are some repetitions, and that some of the material—though approached differently — has been seen (but to be remembered also that this was shot at the same time as "Mondo Cane," which sent hordes of lensers scampering for similar material for their imitative pix) in other recently-released feature documentaries. Yet with all its faults, and with the same reservations about contrived approaches, audience-shocking tactics, etc., this pic is a trenchant, sarcastic, irreverent but significant glimpse at certain aspects of the world today, with its loneliness, its hypocrisy, its justice and injustice.

Amazing too, apart from the vast amount of unusual and original material, is the quality of its lensing, in color and in oft-prohibitive conditions, by two ex-newsreel cameramen who accompanied Jacopetti on his fruitful journey around the globe. Cutting, music, commentary and other credits all tops, and excellently blended. *Hawk.*

Jusqu'au Bout Du Monde
(Till the End of the World) (FRENCH—FRANSCOPE)

Paris, Feb. 19.

Gaumont release of Gaumont-[illegible] production. With Pierre Mondy, Mariette, Didi Perego, Marie Dubois. Directed by Francois Villiers. Screenplay, [illegible], Remo Forlani, Villiers; camera, Paul Soulignac; editor, Edouard Berne. At Aubert, Paris. Running time, 90 mins.

Pierre ... Pierre Mondy
[illegible] ... Mariette
La Veuve ... Didi Perego
[illegible] ... Marie Dubois

Simple tale, of a father accepting a bastard son he has never seen until grown and then learning to love him rather than placing him in an institution, lacks observation and compassion. This makes it only an ordinary feature pic with scant export chances.

A worker goes to Corsica when an old girl friend, before dying, names him the father of her nine-year-old boy. He at first denies being the father but accepts the boy and begins to travel about the island trying to find him a home as an apprentice so he can get back to his job.

Plotting tries too hard to wring pathos and falls into rote. There is just not the right understanding to make this frail anecdote transcend its level. It is thus only an acceptable little item, well played.

Technical credits are also okay but it appears mainly a local bet. Pierre Mondy is good as the brash father and Mariette plays the moppet with some spontaneity. *Mosk.*

Schneewittchen und die sieben Gaukler
(Snow White and the Seven Jugglers) (SWISS-GERMAN) (Color, Songs)

Zurich, Feb. 19.

Praesens-Film A.G. Zurich release of Praesens-Independent ([illegible]) coproduction. Directed by Kurt Hoffmann. Book by Guenter Neumann; music, Heino Gaze; camera, Sven Nykvist; art directors, Otto and Herta Pischinger; choreography, [illegible]; editor, Hermann Haller. Stars Caterina Valente; features Walter Giller, Hanne Wieder, Georg Thomalla. At Rex Theatre, Zurich. Running time, 100 mins.

Dr. Anita Rossi ... Caterina Valente
Inez del Mar ... Hanne Wieder
Norbert Lund ... Walter Giller
[illegible] ... Ernst Waldow
Marcel ... Guenther Schramm
Simon ... Rudolf Rhomberg
Lukas ... Georg Thomalla
[illegible] ... [illegible]
Wenzel ... Otto Storr
Vitali ... [illegible]
Toni ... [illegible]
[illegible] ... Peter W. Staub
[illegible] ... Zarli Carigiet
[illegible] ... Henry Vahl
[illegible] ... Klaus Havenstein
[illegible] ... Horst Tappert

(In German)

Kurt Hoffman, whose previous efforts "Aren't We Wonderful?", "Spook Castle in the Spessart" and "Marriage of Mr. Mississippi," have proved big grossers in the German-lingo market, has fallen considerably below his usual high standard in this Swiss-German co-production. The color musical, filmed at Swiss winter resort of St. Moritz as well as in Zurich and Munich, was reportedly brought in at for a stiff (by local standards) $500,000. Judging by initial b.o. reaction, it will have some difficulty recouping this investment, despite the Caterina Valente name plus other known German players.

The trouble lies with a poor script, run-of-the-mill music and lyrics and lacklustre performances, apart from a few comedy highlights. Basic story idea must have looked promising on paper, but somehow went to pieces along the way. Title, which indicates kiddie fodder, also hurts.

The plot, intended as a modern variation on the Snow White tale, sees a young heating engineeress (Valente) coming to the rescue of a rundown mountain resort hotel by getting seven jobless circus artists to sub as waiters, hall porter, cook, etc. to replace the departing staff, which left because underpaid. Falling in love with the young hotel owner, she is almost ousted by a shapely stripper, but succeeds in landing her Prince Charming.

Color photography by Sweden's Sven Nykvist (one of Ingmar Bergman's cameramen) is a definite asset. Some of the seven jugglers offer acceptable performances, but Miss Valente is too subdued to make much impact while Walter Giller as her leading man is colorless. Hanne Wieder as the would-be seductress hams it up and almost borders on bad taste at times. Beside the undistinguished music, the choreography is way below par for present-day musical comedy standards. *Mezo.*

Income Tax Film

Internal Revenue Service has produced a 27-minute documentary film which is being offered gratis to anyone who will exhibit it. Prepared by Milner-Fenwick Productions of Baltimore, 16m color film titled "Then and Now" traces the history of taxation in the U. S. and present working of the IRS.

Pic is aimed at educational, community, theatrical and other exhibition, in addition to telecastings. Produced for $16,000, the film is also available in a 10-minute excerpted version for theatre use.

A slickly-produced strip, it begins with some costume shots of Colonial days and then works through the Civil War and into actual scenes from World Wars I and II, describing as it goes the relationship of these periods to present-day taxation. There is also some talk by President Kennedy on the subject and a visit to the office of Mortimer M. Caplan. Also included are shots of the operation of IRS auditing facilities.

There are also some shots of IRS men cracking an illegal still, special offices to handle the problems of handicapped taxpayers and other points of the Service's work. It's a nicely-presented documentary, with solid educational values both visually and in its script. *Kali.*

Love and Larceny
(Il Mattatore)

Major Film Distributing Corp. release of a Maxima Film and Cei-Incom-S.G.C. production. Stars Vittorio Gassman, Anna Maria Ferrero, Dorian Gray. Directed by Dino Risi. Screenplay, Sandro Continenza; adaptation, Sergio Pugliese, based on story by [illegible]; music, Pippo Barzizza; camera, Massimo Dallamano. Reviewed at Carnegie Theatre, N.Y., Feb. 20, '63. Running time, 94 mins.

Gerardo ... Vittorio Gassman
Annalisa ... Anna Maria Ferrero
Elena ... Dorian Gray
Lallo Cortina ... Mario Carotenuto
Chinotto ... Peppino De Filippo
Glauco Polri ... Alberto Bonucci
The General ... Fosco Giachetti

Others: Luigi Pavese, Linda Sini, Aldo Bufi Landi, Nando Bruno, Piero Ariva, Enrico Glori, Salvatore Cafiero, Mario Brancia, Fanfulla, Mario Frera, Armando Bandini.

(Italian & English Subtitles)

A slight but charming comedy, "Love and Larceny" (original Italian title: "Il Mattatore") has at its center a superior performance by Vittorio Gassman as an incredibly self-assured and (usually) successful petty con artist. It's now obvious that Gassman's talents were never fully utilized by his former Hollywood employers. He is a gifted comic actor, buoyant and light of touch, who makes "Love and Larceny" a particularly attractive item for those U. S. arties which can make capital from imports of less than blockbuster proportions.

In tracing con man's rise from his position as a third-rate vaudevillian to his success as a practioner in grand larceny, the picture almost serves as a how-to handbook in the art of fraud. Moralists, however, need not be alarmed. The schemes which the intrepid hero fabricates, whether they be for obtaining a free pair of shoes or bilking the papparazi (he masquerades as Greta Garbo seeking seclusion on a lonely beach), are so wildly complex or ingenuously simple as to be of little practical value.

Gassman has a ball in the key role, donning a variety of disguises and accents to implement his escapades. He gets good support from the rest of the cast headed by Anna Maria Ferrero, his patient girlfriend who finally traps him in marriage in the course of one of his capers; Dorian Gray, a sinuously beautiful blonde accomplice, and Peppino De Filippo, Gassman's former jailmate who teaches his friend the finer arts of civilized thievery.

Dino Risi's direction is brisk and never overstated. If the film is more often wryly amusing than hilarious, it may be because some of the quality of the comic dialog is inevitably lost via the functional subtitles. All technical credits are good. *Anby.*

Fietsen Naar De Maan
(Bicycling to the Moon) (DUTCH)

Amsterdam, Feb. 19.

Filmtrust release of Pan Film (F. Hans Frankfurther) production. Features Ton Lensink, Johan Walhain, Bernhard Droog, Diny Sprock, Ingeborg Elzevier, [illegible], Simon Carmiggelt, [illegible] van der Linden. Directed by Jef van der Heyden. Story and screenplay by Van der Heyden; camera, [illegible]; editor, [illegible]; music, [illegible]. At Plaza and [illegible], Amsterdam. Running time, 90 mins.

Initial film by the new production outfit, Pan Film proves a dud because of inexperience. Lack of experience on the part of the director-scriptwriter, Jef van der Heyden, the cameraman and editor is plainly evident.

Story concerns three brothers, one a failure as a painter, the other a timid policeman, and the third a tramp who at night throws stolen bicycles into the Amsterdam canals in order to retrieve them next day. They all look for happiness, and the fulfillment of their lives, are in the words of the writer, try to "bicycle to the moon." But it is a muddled film.

Acting is okay but the camerawork is below par. Director Jef van der Heyden, who provided scripts for television plays and one Bert Haanstra film, has written a loose script, which is not improved by the editing. "Bicycling" starts slowly and then loses pace. *Saal.*

La Memoire Courte
(The Short Memory) (FRENCH)

Paris, Feb. 19.

Francinor release of Rene Thevenet production. Montage pic compiled by Henri Torrent; editor, Paul Cayatte; commentary, Torrent. At the Bonaparte, Paris. Running time, 75 MINS.

Compilation film looks clearly at life in France under the occupation during the last World War as well as tracing the progress of the conflicts. Though mainly of local appeal, it is still rich enough in rarely seen material to make it something for special situations or tele usage abroad.

This details both the collaborationist and resistance aspects in France, plus the same things in other countries. Commentary is sparse and incisive. Editing is good. *Mosk.*

Best Friend

Continued from page 3

came in with it this year. Big exhib target in this area is NBC which not only incepted the plan in a Saturday night slot but also spread it to Monday night as well. The exiting Sunday eve ABC-TV film show runs 8-10 p.m. Eagerness of local indies to compete with web teleseries etc. has long prompted them to slot features in any time period they thought they could win in.

Distribs will just have to sell a little harder now that the web honeymoon is virtually past. And who knows, it might even cause them to exercise some moderation in their selloff procedures since the really fat coin sources are now minimized. It has been noted that the rapid selloff policies of some distribs are backing them into a position of selling to close to release of new product to theatres. It has also been projected that catalog depletion is on the way, a situation which would leave distribs in worse shape than when they had to rely on subsequent theatrical runs because they won't have anything left to runoff that way because of tv commitments.

At any rate, this trend reversal on the part of the webs is considered a good omen by exhibs who see the networks solidifying against web-slotted features — and at least that's some gain in their decidedly uphill and almost futile battle to slow competition from their own medium on rival tv.

Resistance
(De Overval) (DUTCH)

A Rudolph Meyer production of Sapphire Films, Amsterdam. With Rob de Vries, Kees Brusse, Hans Culeman, Yoka Berretty, Piet Romer. Directed by Paul Rotha. Script, L. de Jong. Costumes, [illegible]. Camera, Prosper Dekeukeleire. At the Roxy Cinema, Amsterdam. Running time, 90 MINS.

Seven years after World War II, the first Dutch film is presented that is both a tribute to the Resistance movement and a good film. Though script and talent is Dutch, the director is English, Paul Rotha, whose documentary background assured a dignified treatment of the subject. Originally, "De Overval" (meaning literally "The Raid" but for its English title "Resistance" has been chosen) was going to be directed by documentarist Bert Haanstra, but pre-production preparations took so long that Haanstra was no longer available, so that producer Rudy Meyer had to look elsewhere.

"De Overval" depicts an episode from the Dutch resistance, when in the city of Leeuwarden a group of underground workers planned and executed a raid upon the local prison in order to release a resistance fighter who knew too much so that no risks could be taken in case he would talk to the Germans. It was decided that in the same coup another 50 prisoners, all arrested by the Gestapo, would be freed. Without any bloodshed, the raid took place and the released men and women went into prearranged hiding.

This episode is reconstructed faithfully. Where the script fails is in the motivation of the characters; starting with the preparations for the raid, the spectator has to take for granted the why of the resistance movement, and though this may not be a drawback for the Dutch audience who has lived this facet of World War II history, it may be a puzzle to a foreign public, not acquainted with the subtle nuances of the resistance. It can be argued that the analysis of the resistance fighter is out of place for a film, but nevertheless it is part of the story, and it is not enough to see a baker fighting at night for freedom, or a man putting his task to free a comrade in arms before his own safety and choosing danger and maybe death while his wife is expecting a baby and wants him to stay home.

Paul Rotha has made a fast-moving picture, to which the semi-documentary technique is well suited. He ignored Dutch star system, to choose actors on type rather than professional importance. Most of "De Overval" was filmed on location, in the actual settings, and Prosper Dekeukeleire's camera work takes advantage keeping the lighting in tone with the documentary values of the film, avoiding pretty lighting that divert by its artificiality.

"De Overval" was the third Dutch film made in 1962, and while the others were directed by Dutchmen, (one by the dialogue director of "De Overval," Kees Brusse), it took a foreigner to make the first film that promises financial and critical success. *Saal.*

Une Blonde Comme Ca!
(A Blonde Like That!) (FRENCH—COLOR)

Paris, Feb. 19.

Cocinor release of Metzger & Woog-Film Monroe production. With Taina Beryll, Harold Kay, Jess Hahn, Rene Lefevre. Directed by Jean Jabely. Screenplay, Jacques Robert, Frederic Marceau from book by James Hadley Chase; camera (Eastmancolor), Marcel Grignon; editor, Henri Taverna. At Mercury, Paris. Running time, 90 MINS.

Myra ... Taina Beryll
Milton ... Harold Kay
Sam ... Jess Hahn
Doc ... Rene Lefevre

Easygoing adventure tale, with supernatural effects, is aimed mainly at the moppet market. That is about where it would stand its best chances abroad. There is not enough imagination and perfection to slant it for more important chances. It appears mainly for the local market.

A girl is adopted as a Goddess by a Latin American tribe and gets magic powers as well as a split personality, one good and the other bad.

The gauche playing of Taina Beryll as the split girl, the routine direction and labored plotting have this a real miss. It is technically par. For the record, the title of this pic until release was "Miss Shumway Jette Un Sort" (Miss Shumway Casts a Spell). *Mosk.*

New Pix Hypo L.A.; 'West' Wins Wow $34,000, 'Pounds' 19G, 'Flubber' 35G 'Head' 23G; 'Mockingbird' 13½G, 9th

Los Angeles, Feb. 26.

Firstrun trade is up considerably here this week, helped by several incomers and prospects from at least 10 Academy nominees currently playing. "How West Was Won" looks wow $34,000 in first at Warner Hollywood. "40 Pounds of Trouble" shapes good $19,000 in four theatres. "Son of Flubber" is hefty $35,000, for five spots, on first general release.

Reissued "Fantasia" looms great $27,000 on opener at Chinese. Of regular holdovers, "Diamond Head" is socko $23,000 in second Hollywood Par session. "West Side Story" is solid in third for two houses.

"To Kill Mockingbird" shapes sturdy $13,500 in ninth at Fox Wilshire. "David and Lisa" looms lush $10,300 in third at Fine Arts.

Estimates for This Week

Warner Hollywood (SW) (1,391; $1.25-$2.80) — "How West Was Won" (MGM). Wow $34,000. Last week, "Brothers Grimm" (MGM) (30th wk-4 days), $23,700.

Los Angeles, Hollywood, Four Star, Baldwin (Metropolitan-FWC-UATC-State) (2,040; 896; 880; 1,800; $1-$2)—"Forty Pounds of Trouble" (U) and "Stagecoach to Dancers' Rock" (U). Good $19,000. Last week, Los Angeles with Iris, El Rey, "Madame" (Emb) (2d wk, Los Angeles; 1st wk, Iris, El Rey), assorted second feature pix, $9,700. Hollywood with State, Loyola, Village, Wiltern, "Who's Got the Action" (Par), "Rat Race" (Par) (reissue), $26,700. Four Star, Baldwin with Warren's, Hawaii, "The Hook" (MGM), "Cairo" (MGM), $17,300.

State, Hawaii (Metropolitan-G&S) (2,404; 1,106; $1-$1.25)—"Invasion of Animal People" (Indie) and "Terror of Bloodhunters" (Indie). Slow $7,000 or close.

Hillstreet, Wiltern, Iris, Village, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 825; 1,536; 1,300; $1-$1.40)—"Son of Flubber" (BV) (1st

(Continued on page 10)

'Flubber' Smash $30,000, K.C.; 'Arabia' Sockeroo 15G, 'Lion' Bright 6G

Kansas City, Feb. 26.

Most new entries currently are "Lawrence of Arabia" on hard-ticket at the Saxon, and "Son of Flubber" daydating the Uptown and Granada. "Lawrence" converts the Saxon from continuous-run to reserved-seats policy with $3 top. "Son of Flubber" is getting big family play, for a great opening round. Holdovers are the rule on other screens. "Two for Seesaw" looms okay at Plaza in third round.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Boccaccio '70'" (Embassy) (4th wk). Popped up to $3,300 by holiday. Last week, $2,000.

Capri (Durwood) (1,260; $1-$2.20)—"Mutiny on Bounty" (MGM) (16th wk). Okay $7,200; holds. Last week, same.

Empire (Durwood) (1,204; $1-$2.20)—"Brothers Grimm" (MGM) (20th wk). Okay $3,100. Last week, $3,000.

Kimo (Dickinson) (504; $1.25-$1.50) — "Phaedra" (Lopo) (10th wk). Holiday play upped it to good $1,700. Last week, $1,300.

Paramount (Blank-UP) (1,900; $1-$1.25)—"The Lion" (20th) (2d wk). Bright $6,000. Last week, $7,000.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Two for Seesaw" (UA) (3d wk). Okay $6,000. Last week, $7,000.

Roxy (Durwood) (884; $1-$2.20)—"Longest Day" (20th) (10th wk). Good $5,000; holds on. Last week, same.

Saxon (Durwood) (1,110; $1.50-$3)—"Lawrence of Arabia" (Col). Opening pace on hard-ticket indicates great $15,000; stays on. Last week, "40 Pounds of Trouble" (U) (4th wk-4 days) $3,000.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.25) — "Son of Flubber" (BV). Great $30,000; holding. Last week, "Samson and Seven Miracles of World" (AI) and "Pirate and Slave Girl" (AI), $7,500.

Key City Grosses

Estimated Total Gross
This Week .... $[illegible]
(Based on 22 cities and 274 theatres.)
Last Year .... $[illegible]
(Based on 22 cities and [illegible] theatres, chiefly first runs including N.Y.)

'Diamond' Big 18G, St. L.; 'Lion' 17G

St. Louis, Feb. 26.

Four new pix here this session and two shape socko. They are "Barabbas" at the Fox and "Diamond Head" at State. "The Lion" is rated fast at the St. Louis while "Billy Budd" is rated neat at the Pageant.

"Girl Named Tamiko" looms fine in second at the Ambassador. "Son of Flubber" shapes great in third at Loew's Mid-City. "Brothers Grimm" is smash in seventh week at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Girl Named Tamiko" (Par) (2d wk). Fine $10,000. Last week, $13,000.

Apollo Art (Grace) (700; 90-$1.25)—"Phaedra" (Lopo) (9th wk). Average $1,000. Last week, $1,500.

Esquire (Seuchart-Levin) (1,800; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (10th wk). Big $10,300. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Barabbas" (Col). Lusty $20,000 or near. Last week, "40 Pounds of Trouble" (U) (4th wk), $10,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Son of Flubber" (BV) (3d wk). Great $15,000. Last week, $17,000.

State (Loew) (3,000; 60-90)—"Diamond Head" (Col). Sock $18,000. Last week, "Two for Seesaw" (UA) (3d wk), $12,000.

Martin Cinerama (Martin) (913; $1.25-$2.20) — "Brothers Grimm" (MGM) (7th wk). Great $16,000 or over. Last week, $17,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Billy Budd" (AA). Neat $5,000. Last week, "Term of Trial" (Indie) (3d wk), $2,300.

St. Louis (Arthur) (3,800; 75-90)—"Lion" (20th). Fast $17,000 or over. Last week, "Sodom and Gomorrah" (20th) (4th wk), $8,000.

Shady Oak (Arthur) (700; 90-$1.25)—"David and Lisa" (Cont) (2d wk). Okay $2,300. Last week, $3,500.

'Seesaw' Snappy $8,000, L'ville; 'Day' 13G, 3d

Louisville, Feb. 26.

"Two for Seesaw" and "Rage of the Lion" are the two new films here this week but only "Seesaw" is big. "Son of Flubber" shapes neat in second. "Longest Day," at the Rialto looms solid in third round. "Day" had lengthy wicket line last Saturday night. Below normal temperatures, with some snow and ice, continues to keep some patrons home.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Who's Got Action" (Par) (2d wk). Moderate $4,000 after last week's $6,300.

Mary Anderson (People's) (1,100; 75-$1.25) — "Two for Seesaw" (UA). Excellent $8,000. Last week, "Term of Trial" (WB), $7,000.

Ohio (Settos) (900; 75-$1.25)—"Son of Flubber" (BV) (2d wk). Big $7,000 after last week's $9,300.

Rialto (Fourth Avenue) (1,100; $1.25-$2.20)—"Longest Day" (20th) (3d wk). Solid $13,000. Last week, $14,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Rage of Lion" (20th). Fair $7,000 or close. Last week, "Samson and Seven Miracles" (AI) and "Young Guns of Texas" (AI), $7,000.

'Diamond' Socko 10G, Port.; 'Day' Hot 7G, 5

Portland, Ore., Feb. 26.

Firstrun trade is tapering off for some unknown reason here this stanza, even some of the better pix not shaping up well. "Diamond Head" shapes socko in first round at Orpheum. But "The Lion" at the Fox and "40 Pounds of Trouble" at the Broadway are quite disappointing on opening rounds. "Two For Seesaw" looms lusty in second at the Irvington while "Longest Day" is lofty in fifth.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"40 Pounds of Trouble" (U) and "Mystery Submarine" (U). Slow $6,000. Last week, "Gypsy" (WB) (6th wk), $5,300.

Fox (Evergreen) (1,600; $1-$1.40)—"The Lion" (20th) and "Untamed" (20th) (reissue). Slim $6,000. Last week, "Billy Budd" (Par) and "Flat Top" (Par) (reissue), $5,800.

Hollywood (Evergreen) (1,100; $1.40-$2)—"Best of Cinerama" (2d wk). Modest $6,000. Last week, $6,100.

Irvington (Smith) (650; $1.50)—"Two For Seesaw" (UA) and "Period of Adjustment" (UA) (reissue) (2d wk). Lusty $7,000. Last week, $8,000.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny on Bounty" (MGM) (3d wk). Okay $6,500. Last week, $8,100.

Orpheum (Evergreen) (1,600; $1-$1.40)—"Diamond Head" (Col) and "Young Guns of Texas" (Col). Sock $10,000. Last week, "Raven" (AI) and "Assignment Outer Space" (AI), $5,000.

Paramount (Port-Par) (1,400; $1.50-$3)—"Longest Day" (20th) (5th wk). Lofty $7,000. Last week, $8,300.

'Diamond' Good $16,000, Balto; 'Flubber' Stout 11G, 'Day' Big 9G

Baltimore, Feb. 26.

"Diamond Head" is making a nice showing in first week at the Stanton. Others doing nicely are "Longest Day," sturdy in sixth round at the New. "Mutiny on Bounty" is good in 10th week at the Town. "Son of Flubber" looms strong in second at the Hipp.

"A Girl Named Tamiko" looks okay in opener at the Charles. "The Hook" is mild in bow at the Five West. "Term of Trial" is holding well in second frame at Playhouse.

Estimates for This Week

Aurora (T-L) (300; 90-$1.50)—"World Without Shame" (Indie) (2d wk). Oke $1,300. Last week, $2,000.

Charles (Fruchtman) (500; 90-$1.50) — "Girl Named Tamiko" (Par). Okay $4,500 or over. Last week, "Divorce, Italian Style" (Embassy) (8th wk), $3,500.

Cinema (Schwaber) (400; 90-$1.50)—"My Uncle" (Cont) and "Mr. Hulot's Holiday" (Cont) (reissues) (2d wk). Slow $1,200. Last week, $1,500.

Five West (Schwaber) (435; 90-$1.50)—"The Hook" (MGM). Fair $3,300. Last week, "Long Distance Runner" (Cont) (4th wk), $1,900.

Little (T-L) (300; 90-$1.50) — "Counterfeit Traitor" (Par) (reissue) and "Summer and Smoke" (Par). Slow $1,300. Last week, "Laughter Then and Now" (Union), $1,200.

Hippodrome (T-L) (2,300; 90-$1.50)—"Son of Flubber" (BV) (2d wk). Strong $11,000. Last week, $15,000.

Mayfair (Fruchtman) (700; 90-$1.50)—"40 Pounds of Trouble" (U) (4th wk). Down to okay $3,500. Last week, $5,000.

New (Fruchtman) (1,600; $1.50-$2.50) — "Longest Day" (20th) (6th wk). Big $9,000. Last week, same.

Playhouse (Schwaber) (365; 90-$1.50)—"Term of Trial" (WB) (2d wk). Steady $2,300. Last week, $3,300.

Stanton (Fruchtman) (2,800; 90-$1.50) — "Diamond Head" (Col). Good $16,000. Last week, "Sodom and Gomorrah" (20th) (3d wk), $8,000.

Town (T-L) (1,125; $1.50-$3) — "Mutiny on Bounty" (MGM) (10th wk). Holding at nice $8,300. Last week, ditto.

Rex (Freedman) (300; $1.50) — "Wild Is Love" (Indie). Good $3,500. Last week, "Seducers" (Indie) (2d wk), $2,000.

Uptown (Fruchtman) (1,100; 90-$1.50) — "Divorce, Italian Style" (Embassy). Oke $4,500.

D.C. Climbs; 'Mockingbird' Record 25G; 'Midnight' Brisk 14G; 'Lisa' Sock 9G

Broadway Grosses

Estimated Total Gross
This Week .... $[illegible]
(Based on [illegible] theatres)
Last Year .... $[illegible]
(Based on [illegible] theatres)

'Pounds' Potent $13,000, Cleve.

Cleveland, Feb. 26.

Economic pattern continues spotty in showbiz during the 14th week of strikes that shuttered two major newspapers. Liveliest opener is "40 Pounds of Trouble," which makes Allen the flag-carrier. "Girl Named Tamiko" tallies as another goose-egg for State.

"Diamond Head" on second week at Hippodrome holds up good. "Follow the Boys" at Stillman is sad for an opener. "Seven Capital Sins" is registering firmly for arty Colony.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.25-$1.50)—"40 Pounds of Trouble" (U). Pleasing $13,000. Last week, "Barabbas" (Col) (3d wk), $8,000.

Colony Art (Stanley-Warner) (1,364; $1.50) — "Seven Capital Sins" (Indie). Healthy $5,300. Last week, "Term of Trial" (WB) (3d wk), $3,300.

Continental Art (Art Theatre Guild) (825; $1-$1.50) — "Woman Like Satan" (UA). Dull $1,800. Last week, "Counterfeiters of Paris" (MGM), $1,700.

Heights Art (Art Theatre Guild) (925; $1.50)—"30 Years of Fun" (20th). Average $2,300. Last week, "Loneliness of Long Distance Runner" (Cont), $1,600.

Hippodrome (Eastern Hipp) (1,922; $1.25-$1.50) — "Diamond Head" (Col) (2d wk). Extra-heavy promotion paid off in good $12,000 after $16,000 last round.

Ohio (Loew) (2,700; $1.25-$2.75)—"Mutiny on Bounty" (MGM) (10th wk). Becalmed with mild $6,000 after $6,000 last week.

Palace (F & A Theatres) (2,739; $1.25-$1.50)—"Boccaccio '70'" (Embassy) (reissue). Lethargic $6,000. Last week, "Rage of Lion" (20th), $8,000.

State (Loew) (3,400; $1.50)—"Girl Named Tamiko" (Par). On the skids to sad $5,000. Last week, "The Hook" (MGM), $4,000.

Stillman (Loew) (2,700; $1.50)—"Follow the Boys" (MGM). Hardly a ripple at $4,000. Last week, "Two for Seesaw" (UA) (m.o.), $4,000.

Westwood Art (Art Theatre Guild) (665; $1.50)—"30 Years of Fun" (20th). Oke $2,300.

'FLUBBER' GIANT 18G, PROV.; 'MOCK'BIRD' 11G

Providence, Feb. 26.

Unprecedented combination of product, schools' holiday and cold, clear weather gave Majestic's "Son of Flubber" a record first round and great second week. Albee's holdover of "To Kill A Mockingbird" also is smash. State's "Two for the Seesaw" is fairish. Elmwood's 10th of "The Longest Day" is solid.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"To Kill Mockingbird" (U) (2d wk). Socko $11,000. First was $13,000.

Elmwood (Snider) (724; $2-$2.20)—"Longest Day" (20th) (10th wk). Still nice at $7,300. Ninth was $8,300.

Majestic (SW) (2,200; 75-90)—"Son of Flubber" (BV) and "Olympic Elk" (BV) (2d wk). Carryover school weekend has second stanza hitting around sock $18,000. First session went way over expectations to give house record-breaking $25,000.

State (Loew) (3,200; 75-90)—"Two for Seesaw" (UA) and "Court Martial" (UA). Fairish $8,000. Last week, "Divorce, Italian Style" (Embassy) and "Something Wild" (Indie), $4,500.

Strand (National Realty) (2,200; 75-$1.25)—"Diamond Head" (Col) (2d wk). Okay $6,000. Second week was slightly better at $6,500.

Washington, Feb. 26.

Best selection of quality pix and Washington's birthday will boost biz to a high plateau this round. "To Kill A Mockingbird" broke the house record at the Town with $25,000 in second frame.

"Son of Flubber" shapes sock in second daydating the Metropolitan and Ambassador. "Follow the Boys" looms fine in first at Capitol. "Five Miles to Midnight" opening was boff at Keith's and "Diamond Head" shapes sock in third at Trans-Lux. "David and Lisa" looks smash in fourth at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.40)—"Son of Flubber" (BV) (2d wk). Smash $18,000 after $25,500 in opener.

Apex (KB) (940; $1.49-$2.75) — "Longest Day" (20th) (3d wk) (subrun). Hefty $9,000 after initialing at $9,500.

Capitol (Loew) (3,240; $1-$1.40)—"Follow Boys" (MGM). Fine $11,300. Last week, "Samson and Seven Miracles" (AI), $10,000.

Dupont (Mann) (375; $1-$1.80)—"Child Is Waiting" (UA) (3d wk). Quiet $3,000. Last week, same.

Keith's (RKO) (1,850; $1-$1.40)—"Five Miles to Midnight" (UA). Big $14,000 or close. Last week, "No Exit" (Indie), $8,000.

MacArthur (KB) (900; $1.25-$1.40)—"Trial and Error" (MGM). Nifty $8,000. Last week, "Billy Budd" (AA) (4th wk) (subrun), $3,000.

Palace (Loew) (2,360; $1-$1.40)—"Girl Named Tamiko" (Par). Fair $8,000 or near. Last week, "Joseph and Brethren" (Colorama), $4,300.

Playhouse (T-L) (450; $1.25-$1.80)—"David and Lisa" (Cont) (4th wk). Socko $9,000 or near. Last week, $10,000.

Plaza (T-L) (278; $1.40-$1.80)—"Stranger Knocks" (T-L). Boffo $9,000. Last week, "It's Hot in Paradise" (Indie) (3d wk), $3,000.

Town (King) (800; $1-$1.80) — "To Kill A Mockingbird" (U) (2d wk). Sensational $25,000 after initialing at $22,700.

Trans-Lux (T-L) (600; $1.25-$1.80) — "Diamond Head" (Col) (3d wk). Sock $11,000. Last week, $13,000.

Uptown (SW) (1,300; $1.00-$2.75)—"Brothers Grimm" (MGM) (16th wk). Hot $7,300. Last week, $8,000.

Warner (SW) (1,300; $1.00-$2.75) — "Mutiny on Bounty" (MGM) (14th wk). Big $7,300. Last week, same.

'Child' Good $10,000 In Philly; 'Flubber' Socko 19G, 'Lion' Boff 15½G

Philadelphia, Feb. 26.

Biz at firstruns here currently was hurt by cold and snow but the holiday upsurge will make for a strong overall session. "A Child Is Waiting" looms good at Arcadia. Otherwise it's nearly 100% extended-run. "Freud," one of few other newies, is rated neat on opener at Trans-Lux.

"Son of Flubber" shapes big in second at Stanton while "David and Lisa" is smash in second at the Lane.

Estimates for This Week

Arcadia (S&S) ($1.20-$2) — "Child Is Waiting" (UA). Good $10,000. Last week, "Jumbo" (MGM) (9th wk), $5,000.

Boyd (SW) (1,536; $2-$2.75) — "Brothers Grimm" (MGM) (20th wk). Happy $10,000. Last week, $7,300.

Bryn Mawr (Goldman) (600; $1.40) — "Divorce, Italian Style" (Embassy) (10th wk). Cozy $2,800. Last week, $2,300.

Fox (Milgram) (2,300; $2-$1.80)—"Sodom and Gomorrah" (20th) (3d wk). Loud $12,000. Last week, $14,000.

Goldman (Goldman) (1,000; $2-$2.75) — "Longest Day" (20th) (20th wk). Strong $9,500. Last week, $10,000.

Lane (SW) (1,000; $1.40) — "David and Lisa" (Cont) (2d wk). Sock $15,300. Last week, $16,000.

Midtown (Goldman) (1,200; $2.20-$3)—"Lawrence of Arabia" (Col) (10th wk). Quick $17,000. Last week, $15,300.

Randolph (Goldman) (2,300; 90-

(Continued on page 10)

Cold Sloughs Chi Albeit 'Flubber' Lusty $35,000; 'Midnight' 20G, 'Lion' Fast 18G, 'Arabia' Torrid 22G, 6th

Chicago, Feb. 26.

Sub-freezing weather is hampering Chi firstrun biz although several new entries and a few h.o.s are registering good tallies. "Son of Flubber" is proceeding to a wow $36,000 at State-Lake. "Five Miles to Midnight" is netting a strong $20,000 Oriental debut. "The Lion" is heading to a busy $18,000 at the Woods.

Monroe duo of "Devil's Hand" and "Bloodhoot" is teeing off to a smart $5,000. "40 Pounds of Trouble" is notching a slow second United Artists round. "Freud" is stout in its Loop second. "David and Lisa" is dopping a rousing second Cinema frame. Same goes of "A Girl Named Tamiko" looks good at the Esquire.

"Divorce, Italian Style" is slick in second moveover round at Carnegie. Third frame of "Diamond Head" is great at the Chicago, and "Lonely Are the Brave" is fast in its fourth fourth.

"Lawrence of Arabia" continues as the top roadshow, with a torrid ninth stanza on tap at the Cinestage. "Mutiny on Bounty" looks to nail a fine 15th Todd round. "Longest Day" is slick in Roosevelt 20th stanza.

Estimates for This Week

Carnegie (Brotman) (406; $1.25-$1.50) — "Divorce, Italian Style" (Embassy) (m.o.) (2d wk). Nice $3,000. Last week, $3,200.

Chicago (B&K) (3,906; $0-$1.50) —"Diamond Head" (Col) (2d wk). Great $33,000. Last week, $38,000.

Cinema (Stern) (500; $1.50) — "David and Lisa" (Cont) (2d wk). Torrid $12,000 or near. Last week, $10,000.

Cinestage (Todd) (1,000; $2.40-$3.00)—"Lawrence of Arabia" (Col) (9th wk). Excellent $30,000. Last week, $32,000.

Esquire (M&K Balaban) (1,350; $1.25-$1.50)—"A Girl Named Tamiko" (Par) (2d wk). Good $6,000. Last week, $6,500.

Loop (Telem't) (406; $1.25-$1.50) —"Freud" (U) (2d wk). Hefty $11,000. Last week, $15,000.

McVickers (Beacon) (1,160; $1.75-$3.50)—"Brothers Grimm" (MGM) (20th wk). Hot $16,000 for final five days. Last week, $17,000. "How West Was Won" (MGM) opens today (Tues.).

Monroe (Jovan) (1,000; 65-90)— "Devil's Hand" (Indie) and "Bloodhoot" (Indie). Smart $5,000. Last week, "Biff Baff Girls" (Indie) and "Man To Man Talk" (Indie), $4,000.

Oriental (Indie) (3,400; $0-$1.50) —"Five Miles To Midnight" (UA).

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Wine' Heady $13,000 In Buff; 'Boys' Fine 10G

Buffalo, Feb. 26.

Some new, strong screen fare is cheering exhibitors here this round, with even many of the holdovers doing nicely. "Days of Wine and Roses" shapes sockeroo in opener at Center while "Follow the Boys" looks nice in first at the Buffalo. "Longest Day" is rated big in second at Century.

Estimates for This Week

Buffalo (Loew) (3,300; 70-$1.25) —"Follow the Boys" (MGM) and "Cairo" (Indie). Smart $10,000. Last week, "40 Pounds Trouble" (U) (2d wk), at $1.40 top $8,000.

Center (AB-PT) (2,500; $0-$1.25) —"Days of Wine and Roses" (WB). Boffo $13,000 or close. Last week, "Who's Got Action" (Par) (2d wk—5 days), $5,000.

Century (UATC) (2,700; $1.00-$2.50)—"Longest Day" (20th) (2d wk). Big $14,000. Last week, $16,000.

Paramount (AB-PT) (3,000; $0-$1.25)—"Son of Flubber" (BV) (3d wk). Rosy $13,000. Last week, $14,000.

Teck (Loew) (1,200; $1.50-$2.50) —"Mutiny on Bounty" (MGM) (2d wk). Fair $5,000. Last week, $7,000.

Cinema (Martina) (450; $0-$1.25) —"Two for Seesaw" (UA) (2d wk). Good $2,500. Last week, $4,000.

Amherst (Dipson) (1,000; $0-$1.25)—"Two for Seesaw" (UA) (2d wk). Good $4,000. Last week, $5,000.

'Flubber' Mighty 30G, Indpls.; 'Day' 6G, 11th

Indianapolis, Feb. 26.

"Son of Flubber" is doing amazing biz at Circle to lead the city this stanza. Its Saturday was biggest day under its present operation. "Follow the Boys" is okay at Loew's and may hold. "Longest Day" at the Lyric is solid in 11th round.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Son of Flubber" (BV). Smash $30,000. Last week, "Sodom and Gomorrah" (20th) (2d wk), $4,500.

Indiana (C-D) (1,100; $1.25-$2.50) —"Best of Cinerama" (Cinerama) (7th wk). Okay $5,000. Last week, $4,000.

Keith's (Cockrill-Dolle) (1,200; $1-$1.25) — "Who's Got Action" (Par) (2d wk). Thin $2,500. Last week, $5,000.

Loew's (Loew) (2,427; 75-$1.25) —"Follow the Boys" (M-G). Okay $7,000. Last week, "Two for Seesaw" (UA), $5,500.

Lyric (Cockrill-Dolle) (880; $1.25-$2.50)—"Longest Day" (20th) (11th wk). Lusty $6,000. Last week, $5,500.

'Wine' Wham 18G, Denver; 'Head' 10G

Denver, Feb. 26.

The wickets are humming currently at this mile-high city's first-runs, with six new films, of course, the real booster. "Son of Flubber" paces the field with a wow take at the Denver. Comparatively stronger is "Days of Wine and Roses" at the smaller Centre where a socko session looms.

"Five Miles to Midnight" looms brisk on opener at Paramount while "Diamond Head" is rated big at the 800-seat Towne on first. "Brothers Grimm" still is champ longrunner with a smash take in 20th round at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) —"Longest Day" (20th) (17th wk). Strong $4,500. Last week, $5,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Days of Wine and Roses" (WB). Socko $18,000. Last week, "Lion" (20th) (2d wk), $7,500.

Cooper (Cooper) (814; $1.05-$2.50)—"Brothers Grimm" (MGM) (20th wk). Sturdy $12,000. Last week, $10,500.

Denham (Indie) (900; $1.25-$2.50) — "Mutiny On Bounty" (MGM) (16th wk). Neat $6,000. Last week, $6,500.

Denver (Fox) (2,432; $1.25)— "Son of Flubber" (BV). Wow $26,000. Last week, "Reptilicus" (AI) and "Sword of Conqueror" (UA), $8,500.

Esquire (Fox) (600; $1.25)— "Devil's Woman" (Indie) and "Night Is Future" (Indie). Mild $1,000. Last week, "30 Years of Fun" (20th) (2d wk, $1,000.

Orpheum (RKO) (2,000; $1.25)— "40 Pounds of Trouble" (U) and "Mystery Submarine" (Indie) (2d wk). Fair $6,000. Last week, $6,500.

Paramount (Wolfberg) (2,100; $0-$1.25)—"Five Miles to Midnight" (UA) and "Season of Passion" (UA). Brisk $12,000 or over. Last week, "Hook" (MGM) and "Cairo" (MGM), $9,500.

Towne (Indie) (800; $1.25-$1.45) —"Diamond Head" (Col). Big $10,000. Last week, "Child Is Waiting" (UA) (2d wk, $3,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Loneliness of Long Distance Runner" (Cont). Okay $1,500. Last week, "Phaedra" (Lopo) (6th wk), $1,000.

'Flubber' Booming 20G, Det.; 'Wine' Smash 19G; 'Arabia' Wow 21G, 4th

Detroit, Feb. 26.

Hot newcomers are adding spice to the already good grossing setup here this week. Of the new first runs, "Son of Flubber" shapes socko at the Michigan. "Days of Wine and Roses" is comparatively bigger at the Palms. "A Child Is Waiting" is good at the Mercury.

Meanwhile, "Lawrence of Arabia" plays wow in fourth week at the Madison. "Brothers Grimm" continues wonderful in 20th session at Music Hall. "Mutiny on the Bounty" stays steady in 14th session at the United Artists.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.40)—"Not Tonight Henry" (Indie) and "Playgirl After Dark" (Indie) (2d wk). Thin $7,500. Last week, $9,000.

Michigan (United Detroit) (4,028; $1.25-$1.40)—"Son of Flubber" (BV). Hotsy $20,000. Last week, "A Girl Named Tamiko (Par), $12,000.

Palms (UD) (2,906; $1.25-$1.40— "Days of Wine and Roses" (WB). Sweet $19,000. Last week, "Raven" (AI) and "Dangerous Charter" (Indie), $6,000 in second week.

Madison (UD) (1,400; $1.50-$2.20) —"Lawrence of Arabia" (Col) (4th wk). Wow $21,000. Last week, $22,000.

Grand Circus (UD) (1,400; $1.25-$1.40)—"Fatal Desire" (Indie) and "Rice Girl" (Indie) (reissues). Okay $7,000. Last week, "Joseph and His Brethren" (Indie), $6,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Africa Ablaze" (MGM) and "The Rack" (MGM). Average $7,000. Last week "Battle Beyond Sun" (AI) and "Night Tide" (AI), $6,000.

United Artists (UA) (1,087; $1.25-$2)—"Mutiny on Bounty" (MGM) (14th wk). Steady $6,000. Last week, $6,200.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.50)— "Brothers Grimm" (MGM) (20th wk). Sensational $18,500. Last week, $17,600.

Mercury (Unitor Motional Theatre Co.) (1,400; $1-$1.50—"Child Is Waiting" (UA). Good $10,000. Last week, "Longest Day" (20th), $9,200 in 17th week.

Trans-Lux Krim (Trans-Lux) (800; $1.40-$1.65)—"Rocco and His Brothers" (Indie) and "Dangerous Love Affairs" (Indie). So-so $4,000. Last week, "Playtime" (Indie), $2,500 in second week.

'Flubber' Lofty $27,000, Pitt Ace

Pittsburgh, Feb. 26.

"Son of Flubber" is the only newcomer this round and it shapes socko in first week at Stanley. Weather is still abnormally cold but only "Girl Named Tamiko" was only fair in first round. Hardticketers, "Longest Day" in 10th at Fulton, and "Mutiny on Bounty" in 11th at the Nixon, remain solid. "40 Pounds of Trouble" rates sock in second at Gateway. "Loneliness of Long Distance Runner" has gained strength and is fancy in second at arty Squirrel Hill.

Estimates for This Week

Fulton (Assoc) (1,800; $1.50-$2.75)—"Longest Day" (20th) (10th wk). Solid $7,500. Last week, $8,500.

Gateway (Assoc) (1,900; $1-$1.50) —"40 Pounds of Trouble" (U) (2d wk). Neat $9,000. Last week, $14,000.

Nixon (Rubin) (1,760; $1.50-$2.75) —"Mutiny on Bounty" (MGM) (11th wk). Firm $7,500. Last week, $8,000.

Penn (UATC) (3,472; $1-$1.50)— "Girl Named Tamiko" (Par) (2d wk). First week ended Saturday (23) with fair $8,000 or less. Will stay this round and come out Sat. (2) to make way for legit show, "Milk and Honey."

Shadyside (MOTC) (630; $1.50)— "Carry on, Nurse" (Gov) (8th wk). Bright $1,900. Last week, $2,300.

Squirrel Hill (SW) (823; $1.50)— "Loneliness of Long Distance Runner" (Cont) (2d wk). Brilliant $4,500 after first week of $4,500.

Stanley (SW) (3,700; $1-$1.50)— "Son of Flubber" (BV). Mighty $27,000 or better. Last week, "Hook" (MGM), $7,500.

Warner (SW) (1,256; $1-$1.50 — "Best of Cinerama" (Cin) (2d wk). Fancy $12,000. Last week, ditto.

Holiday Weekend Hikes B'way B.O.; 'Trial' Wham 44G, 'Diamond' Big 35G, 'Head' 23G; 'Mockingbird' 175G, 2d

The long holiday week, with Washington's Birthday falling on Friday, is spelling bigger business at most Broadway firstrun situations this session. It is enabling all hardticket films to climb ahead of last week's trade with one exception. Nearly every house had booming trade on Friday, all the more remarkable because of the near-zero cold.

Typical of how the upheat helped is the Music Hall which has "To Kill a Mockingbird" and stageshow. Although in the second stanza, the combo promises to soar to a mighty $175,000. And the Hall registered a new Washington's Birthday record on Friday of $36,000. "Mockingbird" topped predictions for opening round with $160,000.

Greatest coin total by a newcomer is being garnered by "The Trial," with a smash $44,000, daydating the new RKO 23d Street and the Guild, two houses having combined seating capacity of 1,450. Right behind is "Diamond Head," with a sock $35,000 or close at the Victoria on initial week.

Vaudeville with "Samson and Seven Miracles" did not pan out too well at the Palace, with only about $19,000 likely on the lone week. House reverts to oldies until new fare arrives. "Son of Flubber" naturally is improving in current (3d) session with a boff $32,000, daydating the DeMille and Normandie.

"A Child Is Waiting" looms solid $27,500 in first holdover session, daydating the Astor and Trans-Lux 85th Street. "Term of Trial" held with okay $25,300 in fourth round, daydating the Paramount and Trans-Lux 52d Street. "West Side Story" wound its 71st session at the Rivoli with a sock $24,000 in the third week on continuous-run.

"Lawrence of Arabia" again hit a capacity $47,682 in the 10th week ended Sunday (24) at the Criterion, the same as the ninth round, both having extra holiday matinees. "Mutiny on Bounty" is heading for a boff $30,000 in 16th stanza at the State, a sharp advance over the previous week.

"Longest Day" is soaring to a sockeroo $32,000 in current (21st) round at the Warner "Brothers Grimm," helped no end by the holiday and the youngsters, pushed to $23,500 in the 20th session at the Cinerama.

Estimates for This Week

Astor (City Inv) (1,094; $1.25-$2)—"Child Is Waiting" (UA) (3d wk). Second week ended yesterday (Tues.) was fancy $21,000 or close after $30,000 on opener. Daydating with Trans-Lux 85th Street.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (20th wk). The 20th round ended Sunday (24) was great $23,500 after $19,000 for 28th week.

Criterion (Moss) (1,520; $1.50-$4.50) — "Lawrence of Arabia" (Col) (11th wk). The 10th week ended Sunday (24) was capacity $47,682 for 11 performances after same in ninth week, same number of shows.

DeMille (Reade) (1,463; $1.50-$2.50)—"Son of Flubber" (BV) (3d wk). Current stanza winding tomorrow (Thurs.) looks like sockeroo $25,000 after $23,000 for second.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Hook" (MGM) (2d wk). This session finishing tomorrow (Thurs.) is heading for big $11,000 after $15,300 for opener.

Palace (RKO) (1,642; $1.25-$2 — "Samson and 7 Miracles" (AI) with vaude headed by Three Stooges. Week finished yesterday (Tues.) was only $19,000 or less, mighty disappointing for stage layout, "Touch of Mink" (U) and "Great Impostor" (U) (reissues) are being brought in today (Wed.) for quickie.

Forum (Moss) (813; $1.25-$1.80) —"Her Bikini Never Got Wet" (G. Hakim) (5th wk). Fourth stanza ended yesterday (Tues.) was torrid $11,000 or near after same in third week.

Paramount (AB-PT) (3,665; $1-$2—"Term of Trial" (WB) (5th wk). Fourth round finished yesterday (Tues.) was okay $20,000 after $19,000 for third.

Radio City Music Hall (Rockefeller) (6,200; $0-$2.75)— To Kill a Mockingbird" (U) and stageshow (2d wk). This session ending today (Wed.) is climbing to whopping $175,000, with great boost from Washington's Birthday (Fri.), which was the biggest Feb. 22 ever at the Hall ($36,000). Initial week was considerably over forecast at $160,000 despite snowstorm and rain on Feb. 16.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (71st wk). Third week here on continuous-run looks like great $24,000 after $21,000 for 70th week. Continues on, with "Ugly American" (U) due in April 11, prior to hardticket engagement of "Cleopatra" (20th), which opens June 12.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (16th wk). Current week ending tomorrow (Thurs.) is heading for boff $30,000, with lift from Washington's Birthday holiday. The 15th week was $24,000. Stays on indef.

Victoria (City Inv) (1,003; $1.25-$2)—"Diamond Head" (Col) (2d wk). First session completed yesterday (Tues.) was smash $35,000 or close. In ahead, on reissues.

New RKO 23d Street (RKO) (1,000; $1.50-$2) — "The Trial" (Astor). (2d wk). First week finished yesterday (Tues.) was

(Continued on page 10)

'Wine' Tops New Frisco Pix With Wow $28,000

San Francisco, Feb. 26.

Oldtimers and new product head the firstrun activity here this week. "Brothers Grimm" closes its 28-week run at Orpheum with a wham $36,000 or near in final round while "Days of Wine and Roses" is grabbing a smash total on opener at Paramount. Another newcomer, "Follow the Boys" is getting no place at Warfield. "Son of Flubber" is rated sockeroo in second week at Golden Gate.

Estimates for This Week

Clay (Rosener) (370; $1.49) — "Trial and Error" (MGM) and "Scapegoat" (MGM) (reissue). Good $3,500 or near. Last week, "Antigone" (Ellis) and "Roots" (Harrison), $2,000.

Coronet (United Calif) (1,250; $1.49-$3.50)—"Mutiny on Bounty" (MGM) (14th wk). Smash $13,000. Last week, $12,500.

Esquire (No. Coast) (846; $0-$1.50)—"Two For Seesaw" (UA) and "The Trap" (Par) (2d wk). Okay $4,500. Last week, $6,200.

Golden Gate (RKO) (2,858; $1.25-$1.50) — "Son of Flubber" (BV) and "Beauty and the Beast" (UA) (2d wk). Sockeroo $14,000. Last week, $23,000.

Larkin (Rosener; 380; $1.49) — "Sundays and Cybele" (Davis) (10th wk). Big $3,200. Last week, $3,500.

Metro (United Calif) (1,000; $1.50-$1.80) — "Divorce, Italian Style" (Embassy) (15th wk). Hot $2,800. Last week, $3,000.

Music Box (Rosener) (365; $1.49)—"David and Lisa" (Cont) (4th wk). Boff $7,000. Last week, $7,400.

Orpheum (Cinedome) (1,430; $2.75-$2.95) — "Brothers Grimm" (MGM) (28th wk). Wow $25,000. Last week, $23,500.

Paramount (Par) (2,646; $1.50-$1.75)—"Days of Wine and Roses" (WB). Smash $28,000. Last week, "From Terrace" (20th) and "Peyton Place" (20th) (reissues), $4,500.

Presidio (Art Theatre Guild) (730; $1.25-$1.50) — "Phaedra" (Lopo). May hit $6,000. Last week, second-runs.

St. Francis (Par) (1,400; $1.50-$1.75—"Diamond Head" (Col) (3d wk). Big $11,000. Last week, $15,000.

United Artists (No. Coast) (1,148; $1.50-$3.75) — "Lawrence of Arabia" (Col) (5th wk). Wow $27,000. Last week, $27,400.

Vogue (S. F. Theatres) (345; $1.50)—"Passion of Slow Fire" (T-L) (4th wk). Fast $2,000 or near. Last week, $2,500.

Warfield (Loew) (2,656; $1.25-$1.50) —"Follow the Boys" (MGM). Sad $7,000. Last week, "The Hook" (MGM) and "Deadly Duo" (Indie), $5,500.

'Trial' Whopping 12G, Cincy; 'Wine' 13G, 'Diamond' Boffo 10G; 'Pounds' 9G

Cincinnati, Feb. 26.

Cincy film biz shapes for another warming session currently, with hardy entries for b.o. fuel as natives brave continuing frigid weather. Bright newcomers are "Trial" at Grand, "Days of Wine and Roses" at Palace and "Diamond Head" at Keith's.

Snug holdovers include "Best of Cinerama" at Capitol and "40 Pounds of Trouble" at Albee for second week plus "Mutiny on Bounty" in 10th week at the Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"40 Pounds of Trouble" (U) (2d wk). Sturdy $9,000 after $10,500 for first.

Capitol (SW-Cinerama) (1,400; $1-$2) — "Best of Cinerama" (Cinerama) (2d wk). Good $9,000. Last week, $10,000. "How West Was Won" (MGM) opens March 14.

Esquire Art (Cin-T-Co) (300; $1.25) — "Scapegoat" (MGM) (reissue) (2d wk). Nice $1,200. Last week, $1,400.

Grand (RKO) (1,300; $1-$1.25)—"Trial" (Astor). Smash $12,000. Last week, "Sayonara" (WB) and "Bramble Bush" (WB) (reissues), $[illegible].

Guild (Vance) (300; $1.25) — "Cold Wind In August" (Lope). Firm $1,500. Last week, "Boccaccio" (Embassy) (9th wk), $900.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "Diamond Head" (Col). Great $10,000. Last week, "Two For Seesaw" (UA) (2d wk), $6,500.

Palace (RKO) (2,600; $1-$1.50)—"Days of Wine and Roses" (WB). Smash $13,000 or near. Last week, "The Hook" (MGM), $7,500, at $1-$1.25 scale.

Twin Drive-In (Cin-T-Co) (800 cars; 90c) — "Taras Bulba" (UA) and "Pressure Point" (UA) (subrun). Oke $6,000. Last week, "Day Mars Invaded Earth" (20th) and "Young Guns of Texas" (20th), $6,000.

Valley (Cin-T-Co) (1,275; $1.80-$2.20) — "Mutiny On Bounty" (MGM) (10th wk). Pleasing $7,500. Last week, $8,000.

'BOYS' SOLID $12,500, T'RONTO; 'GYPSY' 12G

Toronto, Feb. 26.

Mighty few newcomers here this session. "Follow the Boys" is making the strongest showing of these with a solid take on opener at Loew's. "Girl Named Tamiko" looms lusty in second at the Hollywood. "Gypsy" still is sturdy in fourth round at Imperial. Champ longrun is "Mutiny on Bounty," still hefty in 13th week at University.

Estimates for This Week

Carlton (Rank) (2,318; $1-$3) — "Lawrence of Arabia" (Col) (4th wk). Capacity $43,000. Last week, ditto.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,330; 1,165; 1,303; 770; $1.25-$1.50) — "Tiara Tahiti" (20th) (2d wk). Still wham $22,000. Last week, $35,000.

Eglinton (FP) (918; $1.50-$2.75) —"Best of Cinerama" (Cinerama) (7th wk). Tapering to $3,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50) —"Girl Named Tamiko" (Par) (2d wk). Lusty $7,000. Last week, $9,000.

Hyland (Rank) (1,105; $1.25-$1.50)—"Phaedra" (Lope) (2d wk). Strong $6,000. Last week, same.

Imperial (FP) (3,216; $1-$1.50)—"Gypsy" (WB) (4th wk). Sturdy $12,000. Last week $16,500.

International (Taylor) (557; $1.20) — "Taste of Honey" (IFD) and "Raisin in Sun" (Col) (2d wk). Satisfactory $3,000. Last week, $3,300.

Loew's (Loew) (1,641; $1-$1.50) — "Follow the Boys" (MGM). Swell $12,500. Last week, "40 Pounds of Trouble" (U) (4th wk), $6,000.

Tivoli (FP) (930; $1.50-$2.50)—"Longest Day" (20th) (10th wk). Big $6,000. Last week, ditto.

Towne (Taylor) (693; $1-$1.50)—"7 Capital Sins" (IFD). Nifty $6,000. Last week "Divorce, Italian Style" (IFD) (9th wk), $3,500.

University (FP) (1,303; $1.50-$2.50) — "Mutiny On Bounty" (MGM) (13th wk). Hefty $8,000. Last week, $12,500.

Uptown (Loew) (2,250; $1-$1.50) —"Two for Seesaw" (UA) (2d wk). Big [illegible]. Last week $9,000.

PHILADELPHIA

(Continued from page 9)

$1.80) — "Gypsy" (WB) (4th wk). Hotsy $10,000. Last week, $10,500.

Stanton (SW) (1,483; 90-$1.80)—"Son of Flubber" (BV) (2d wk). Boff $19,000. Last week, $22,000.

Stanley (SW) (2,100; $2-$2.75)—"Mutiny on Bounty" (MGM) (15th wk). Up to big $10,500. Last week, $8,500.

Studio (Goldberg) (383; 95-$1.80) — "Naked Island" (Indie) and "Peeping Tom" (Indie) (2d wk). Hot $4,000. Last week, $6,500.

Trans-Lux (T-L) (500; 95-$2)—"Freud" (U). Smart $9,000. Last week, "Term of Trial" (WB) (3d wk), $3,800.

World (R&B-Pathe) (499; 95-$1.80)—"Tales of Paris" (Times). Mild $3,200. Last week, "Divorce, Italian Style" (9th wk), $2,000.

Yorktown (SW) (825; $1.40) — "No Exit" (Indie) (2d wk). Firm $4,200. Last week, $5,500.

BROADWAY

(Continued from page 9)

great $34,000 or a bit over. Daydating with the Guild.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (21st wk). This week finishing up tomorrow (Thurs.) looks like socheroo $33,000, with Washington's Birthday helping via extra matinee, higher scales. The 20th week was $22,000. Continues.

First-Run Artics

New Baronet (Reade) (430; $1.25-$2)—"Monkey in Winter" (MGM) (4th wk). Current session ending today (Wed.) is likely to hit big $7,200 after $7,000 for third week. Stays on.

Coronet (Reade) (500; $1.50-$2) —"Love and Larceny" (Indie) (4th wk). This stanza winding tomorrow (Thurs.) is heading for socko $11,000 after $10,500 for third. Continues for some time at this pace.

Fine Arts (Davis) (468; $1.80-$2) — "Sundays and Cybele" (Davis) (16th wk). The 15th frame finished Sunday (24) was sock $8,400 after $7,300 for 14th week.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Electra" (Lope) (11th wk). The 10th round completed Sunday (24) was fancy $8,000 after $7,200 for ninth week.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Freud" (U) (11th wk). This week finishing today (Wed.) looks like great $16,000. Last week, $15,300. Holding again.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Elusive Corporal" (Indie) (2d wk). Initial frame completed Sunday (24) was good $8,000.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Eclipse" (Times) (m.o.). First session ending today (Wed.) is heading for bright $4,000. Last week, "Lovers of Teruel" (Cont) (subrun) (3d wk), okay $3,000.

Normandie (T-L) (592; $1.25-$2) —"Son of Flubber" (BV) (2d wk). This round ending tomorrow (Thurs.) is heading for great $7,000 after $8,000 for second.

Little Carnegie (L. Carnegie) (550; $1.25-$2)—"Eclipse" (Times) (10th wk). This round winding today (Wed.) looks to hit $7,000 after $8,000 for ninth.

Guild (Guild) (450; $1-$1.75) — "Trial" (Astor) (2d wk). Initial week ended yesterday (Tues.) was mighty $20,000. Daydating with new RKO 23d Street. Opening week's figure is the highest here since "Queen Is Crowned" (Indie) played here as a documentary.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Love at 20" (Embassy) (4th wk). Third stanza ended yesterday (Tues.) was fine $6,500 after $7,000 for second.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (24th wk). The 23d round finished Sunday (24) was great $14,000 after $12,500 for 22d week.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (10th wk). The ninth round ended yesterday (Tues.) was smash $16,500 after $15,500 for eighth week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Capital Sins" (Embassy) (7th wk). Sixth session completed yesterday (Tues.) was great $10,300 or near after $10,000 for fifth week.

[illegible] (Loew) ([illegible]; $1.50-$2)—"Long Day's Journey Into Night" (Levine) (21st wk). The 20th week ended yesterday (Tues.) was nice $6,000 after $6,000 in 19th round.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Term of Trial" (WB) (4th wk). Fourth week concluded yesterday (Tues.) was good $8,200 after $9,000 for third round. "Papa's Delicate Condition" (Par) opens March 6.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Child Is Waiting" (UA) (3d wk). Second session ended yesterday (Tues.) was good $6,500 after $7,500 for opener.

Toho Cinema (Toho) (200; $1.50-$2)—"Bad Sleep Well" (Toho) (6th wk). Fifth round completed yesterday (Tues.) was stout $5,200 after $4,900 for fourth. Stays on.

World (Perfecto) (300; 90-$1.50) — "Pleasures and Vices" (Mishkin) (2d wk). This week winding up tomorrow (Thurs.) looks to hold with solid $8,000 or close after sock $10,000 opener.

'Boys' Boff $19,000 In Hub; 'Mockingbird' Wow 31G, 'Flubber' Great 40G

Boston, Feb. 26.

Holiday zoomed biz shooting new product to some of the best grosses garnered in the Hub for some time. Despite cold wave on the holiday with below zero readings, there were lines at big pictures. "Follow Boys" is good on opener at the Music Hall. "David and Lisa" shapes sock at Beacon Hill. "Girl Named Tamiko" is hotsy at the Mayflower, also in first. Biggest noise in town is "Son of Flubber" at Paramount, which was wow in first week. "Freud" is bright in second at the Capri. "To Kill Mockingbird" looks mighty at the Memorial in second round. "Lawrence of Arabia" with extra shows is hotsy at the Gary in its 10th week. "Longest Day" is big at the Astor in its 21st week.

Estimates for This Week

Astor (B&Q) (1,117; $1.80-$2.95) —"Longest Day" (21st wk). Big $10,000. Last week, $10,000.

Beacon Hill (Sack) (680; $1-$1.80) —"David and Lisa" (Cont). Socko $15,000. Last week, "Term of Trial" (WB) (4th wk), $6,500.

Boston (Beacon Ent.) (1,354; $1.20-$2.95)—"Best of Cinerama" (Cinerama) (2d wk). Potent $20,000. Last week, $16,000.

Capri (Sack) (850; 75-$1.80) — "Freud" (U) (2d wk). Bright $10,000. Last week, same.

Center (E. M. Loew) (1,200; 90-$1.25) — "Festival Girls" (Indie) (4th wk). Perky $7,000. Last week, $8,000.

Exeter (Indie) (1,376; 90-$1.40)—"Billy Budd" (AA) (10th wk). Oke $4,000. Last week, same.

Fenway (Indie) (1,376; 90-$1.50) —"Goodbye Pigeons" (Indie) and "[illegible] 1962" (Indie). Fair $4,200. Last week, "Hiroshima" (Indie) and "Last Year at Marienbad" (Indie) (subrun) (2d wk), $2,200.

Gary (Sack) (1,277; $1.50-$3) — "Lawrence of Arabia" (Col) (10th wk). Great $30,000, with 14 shows. House record was broken Friday (22). Last week, $20,000.

Mayflower (ATC) (680; 90-$1.50) —"Girl Named Tamiko" (Par). Hotsy $8,000. Last week, "Gypsy" (WB) (subrun), $4,000.

Memorial (RKO) (3,000; 90-$1.50) —"To Kill Mockingbird" (U) and "Young Guns of Texas" (U) (2d wk). Wham $31,000 or near. Last week, $34,000.

Music Hall (Sack) (4,200; 90-$1.80)—"Follow the Boys" (MGM). Good $19,000 sparked by p.a. of Connie Francis on stage and press luncheon. Last week, "Rage of Lion" (20th) (2d wk), $8,000.

Orpheum (Loew) (2,900; 90-$1.40) —"Diamond Head" (Col) (3d wk). Hotsy $20,000. Last week, $24,000.

Paramount (NET) (2,357; 70-$1.05)—"Son of Flubber" (BV) (2d wk). This week opened Sunday (24). First week was wham $40,000 for new house record.

Pilgrim (ATC) (1,900; 75-$1.25)—"The Hook" (MGM) and "Cairo" (MGM) (2d wk). Fast $9,000. Last week, $11,000.

Park Square (Indie) (200; $1.80) —"Divorce, Italian Style" (Embassy) (22d wk). Stout $4,000. Last week, same.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny On Bounty" (MGM) (15th wk). Nice $14,000. Last week, $13,000.

State (Trans-Lux) (730; 75-$1.25) —"Searching For Venus" (Indie) and "Time of Desire" (Indie) (2d wk). Hep $7,000. Last week, $7,200.

Cold Clobbers Mpls. Albeit 'Wine' $15,000, 'Mockingbird' 16G, Both Wow

CHICAGO

(Continued from page 9)

Fine $20,000. Last week, "Child Is Waiting" (UA) (3d wk), $11,000.

Roosevelt (B&K) (1,400; $1.75-$3.50) — "Longest Day" (20th) (20th wk). Big $13,500. Last week, $12,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Son of Flubber" (BV). Sock $25,000. Last week, "Barabbas" (Col) (5th wk), $11,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Lonely Are Brave" (U) (4th wk). Frisky $5,000. Last week, $7,200.

Todd (Todd) (1,000; $2.20-$3.50) —"Mutiny On Bounty" (MGM) (15th wk). Towering to big $13,000. Last week, $16,000.

Town (Teitel) (640; $1.25-$1.80) —"Mon Petit" (Indie) (2d wk). Weak $1,500. Last week, $5,000.

United Artists (B&K) (1,700; 90-$1.80)—"40 Pounds of Trouble" (U) (2d wk). Slow $12,500. Last week, $23,000.

Woods (Essaness) (1,200; 90-$1.80)—"The Lion" (20th). Brisk $10,000. Last week, "Sodom and Gomorrah" (20th) (4th wk), $15,000.

World (Teitel) (606; 90-$1.25)—"Naked Interlude" (Indie) and "Assault" (Indie) (reissues) (2d wk). Fair $2,700. Last week, $3,200.

LOS ANGELES

(Continued from page 9)

general release). Torrid $36,000. Last week, Hillstreet, "Carmen Jones" (20th), "Love is Splendored Thing" (20th) (reissues), $2,300.

Chinese (FWC) (1,408; $2-$2.40) —"Fantasia" (BV) (reissue). Amazing $27,000 or close. Last week, "Son of Flubber" (BV) (5th wk-5 days), $13,300.

Hollywood Paramount (State) (1,468; $1.50-$2.40) — "Diamond Head" (Col) (2d wk). Sock $23,000. Last week, $30,000.

El Rey (FWC) (856; $1.20) — "Who's Got Action" (Par) and "Term of Trial" (WB) (m.o.). Nice $3,200.

Warren's (Metropolitan) (1,757; $1-$1.25) — "Hook" (MGM) and "Cairo" (MGM) (2d wk). Mild $3,100.

Fine Arts (FWC) (631; $2-$2.40) —"David and Lisa" (Cont) (2d wk). Lush $10,200. Last week, $10,000.

Orpheum, Fox (Metropolitan-Prin) (2,213; 756; $1-$1.40)—"West Side Story" (UA) (2d wk). Solid $14,000. Last week, $18,000.

Lido (FWC) (870; 90-$2.40)—"Seven Capital Sins" (Embassy) (9th wk). Sturdy $3,200. Last week, $1,900.

Fox Wilshire (FWC) (1,990; $1.25-$3)—"To Kill Mockingbird" (U) (6th wk). Sturdy $13,300. Last week, $12,900.

Vogue (FWC) (810; $1.25-$1.40) —"Days of Wine and Roses" (WB) (6th wk). Fine $6,000. Last week, $7,000.

Warner Beverly (SW) (1,316; $1.65-$3.30) — "Lawrence of Arabia" (Col) (10th wk). Smash $30,000. Last week, same.

Pantages (RKO) (1,512; $1.25-$2.75)—"Gypsy" (WB) (10th wk). Firm $14,500. Last week, $15,500.

Huntington Hartford (Allied) (1,012; $2-$2.50)—"Long Day's Journey Into Night" (Levine) (10th wk). Pale $3,900. Last week, $3,000.

Beverly (State) (1,150; $1.40-$2.40)—"Two for Seesaw" (UA) (10th wk). Okay $2,800. Last week, $3,000.

Crest (State) (750; $2)—"Electra" (Lope) (10th wk). Slim $1,300. Last week, $1,500.

Music Hall (Ros) (720; $2-$2.40) —"Freud" (U) (11th wk). Pleasing $6,000. Last week, $6,100.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) ([illegible] wk). Brisk $18,000. Last week, $18,200.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (20th wk). Stout $11,000. Last week, $9,500.

A 44-YEAR POLICY

Pierre, S.D., Feb. 26.

Charles Hyde, who owns and operates this town's only two film theatres, just has held his 44th successive annual "free children's day." Hyde started the gratis kids' days in 1919 upon returning from World War I service and becoming a theatreowner.

Minneapolis, Feb. 26.

Temperatures plunged to 20 below, accompanied by 25-miles-an-hour winds, made outside going almost unendurable here at the start of the week. And again, the boxoffice was badly hit. As a result, the largest array of strong newcomers in a long time were off to a slower start than otherwise would have been the case. At that, such powerful fresh entries as "Son of Flubber," "Days of Wine and Roses," "To Kill a Mockingbird" and "David and Lisa" displayed terrific virility.

One of the three hardticket films, "Longest Day," departed after 18 fine weeks, giving way to the non-roadshow but highly meritorious "Mockingbird." The only roadshow pictures currently are "Brothers Grimm" and "Mutiny on the Bounty," in their 20th and 10th weeks, respectively. "40 Pounds of Trouble" moved from the State to the Lyric for its third Loop week. "Diamond Head" is another holdover going strong.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65) — "Mutiny on Bounty" (MGM) (10th wk). Glorious $8,000. Last week, $8,500.

Avalon (Frank) (800; $1) — "Bachelor Tom Peeping" (Indie) and "Invasion Quartet" (MGM) (reissue). Stout $2,000. Last week, "Paradisio" (Indie) and "Doctor's Dilemma" (Indie) (2d wk), $1,500.

Campus, Westgate (800; 600; $1) —"Othello" (U). Good $1,000, $800.

Century (Par) (1,200; $1.25-$1.50)—"Days of Wine and Roses" (WB). Wow $15,000. Last week, "Term of Trial" (WB), $4,500.

Cooper (CF) (808; $1.25-$2.50)—"Brothers Grimm" (MGM) (20th wk). Splendid $8,500. Last week, $8,700.

El Lago (Carisch) (800; $1) — "Unashamed" (Indie) and "What a Chassis" (Indie) (reissue). Okay $1,000. Last week, "Sex Kittens to College" (AA) and "Inside Girls' Dormitory" (Ellis) (2d wk), $1,000.

Gopher (Berger) (1,000; $1-$1.25) — "Follow Boys" (MGM). Good $6,500. Last week, "Swordsman of Siena" (MGM), $3,200.

Lyric (Par) (1,000; $1.25-$1.50) —"40 Pounds of Trouble" (U) (m.o.) (3d wk). Fair $4,000. Last week, "The Robe" (20th) (reissue) (2d wk), $4,000 at $1-$1.25.

Mann (Mann) (1,000; $1.25-$1.50)—"To Kill Mockingbird" (U). Wham $16,000. Last week, "Longest Day" (20th) (18th wk), $6,500 at $1.50-$2.50.

Park (Field) (1,000; $1.50) — "Diamond Head" (Col) (2d wk). Marvelous $9,000. Last week, $11,000.

State (Par) (2,200; $1.25-$1.50) —"Son of Flubber" (BV). Giant $22,000 or near. Last week, "40 Pounds of Trouble" (U) (2d wk), $8,000.

Suburban World (Mann) (800; $1.25)—"Trial and Error" (MGM) (2d wk). Nice $2,000. Last week, $2,500.

World (Mann) (400; $1.25-$1.50) —"David and Lisa" (Cont). Big $6,000 or over. Last week, "Two for Seesaw" (UA) (4th wk), $4,000.

Prelims to C'rama 'West'

Denver, Feb. 26.

More than 200 Coloradoans, who appeared as bit players and extras in MGM's Cinerama production "How the West Was Won" will be guests of the new Cooper Theatre March 7 for the premiere of the film which was partly filmed on Colorado's western slope.

Some 600 additional guests from western Colorado communities will also be present. Many will be members of Chamber of Commerce organizations, newspaper, radio and tv officials from the other slope of the Great Divide which cuts the state virtually in half with more than 50 towering 14,000 foot peaks. Most of the party will arrive by special Denver and Rio Grande trains.

The regular engagement of "How the West Was Won" starts March 8 on the theatre's customary hardticket policy of all reserved seats priced at from matinees at $1.65 to evenings at $2.50. The unique circular shaped theatre, the first ever constructed especially for Cinerama, seats 814.

BRUSSELS DEFERS TO FRANCE

Stanley Kubrick's Point of View

Rushing 'Strangelove' to Market—Why Peter Sellers Was a 'Must'—Comments on the Disputed Book

By JACK PILER

London, Feb. 26

Taking no chances on Lady Luck or the vagaries of the legal jungle, Stanley Kubrick is cutting corners and wasting no time to complete "Dr. Strangelove, etc." currently shooting at Shepperton. He plans to have the show on the road in the States in July with a simultaneous 30-city coast-to-coast unveiling and launch the product here the following month.

Far from hanging hopes on the suit he, Columbia and "Red Alert" author Peter George have filed against Max Youngstein's Entertainment Corp. of America and the authors of "Fail-Safe," he is more than anxious to finish and get his picture to the public before any kind of competition, lawful or otherwise, can crowd the field. He expects the answer print back in June and around the same time he'll launch an intensive tv ad campaign through the networks — not 10-second spots, but properly planned and produced minute and more plugs.

"I've never before been as sure as I am today that tv ads are a first class medium for bringing in the audiences", says Kubrick. "But they've got to be properly done, not just slapping the title and the stars on the screen and hope that the viewers catch it."

In some ways Kubrick wishes he was making the picture in New York or on the coast because he would then be nearer to the legal battlefield. But Peter Sellers was obligatory to the film, and Sellers has his own legal troubles looming on the horizon within the next month, his pending divorce. And he must be in London. That is the only reason Kubrick decided to make the picture in the UK. "There are four parts in the picture all of which call for the same high degree of comedy acting skill. I wanted to make this picture very much and Sellers is the only man who could make this possible."

Kubrick, as a matter of fact, insisted that for his own money there was little to choose between the studio setups, European labor relations etc, here or in Hollywood. "They have their funny ways at home as well as here", he says. "The only thing that does bother me in Britain is the difficulty over arranging overtime in a hurry and the tea breaks. Tea costs a producer half-hour a day every shooting day — 15 minutes morning and afternoon. And to get the crew to stay on for some overtime which might be absolutely essential to the schedule of the production, you have to go through such a rigmarole it is not worth the trouble."

The 35m black and white picture is budgeted at $1,700,000 and with the combination of Kubrick, Sellers and the subject matter the prospects for a hefty final harvest were dazzling — until the competition came along. Kubrick is already genuinely worried by word of mouth queries on how comes he is making a picture with a story so close to "Fail-Safe" without giving it public recognition.

"Unfortunately for both Peter George who wrote the original book and my picture which is based on it, 'Red Alert' made little impact in the States other than upon such people as Thomas C. Schelling of Harvard's Center for International Affairs and Herman Kahn, probably the U.S.'s foremost strategists. Both these men as long ago as December '60 and August '61, wrote Peter George their congratulations for the originality of his thought, the accuracy of his background basis and the feasibility of his hypothesis.

"Would Kahn have written in August '61 '. . . Almost every American strategist I know has read your book 'Red Alert' and most of us hand out copies to people . . .' And would Schelling have written to George in December '60 from Harvard '. . . Ingeniously conceived your book to be enormously valuable. You might be surprised to know what a large number of professionally responsible people in this country share that evaluation of it.'

"It was only in 1961 that I was recommended the book which had been in circulation in the States and in the UK under a different title, for three years. For some time I had been keen on the theme of a nuclear war being started either by accident or madness and I was told this was just the story I was looking for. It was around the time I had finished shooting 'Lolita' here. Unfortunately 'Fail-Safe,' published only last October immediately grabbed the limelight — possibly because of its timing for the subject — and today people are asking me why I am copying that story and not crediting it. That is why I must take this action."

He said that even if ECA did not make a film version of "Fail-Safe" the presence of the book itself would harm his own personal reputation and possibly affect the public's desire to see the film. In addition he felt bound up inseperably with Peter George's fight to protect his very fine work.

Manhattan Comment

Touching off added excitement among public and trade was (1) a suit filed by Stanley Kubrick, et al., in behalf of Kubrick's production of "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb," and (2) an ad in Time mag and VARIETY.

The Kubrick action, instituted in N.Y. Federal Court, seeks among other things to enjoin Entertainment Corp. of America from marketing "Fail-Safe." This is the newly-formed ECA's first production and, said Kubrick and fellow plaintiffs, represents plagiarism.

The Kubrick complaint is that the "Fail-Safe" original novel, by Eugene Burdick and Harvey Wheeler, too closely resembles Peter George's novel, "Two Hours to Doom," which hit publication previously, and upon which "Dr. Strangelove" is based.

There's a major element of irony entailed here, for ECA, as headed by Max E. Youngstein, is seeking to get off the ground with its first picture as "Fail-Safe," and any kind of courtroom obstacle course might well upset the timetable of the new company.

The aforementioned ad in VARIETY and Time looked very much like a going-on-record declaration, for it described "Dr. Strangelove" as follows: "A nightmare comedy in which a psychotic Air Force General triggers an ingenious, foolproof and irrevocable scheme, unleashing his Wing of B-52 H-bombers to attack Russia.

"The President of the United States, unable to recall the aircraft, is forced to cooperate with the Soviet Premier in a bizarre attempt to save the world."

Readers of bestseller "Fail-Safe," except for one discrepancy, might easily take the aforestated synopsis as applying to "Fail-Safe." Yet, of course, it was given as being descriptive of "Dr. Strangelove."

In "Fail-Safe," there's no psychotic general involved but there definitely is at the climax a megaton bombing of Moscow by unrecallable U. S. planes and a fantastic agreement between the President of the U. S. (never identified, but obviously Kennedy in the year 1967) and Khrushchev.

Youngstein's ECA, despite the litigation, plans to start production of "Fail-Safe" shortly, having had assurances from McGraw-Hill, publishers of the novel, that there's nothing to worry about. There are some suspicions in the trade though that a court suit is a court suit, and regardless of the interpretations on either side, ECA might now be going slow in fiscal outlay with its "Fail-Safe" production.

Also ironic is that "Fail-Safe" is the first production venture in which the exhib-backed ECA Films has a financial participation.

RISE IN FILM AID (14%) SOON

By GENE MOSKOWITZ

Paris, Feb. 26.

It seems quite certain at the moment that Common Market headquarters in Brussels has decided to go along with French producer and governmental film organization demands to allow the French Centre Du Cinema to change its aid program to fit in with current needs. Thus the 14% to producers on film grosses towards their next productions is practically assured over the present 5.5%.

The crash tactics by the French Film Producer Assn. in talking up a possible production stoppage, and focusing public and official attention on their plight, led to responses. The backing of CDC head Michel Fourre-Cormeray also helped. Insiders say the French would have gone ahead by granting the 14% by decree anyway and the ECM officials finally gave in to avoid any internecine warfare.

It was argued as only proper that France should get the same rights accorded in Italy to producers.

Originally aid was to be cut under Common Market ideals over a number of years to do away with it entirely by 1966. Envisioned for future was either general central aid handout under Common M, or special bank loan methods. Any tilting of aid was fought as detrimental to broad French strategy. It's of some precedental significance that West Germany grants slight aid to its films.

Unhappy Omens

But FFPA head Francis Cosne pointed out that foreign markets had dwindled, production costs were up, tv was a force to be reckoned with and French producers had to have definite help or face up to a drastic crisis with probable bankruptcies in several cases.

So it seems almost certain that producers will soon have the 14% on features and 1% on shorts a la the Italian way this month. Faltering production should then pick up again. But producers are still adamant on their other points and consider this probable victory only a simple first step. They still want a big cut in the tax bite from the present 33%, a modus vivendi with government-operated television as well as a share-the-risk wage agreement with technicians, thesps, film directors and writers.

Latter groups are meeting this week and so far see no reason to take chances on their salaries via gambling on the success of a film over whose making they have no power of decision. Talent here, as elsewhere, never regards itself as overpaid. Exhibs have gotten a 4% rebate which may have them relaxing for a while and not adding to the present producer squabbles, aims and trials.

1962 Breakdown

A general breakdown for 1962 showed $5,970,000 going back to producers from the 5.5% on local grosses and the 20% on foreign take. With the new process it would be only $3,000,000 more. But it would make up for those films which did well abroad, as well as at home, but found the former take either blocked or falling off due to devaluations and lower prices paid.

It now appears that the new aid law may go into effect quite quickly. It will not be retroactive but refer only to films undertaken from here on. This should perk up production which was held down as producers waited for the outcome of the aid talks.

However, French producers will go on fighting for their other points. Producers queried by this reporter were split on the near future of film production. Some felt it could hold up quicker Common Market integration while others thought it would speed it up, especially since Germany is now working out an aid system too.

A few thought it would be a balm in allowing producers to concentrate on low budget films for French-speaking territories only.

Competitive Bidding Must Be Fair

That Gist of Kenmore Victory on 'Doctor's Dilemma' Booking—Metro Favored Loew's

Boston, Feb. 26.

A 11-man, one-woman jury in Federal Court has found that MGM Inc. and two of its former subsidiaries, Loews Theatres Inc., and Loews Boston Theatre Co., conspired to restrain interstate trade by preventing the Kenmore Theatre from securing on competitive bidding the film, "Doctor's Dilemma" in January of 1958.

Kenmore, owned by Louis Richmond, which has since been torn down to make way for a new toll road into downtown Boston, claimed loss of profits on "Doctor's Dilemma" of "about $5,000." The jury awarded the Kenmore damages, which when trebled were $3,000. In addition to the damages under the federal antitrust laws, the plaintiff is entitled to an award of counsel fees. A request is being made to the court to award counsel fees of $7,500, making a total possible recovery of $10,500, plus interest and costs.

The case in United States district court which ended after a six day trial is of special significance to motion picture exhibitors. Philip M. Cronin, of Withington, Cross, Park & McCann, Boston, attorney for the plaintiff, said: "It is the first case establishing that in the event competitor's bids were submitted, and once competitive bidding is established, it must be conducted fairly. The jury found that in this case it was not conducted fairly but as part of a conspiracy in restraint of trade."

MGM at the time the case was brought had an 86% stock interest in Loew's Boston Theatres Co., and awarded the picture to Loews Boston Theatres Co.'s State theatre (since purchased by the Catholic Archdiocese of Boston).

The Kenmore "had for a number of years played first run pictures of an art policy MGM invited competitive bids from a number of theatres in Boston, not only the State, Kenmore and Exeter theatres submitted bids on 'Doctor's Dilemma' he stated.

MGM rejected the Kenmore and Exeter bids, and the Kenmore alleged that it was arbitrative and unreasonable to reject the Kenmore bid and that the rejection was done pursuant to a conspiracy between MGM and Loews State. The Kenmore alleged that an early bid it had made in August, 1958, on the film, "Reluctant Debutante" was not considered by MGM because of a conspiracy. The jury found that there was no conspiracy as to the award of that picture.

Puffs Out of Fluffs

Warners has in the making a trailer for "Critic's Choice," starring Bob Hope and Lucille Ball, which will show fluffs in the actual production. Scenes in which Hope and Miss Ball blew their lines, and which normally would go the cutting-room-door route, are to be used on the recent Hope television show and get big laughs.

The theatrical "coming attraction" will thus focus on some things not to be seen in the picture.

Only 6 in Works, French Pace Off

Paris, Feb. 26.

It is not only the threatened production stoppage, to force government help via more film aid and detaxation, that has only six films now in the works compared to nine last year and 13 at same time the year before. There has been a general fall in films as costs rise and producers retrench and try for the more offbeat or bigger-scale features to compete on both local and foreign markets.

As of October 1962 there were 20 pix in the works. The present six include three coproductions and only one is actually in the studios. There are 12 features in the cutting rooms. Add France's backing of 60 films, many of them first efforts that are finding it hard to get distribution.

Committee of Study and Safeguards was set up during a recent French Film Producer Assn. meeting to ready a report by May 15 for submission to the Ministry of Culture on changes needed in the film industry with reference to what government must do to help it get out of its present crisis.

The impossibility of financial solvency under the present national aid, shaky theatre attendance and rising costs brought on the association's threats of a work stoppage if needed help was not forthcoming. New committee will hold up any outright production strike until its study is filed and ministerial reactions are assessed.

JOHN GLENN HALF-HOUR PATRIOTICALLY LOADED

Hollywood, Feb. 26.

"The John Glenn Story," written and produced by William L. Hendricks for Warner Bros. under personal supervision of Jack L. Warner, will get extensive exposure by the various Government services as well as theatrical and tv release. The 30-minute color short, which carries the Seal of the U. S. and a three to four-minute introduction by President John F. Kennedy, is sponsored by the National Aeronautics & Space Administration, Dept. of Health, Education & Welfare, Dept. of Justice and Dept. of the Navy, and commemorates the first anniversary of American-manned orbital flight.

Both the Navy and Marine Corps are using film for recruiting purposes, with 80 prints going out last week to blanket the country and additional prints also slated, according to Capt. Pierre Sands, U.S.N. Subject also will be used for normal Navy distribution and will be included in its library.

NASA is buying film for use in its various channels which will reach into public schools, and U.S. Information Agency is planning foreign language versions for distribution abroad. Although it's unknown at this time how many languages it will be dubbed in, it's understood the USIA is considering about 20 different languages.

Technicolor Profit Slump; Frawley Anticipates 1963 Earnings as Over 1961

Hollywood, Feb. 26.

Profits for Technicolor Inc., for fiscal year ended Dec. 29, 1962, nosedived 91.4% to $148,000 from 1961's $1,744,963, it's reported by board chairman Patrick J. Frawley.

The 1962 figure, equivalent to six cents per share on 2,640,478 shares outstanding, was reached after a non-recurring charge of $291,833, or 11 cents per share. Take for 1961, equal to 67c per share on 2,623,218 then outstanding, included non-recurring income of $265,315, or 10c per share.

Sales for 1962 hit $57,927,000 against $55,026,550 in 1961.

Frawley stated the 1962 dropoff was attributable to a decline in profits of the Motion Picture Division and write-downs to estimated market value of certain inventories of the Consumer Products Division as well as continued loss in same division. Indications for 1963, however, according to exec, point to an improved year with earnings expected to be higher than the 1961 earnings of 67c per share.

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"BEST PICTURE
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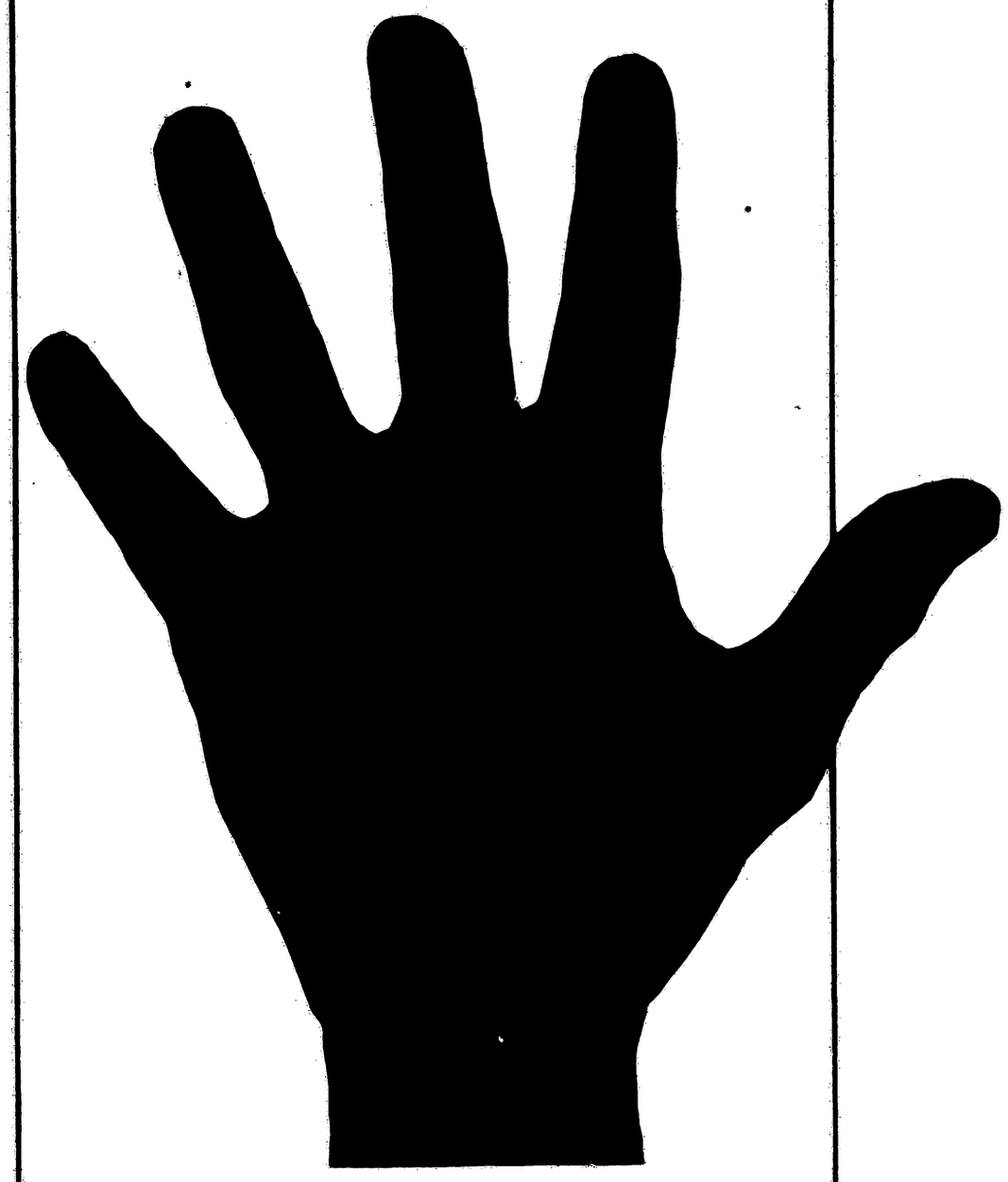

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THE LONGEST DAY
Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MGM REISSUES UNIT IN BLACK

Directors Press for Guild 'Recognition' By Chicago's Commercial Film Studios

Chicago, Feb. 26.

Commercial film plants here resolved one strike last week by coming to terms with Motion Picture Cameramen's Union and the Laboratory Technicians and Film Editors, but the Screen Directors International Guild, still in the process of organizing the Windy City blurb-and-industrial studios, has staged a walkout at Fred Niles Communications Centers. Goal is "recognition."

Niles organization deems the six picketing directors and asst. directors "resigned" rather than on strike because it has no local contract with SDIG, and new directors have already been hired in their place.

Directors Guild last week was able to secure agreements from six Chicago film outfits to recognize the union as bargaining agent for midwest directors and their assistants, but at deadline some of the larger studios such as Wilding, Niles and Dallas Jones were holdouts. Once recognized, the union intends to negotiate contracts with all the plants to establish pay scales, working conditions and the length of a work week. (In New York, the scale for tv and industrial film directors is $540 for a single week's freelancing; in Hollywood it's $675.)

Niles has been singled out for picketing, according to a spokesman for the union, because it alone has "steadfastly refused" to answer telegrams requesting a meeting with guild officers. Also, Niles' New York and Hollywood branches have been operating under contracts with SDIG, but the home base refuses to negotiate with the union. Nilec was out of town during the picketing last week, but an exec with his firm stated that the union wasn't being recognized because "the pool of film directors in the midwest is simply not as qualified as those on either coast." Some of the very directors picketing, the spokesman said, came to Niles totally inexperienced and were trained there. He said that of the 110 midwest members of SDIG only about 12 were senior cardholders with topflight qualifications.

Directors guild has filed with National Labor Relations Board on the Niles holdout. The firms that signed with the union last week were Sarra Inc., Peter DeMet Productions, Camco Productions, Henry Ushijima Films, Don Kessler Productions and Matteo Associates. George L. George, exec secretary of the international, came in from New York to help local prexy Andy Costikyan organize the Chi shops.

For a time Niles was picketed also by the lab workers, film editors and cameramen, along with five other Chicago firms. The 12-day strike ended last Thursday (21) when new contracts were signed with the two IATSE locals. Terms included wage increases of between $11.50 and $32 a week, retroactive to last Sept. 1 when the old contract expired. If an employee works 30 consecutive weeks a year, he will receive a maximum $225 per week; if less than 30 consecutive weeks, $220 a week. The technicians had been receiving $232 weekly under the old contract.

For the first time, the workers have a severance pay plan in the event of layoff for more than 30 days. New contract, which expires March 31, 1964, also provides for the accumulation of sick leave up to 30 days. Housing and living expenses while traveling are designated in the new pact as first class and quartering in military barracks prohibited.

The settlement was portended when unions settled for approximately the same terms with Jam Handy in Detroit a few days previous. The Chicago studios involved were Wilding, Colburn Film Labs, Atlas Film Corp., Filmack, Dallas Jones and Niles. Others signing but not struck were Chicago Film Laboratories, Sarra and Crescent.

Chi Picket-Line In N.Y.

Screen Directors International Guild Midwest, currently striking Fred A. Niles Communications Centers in Chicago, have spread its pickets into New York. Two Guild Midwest strikers showed up outside Niles' Gotham offices last Monday (25) and, although the N.Y. Guild local isn't calling a strike of its own, its members are honoring the Chi line.

A third Midwest picket joined the line yesterday (Tues.) and so far four N.Y. SDIG members employed by Niles have refused to cross. Although the Guild's Gotham local has a contract with Niles, the Chi local has none. This set off a picket action by the Midwest Guild last week. Niles also has a plant in Los Angeles and pact with Coast Directors Guild of America. As of now, no move has been made by the Chi group to act on his Coast location.

In literature distributed outside the Gotham strike location, the Chi directors claim that they are only seeking to sit down with Niles in that city and negotiate. It's projected that no actual demands regarding scales etc. will be pressed for probably until June.

The Midwest Guild says that Niles pays his Chi directors and assistant directors ½-⅓ of what he pays similar staffers in New York where he has a pact. All they want to do, the Chi group claims, is to set wheels in motion to get some kind of deal worked out for them, possibly along the lines of the N.Y. agreement. But this is up to negotiation which, they say, Niles won't enter into.

'Barabbas' Bef; Future Holiday Potential Good

"Barabbas," Dino De Laurentiis's Italian-made Biblical spectacle, in which Columbia has worldwide rights excepting in Italy, has now proved itself in the United States-Canadian market.

The Anthony Quinn starrer, which is distributed in Italy by De Laurentiis, started off as a dark horse. Col's Mike J. Frankovich relates it looks to gross $8,000,000 in foreign rentals, which is plenty special. Domestic returns, on the basis of results in 400 United States situations, appear to be measuring up to $4,000,000 to $5,000,000, for a total of perhaps $13,000,000.

The marketing in the States, reports Frankovich, was carefully planned and in tune with the nature of the picture. There were only two hardticket engagements, one each in Boston and New York. These were designed to give the production an aura of importance. Film bookings around Christmas followed.

Frankovich feels that the feature "can always come back"—meaning via reissue, at Christmas and Easter periods in the future, because of the religious nature of the theme. Meanwhile, it's already established as a major grosser.

Actually, "Barabbas" is all fiction, except for the fact that the title character actually existed. He was spared crucifixion but his later life is not covered in the Bible.

Harper Lee's New Novel

Chicago, Feb. 26.

Novelist Harper Lee, here last week on behalf of Universal's film version of her book, "To Kill a Mockingbird," revealed that there had been some offers but that she had no immediate interest in writing for the screen.

The 1961 Pulitzer Prizewinner is working on another novel and stated frankly that she was dubious of her talents outside the novel form. "I might like to give it a try some time," she said, "but not until I finish the next book."

Juliet Prowse joins cast of John Maschio's "Las Vegas Nights."

FIGHTING TRADE MENTAL HABITS

Metro is going steady with the film release market at a time when, for the most part, the jury is still out on whether the nation's exhibitors, and the American public, will shell out for productions which first hit the theatrical market years ago. Other major pic corporations, as per usual, are giving the retreads another boxoffice fling, but only once in while, with on and off results.

Exceptions are the Disney feature cartoon and Selznick's "Gone With the Wind" which represent little risk; these just are brought back and back every six or so years and make only money.

Television, as via the late shows and now the prime time exposures plays a large part in consumer attitudes. This boils down to: "Why should we spend money for second-time-around features when chances are we can see them for free on teevee, but soon."

There have always been reissues, of course. But the principle of reruns takes an extra pertinence now because of (1) the bigger play given "modern" theatricals by tv and (2) the theatremen's self-expressed sentiment that they need more pictures in order to survive.

Encouraged So Far

The evidence at MGM, so far, is that exhibs are willing to rent oldies and the public is willing to purchase tickets for same. Now a year old is a special department at MGM, headed by Fred J. Schwartz, with promotional backing-up by Si Seadler, which deals only in selling a flock of vaultics. Significantly many have been on tv and yet exhibs are taking them, with success. But there are limitations.

"Chocolate Soldier" had a theatre gross of $2,200 in a single day at the Imperial, Toronto, when the temperature was three below zero. The Capitol, Vancouver, playing a repeat of "Student Prince," took in $1,800 in a single day. These are not unusual grossers; more detail as to the revenue incoming would sound so much like singing commercial for MGM that they are being last sight of herein.

The operettas so far have had 2,000 bookings and gaining momentum.

MGM has a package of eight in the so-called Heritage category and another package of 12 operettas. Bookers book a program for just one day a week, say a Monday or through a Thursday. And then it's run through on a series basis. For example, 12 houses of the Loew's chain in New York have booked the backloggers for one day a week for four weeks, then will take a three-week hiatus, and come back for four more weeks.

MGM is licensing the product through indie distributors and in all cases selling on a percentage basis. The Heritage pictures include "David Copperfield," "Little Women" (most successful of the lot), "Pride and Prejudice," "Captains Courageous," "Julius Caesar," "Tale of Two Cities," "Good Earth" and "Kim." The operettas include the oldie Jeanette MacDonald-Nelson Eddy shortin' breads, "Great Waltz," "Brigadoon" and the Mario Lanza bravuras.

In The Black

Particularly worthy of note is the fact that the Schwartz unit at MGM is operating in the black; and now the more it functions the more it figures to make money. In the black means that new prints, new advertising, trailers etc are recouped and rentals are profitable. Getting out of the red is not too easy, considering percentage of the gross to the indie distribs plus the costs of prints and advertising. All MGM deals are on percentage, none on flat fee.

Out-of-the-past pictures being sold by MGM, those which have not been offered on tv, include "Julius Caesar," "Show Boat" and "Great Caruso."

Other distributors appear to be banking on back product as a means of added revenue but not on such a sustained basis. Paramount probably is next in line in terms of volume with "War and Peace," "Trouble with Harry," "Man Who Knew Too Much," "Gunfight at O K Corral," "Last Train from Gun Hill," "Rockabye Baby" and "Don't Give Up the Ship."

Twentieth-Fox is in process of bringing back "The Robe," initialer in the CinemaScope process. Warners is bearing down on "Giant."

Distribs have found reluctance on the part of exhibs to book reissues even though the latter claim celluloid malnutrition

distribs have got to spend seriously in dressing up the library theatricals in giving them something akin to a new look via prints and merchandising.

Whiskey Bottle in Copy Vetoed; Sell 'Roses' Via Video & Radio

Minneapolis, Feb. 26.

When the four Twin Cities' daily newspapers refused the large "Days of Wine and Roses" advertisement spreads emanating from Warner Bros., the Minnesota Amusement Co. (United Paramount circuit) made a radical switch to television and radio for the film's principal selling and exploitation. It slashed its planned 90 newspaper advertising inches to 18 because the selling concept would be destroyed. Instead, it bought 61 tv shots on four Twin Cities' stations and also went in for radio advertising.

The two dailies here have single ownership; ditto for St. Paul. In both cities the newspapers even frowned on the showing of a liquor bottle in the ads, asserting this would violate a state liquor commission regulation. It's believed to be the first time anywhere that newspapers have censured out a booze container.

At the state liquor commission's office it was stated that no such regulation exists. The Minneapolis dailies refuse all liquor ads, including even those for beer, but in St. Paul there is no ban.

Circuit encountered in this instance newspaper advertising censorship rules differences between two cities. The big "Days" ad spread is divided into two parts. The top's art reveals Jack Lemmon sprawled out by delirium tremens. In the lower half husband and wife are in an embrace.

The first half was deemed, objectionable by the local newspapers which were willing to okay the latter half. But for the St. Paul sheets it was vice versa.

With the newspapers thus deprived of considerable "Days" advertising revenue which they could have had and tv and radio stations getting a record amount of such MAC moolah, the stations also are giving away much gratis air time to help exploit and sell the picture.

This is in gratitude and to try to prove they can do the job well and it also follows newspapers' procedure, station heads point out.

A number of interviews filmed by "Days" cast members are going out over the air without cost to circuit to help stimulate the film's patronage. Several stations last week held daily contests, too, with theatre passes to see "Days" as participants' prizes. And on the five-days-a-week KSTP-TV "Treasure Chest" program there were daily "Days" plugs. Its a tv show in color that the Stan Hubbard NBC affiliate itself produces.

LEFKO NAMES MARON

Ups MGM Sales Vet to Head Roadshow Division

Mel Maron, longtime member of the MGM sales department, has been appointed head of the company's roadshow division, working under Morris Lefko, general sales manager. Maron had been Lefko's exec sales assistant since last September, giving most of his time to the roadshowing of "Mutiny on the Bounty" and before this was a member of the "Ben-Hur" special sales unit.

Newcomer to MGM is George Alexander, appointed director of special services for "Mutiny" at Loew's State Theatre in New York. He had been with Embassy and previous to this with Freedomland.

Proposes MGM Adopt Decision To Stay In U.S.

Hollywood, Feb. 26.

A ceiling on runaway production of Metro films will be proposed via a resolution at Thursday's (28) annual stockholders meeting in N.Y., which will call for at least 75% of company's 1963-64 production activities to be scheduled in the U.S.

Pitch will be made by Lab Technicians, Local 683, International Alliance of Theatrical Stage Employes, which is a minority stockholder of record, according to Donald P. Haggerty, who reported his guild notified Metro of the planned resolution in a letter mailed last week. He cited the "tremendous decline in earnings during recent years" when the company was "permitting its excellent Hollywood facilities to stand largely idle" by engaging in runaway production in foreign countries.

In asking company to shed at least 75% of its '63-'64 slate in this country, Haggerty noted this would utilize the talents and skills of American workers, many of whom now are unemployed because of overseas operations.

It's Ben Sack's 'Cleo'

Boston, Feb. 26.

Ben Sack has bought "Cleopatra" for his Boston Music Hall. He won't say about the terms prior to special luncheon March 6 in which 70 New England and Boston publishers and others have been invited (Tiffany's restaurant.)

From New York, 20th's veep of group sales and advertising manager will come on to outline plans for the "Cleopatra" campaign.

Capacity at the Music Hall for the road show of "Cleopatra" will be 2,200-seats. Opening date, price scale, opening night festivities withheld for the luncheon.

ORIGINAL FOX STUDIO BEING SOLD BY 20TH

Hollywood, Feb 26.

Fox Western studio, a Hollywood landmark, is being put on the sales block by 20th-Fox. While 20th-Fox execs declined to discuss the situation, it is known that bids are being received by Edmond E. Herrscher, director of property development for 20th.

The Fox Western plant, which has been used in recent years for the company's vidpix operations, was the original William Fox studio, which preceded construction of the company's present Westwood studios. The old Fox lot was built in 1917, the Westwood studio in 1930.

The Western lot has eight sound stages. It's understood 20th is not limiting bidding to any pix or tv film company, but is open to bids from any and all sources. For a decade, 20th-Fox TV utilized facilities at the Western lot as well as those at Westwood, but the tv branch of 20th today has no production, and its regular personnel is moving to the Westwood lot.

Steve McQueen and Lee Remick into "The Traveling Lady," to be made with team of Alan Pakula and Robert Mulligan.

12-25 April

international film, TV film and documentary market (MIFED)

a world-resounding success

MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Seventh Cine-Meeting which is attracting widespread interest and will be held from 12 to 25 April 1963.

Information from: MIFED
Largo Domodossola 1 Milano (Italy)
Telegrams: MIFED

OBERHAUSEN'S BIG RED BLOC

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1962-63 High	1962-63 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅝	11⅛	ABC Vending	98	13⅛	10⅝	10⅝	—2⅞
47⅛	22⅝	Am Br-Pr Th	†174	29⅛	28	28⅛	— ¼
20⅝	10	Ampex	300	16½	15⅞	16	— ½
51	31½	CBS	†556	51⅛	49⅛	50⅞	+1¾
20⅝	8⅛	Chris Craft	91	14⅞	14¼	14½	+ ¼
31	14	Col Pix	110	25⅝	24¾	25¼	+ ¼
51⅝	34½	Decca	23	46⅝	45⅛	46⅛	..
40⅝	21	Disney	127	26⅝	23⅛	26⅝	+1⅝
117¾	86	Eastman Kdk.	108	116⅝	114	114⅛	—1⅝
6⅛	4¼	ESI	140	5⅛	5⅛	5⅞	+ ¼
14⅝	8⅝	Glen Alden	136	12½	12	12⅛	— ⅛
47⅛	17⅝	Loew's Thea.	241	19⅝	18⅞	18⅝	—1⅛
70⅝	33	MCA Inc.	79	50⅝	49½	51	—3
19⅝	10⅝	Metromedia	69	19⅝	18⅝	19	— ⅛
36⅝	20⅝	MGM	326	30⅝	28⅝	28⅝	—1⅝
12⅝	5¼	Nat. G. Corp.	1084	12⅝	11⅛	11⅞	+ ⅛
25⅛	10	Outlet	1370	22⅛	21⅛	22¼	+1⅛
36⅝	31	Paramount	†24	36⅝	36	36	— ¾
221	81⅛	Polaroid	358	142½	136⅝	141¾	+3⅝
65⅝	30⅝	RCA	794	63⅝	61	61⅝	—2⅛
12⅝	6½	Republic	56	9½	9⅛	9¼	— ¼
17	12⅛	Rep. pfd.	3	15⅝	15⅝	15⅝	— ⅜
46⅛	18⅝	Stanley War.	46	22⅝	21⅝	22⅛	+ ⅜
36⅛	27⅛	Stanley	26	34	33⅝	34	— ⅛
30⅝	15⅝	20th-Fox	36	25½	25	25⅛	— ⅛
36⅝	22⅝	United Artis's	86	32	30⅝	31	+ ½
20⅝	10½	Warner Bros.	85	14½	14	14	— ⅛
75⅝	42¾	Zenith	241	54⅞	52⅝	54⅛	— ⅛

American Stock Exchange

6⅝	2½	Allied Artists	53	3¼	3⅛	3⅛	— ⅛
9	3⅝	Ballan'nt GAC	65	7	6	7	+ ⅜
21⅝	10¼	Cap. Cit. Bdc.	32	10⅝	10	10⅝	— ⅛
20⅝	8½	Cinerama Inc.	301	16⅛	15⅛	15⅛	— ⅞
12	6½	Decca Prods.	24	8¼	8⅛	8⅝	+ ⅛
9⅝	4½	Filmways	23	6½	6¼	6½	+ ⅛
18	8⅝	Movielab	6	11⅞	11⅛	11⅛	+ ⅛
14⅝	5¼	NPO Vid.	30	8⅝	7⅛	8⅝	+1
2⅝	⅝	Nat'l Telefilm	30	15/16	⅞	⅞	—1/16
5⅛	2	Reeves Bdcst.	10	2⅝	2⅝	2⅝	..
7½	2¾	Reeves Ind.	80	3⅝	3⅛	3⅝	
12⅝	10⅛	Rollins Bdcst.	1	13⅝	13⅛	13⅝	+ ⅛
22⅝	13	Screen Gems	†13	17⅝	17	17	— ½
20⅝	8⅝	Technicolor	1376	11⅝	9⅝	10¼	..
16⅝	4⅛	Telepromp'r	25	5⅛	5⅛	5⅛	— ⅛
3	1⅛	Tele Indus	4	2⅝	2⅛	2⅝	..

* Week Ended Mon. (25).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Americo Corp	1⅛	1⅛	— ⅛
Commonwealth Theatres of Puerto Rico	7⅛	7⅞	..
Four Star Television	10½	11½	— ⅛
Gen Aniline & FA	305	327	+05
General Drive-in	9½	10⅝	— ⅜
Magna Pictures	2⅝	2⅝	+ ⅛
Medallion Pictures	5⅝	6⅝	+ ⅜
Music Fair Enterprises	4⅝	5⅛	..
Premier Albums	7⅝	8⅛	+ ⅛
Rust Craft Greeting Cards	10½	11⅝	..
Seven Arts Productions	8⅝	9⅝	— ⅛
Transcontinent Television	13⅛	14	— ⅛
U. A. Theatres	5	5⅝	— ⅛
Walter Reade-Sterling Inc.	1⅞	2⅛	— ⅛
Wometco Enterprises	19⅛	20⅝	— ⅛
Wrather Corp.	3⅝	4⅛	..

(Source: National Assn. of Securities Dealers Inc.)

SHORTS FEST IN UNHEATED BURG

By HANS HOHEN

Oberhausen, Feb. 26.

With about 800 names on the guest list, including around 250 foreign visitors, this year's (Feb. 18 - 23) West German Short Film Days of Oberhausen racked up alltime attendance. Organizers see in this fact a good sign for their festival's 10th anniversary next year. Oberhausen, one of the six biggest towns in the thickly populated Ruhr district, has become one of the two or three of the world's most essential short film showcases.

Out of 800 offered shorts 100 from 25 nations were selected for unreeling. Hilmar Hoffmann, the chief, explained that television pix and films from underdeveloped countries were skipped this time. Oberhausen wants to concentrate on "quality."

Last year the only Communist nation to submit shorts here was Yugoslavia, which is independent of the Moscow bloc. Refusal of the others, Russia itself, Poland, Czechoslovakia, Bulgaria and Rumania resulted from the failure of Oberhausen to invite East Germany, owing to the hard feelings in West Germany over the "wall of shame" in Berlin.

Very Discreet

This year, the Oberhausen festival management skillfully avoided the delicate political problem. As it's executed with the Olympic Games, the German film entries were not divided into West and East German pix but presented as an all-German lineup. In other words, the list just mentioned (in brackets) that it's a film of German origin.

Festival opened with Bert Haanstra's Dutch short, "Delta—Phase 1," which was shown outside competition due to the fact that Haanstra is president of the 12-person jury which includes the names of Jerzy Bossak (Poland), Bob Godfrey (England), Roman Karmen (Soviet), Andre Martin (France), Bretislav Pojar (Soviet), Karoly Wiedermann (Hungary), Amos Vogel (U. S.), Walter Buhrow (Germany), Juergen Roland, Hans-Rolf Strobel and Helmuth de Haas (all Germans.)

It is noteworthy that nearly half of the 100 films entered in competition were of East Bloc origin. The Poles had—with 15 entries—the strongest lineup. The Czech contributed eight films while Yugoslavia and Hungary came along with six pix each. Also the Soviet Union, Bulgaria and even Cuba have films entered.

The U. S. were repped by seven entries: "The Walk" (Ray Wlaniewski and Hilary Harris), "Stone Sonata" (Carmen d'Avino), "Skullduggery" (Stanley Vanderbeek), "X" (Dan Drasin), "The Old Man" (Ernest Pintoff), "The Hole" (John Hubley) and "Lonely Boy" (Wolf Koenig and Roman Kroitor). The Americans garnered much applause for these contributions. The 20-year old Dan Drasin whose pic "X" was extremely well received attended the showing. The U. S. delegation is headed, as last year, by George Wallach, head of the film and tv Section of U. S. Embassy at Bonn.

The traditional retrospective show dedicated itself to the Polish postwar film this year. According to Wallach, the festival has taken a U. S. film retrospective section into consideration for next year.

Oberhausen benefits very much from the German forte: Splendid organization. For the first time, the films were unspooled in the newly built ultra-modern Stadthalle (City Hall). The entire festival activity—screenings, administration, receptions, etc. — takes place in this building which, no doubt, will contribute to future prestige of festival. It's one of the world's most up-to-date festival buildings. Roughly 1,200 people can watch the screen performances. Oberhausen is not a glamor type gathering. There are a number of social gatherings, including midnight receptions, but organizers stress that Oberhausen is primarily a meeting place for hard working film people. They call the festival an "Arbeitstagung" (working meetings.)

Oberhausen's big problem is the acute shortage of hotel rooms. Most of the visitors had to be satisfied with private home quarters and in many cases were given shelter in neighboring towns such as Duisburg. This, of course, means a considerable inconvenience. Extreme cold weather this year was a disadvantage since only new houses have central heating. This reporter's room was without stove.

Festival topper Hilmar Hoffmann received the Curt Oertel Medal for his creation and administration of this festival. He has in Will Wehling an efficient program and publicity director. The festival budget amounts to about 135 000 D-Marks which is not even $35,000.

Fox, Frisco, Folds With Final Benefit

Wags Now Urge 'Save Fox Parking Lot' Campaign —House Called Monument to Showman's Ego

By JIM ESTES

San Francisco, Feb. 26.

Baroque old (for 1929) Fox Theatre went out Feb. 16 in a blaze of activity, with the kind of stage show that opened the house a third of a century ago.

The "Farewell to the Fox" was staged as a benefit by the Peninsula Volunteers, a women's charity organization, to raise money for its senior citizens' center. About $50,000 was reaped.

The evening included a dinner, a motorcade of vintage autos up Market Street, and a stage show featuring Hollywood and local personalities and a high-kicking chorus line of Peninsula Volunteers.

("They're better than the Rockettes," house manager Bob Appell said during rehearsals.) Show also featured old film clips and an appearance by Lois Moran, who starred in "Behind That Curtain," feature that opened the house in 1929.

Before the swan-song show, two midnight concerts by George Wright on the Wurlitzer organ had filled the 4,651-seat house — at $2.50 a ticket.

Afterward, the furnishings of the house were auctioned, and movers began dismantling the 3,000-pipe organ for removal to the Glendale home of State Assemblyman Frank Lanterman, who paid a reported $25,000 for it. Moving costs add another $10,000.

Statistic: With the demise of the Fox, more than 12,000 downtown theatre seats have bitten the dust in recent years—mostly for parking lots . . . Speaking of which, one wag, embittered by the unsuccessful drive to "Save the Fox," proposed a "Save the Fox Parking Lot" drive.

San Francisco Examiner's film critic, Stanley Eichelbaum, devoted a column and a half of space to deriding the "Save the Fox" drive, pointing out that the people who were making all the noise probably never set foot in the place during its picture-house days, and declaring that it was unsuitable for legit or musical show use—besides having no architectural merit and being too big.

Chronicle's Herb Caen joined the attack, too. Usually a defender of old buildings, Caen called the Fox a monument to the megalomania of the late William Fox, who built the giant picture palace.

Demolition begins soon on the house, to be replaced by a multi-story office building—perhaps with a smaller film house on the street level. National General Corp., Sunset Petroleum and Frisco's Cahill Construction Co. are the developers.

Gateman Fined $1,000

Calgary, Alta., Feb. 26.

A former gateman at a Calgary drive-in theatre, John MacLean, 40, was convicted in Alberta Supreme Court of conspiring to defraud the theatre last summer of nearly $1,400. He was fined $1,000, with an alternative of one year in jail.

He was convicted on evidence given by his accomplice in the theft, a woman who worked with him at the theatre. She pleaded guilty earlier in city police court, and was given a two-year suspended sentence.

Italo Exhibs Blast M-G, 20th Backing Sale to TV Web

Rome, Feb. 26.

"Premeditated homicide" is the title given to an editorial in Italy's exhib weekly, Giornale dello Spettacolo, blasting the recent sale of a large number of features to Italy's telenet, RAI-TV.

According to the article, Metro recently sold 100 features to RAI for about $2,000 each, while 20th is said to have unloaded 18 at some $2,500 each. Note also reports that other indirect sales have recently been made by other companies holding video rights to oldies.

In deploring the recent "orders to sell" given to some Yank companies here by their New York headquarters, the exhib sheet calls it "a sort of Marshall plan in reverse" and warns of its lasting dangers to the entire Italian film economy.

"After having cut the legs of their own market and thus thrown (U.S.) production into crisis," the article continues, the Yank majors are currently beginning "a serious attack on the Italian market." Piece also notes that "even the managers of the American companies in Italy who follow and know the situation better than their overseas bosses are extremely worried over the situation."

In calling for "every possible" intervention in an admittedly difficult situation, Giornale dello Spettacolo reveals that Italian producers and distrib are increasingly worried by the recent mass desertions of pic houses, especially in the provinces, during telecasts of RAI's recent Garbo and Rene Clair series of one-a-week revivals in prime evening time.

EAST SIDE ARTERS SPAWN NEW 'B'WAY'

A new "Broadway," somewhat shorter and more posh than the original, perhaps, is developing on New York City's east side.

With the opening in April of Trans-Lux's new Trans-Lux East, 600-seat artie, the area on Third Avenue between 58th and 60th Sts. will have six theatres—five of them firstruns—in operation. The other five are Cinema I, Cinema II, Walter Reade's "piggy-back" combo of the Baronet and Coronet, and the RKO 58th St. The latter plays first subsequent runs.

The new Trans-Lux, designed by Drew Eberson, is costing approximately $800,000 and is part of a new office and apartment building going up on the site. One of the unusual aspects of the house will be a "viewing window," through which the public will be able to see the projection and sound equipment. House will bring to 15 the total number of theatres in the T-L circuit.

Nigerian Reverse

Continued from page 1

an idea, for which characters and incidents are then manufactured for decidedly phoney effect. "The Long Winter," he feels, because its theme grows out of its story can have a far greater impact.

Talks With UA

Cook is now talking a distrib deal (first talks are with United Artists) and hopes to be ready to go into production in about a year. Whether or not it goes as an Indy pic, bulk of the shooting will be in England, with some location work in Nigeria and perhaps also some shooting in Sweden. Since one of the most dramatic sequences of the story is a flight by a group of Hovercrafts over the "frozen reaches" of France from Marseilles to the Channel, he is exploring the possibility of shooting in Sweden, with miniatures as well as specially built exterior sets designed to represent a London as it would look under a couple of feet of ice. "Britain is currently having a rough winter, but it's not quite that rough yet."

COLUMBIA'S FELLINI RIGHTS OUTSIDE U.S.

Columbia has purchased worldwide rights, except the United States, to Federico Fellini's Italian-made "Eight and a Half." Film is r[illegible] to be far-out in symbolis[illegible] comes as Fellini's follow-u[illegible] "La Dolce Vita."

That [illegible] on the prospects is reflec[illegible] e purchase price. Insiders [illegible] American company paid $1,300,000 for the rights.

Embassy Hands Veepcy To Rome's Bob Edwards

Bob Edwards has been named v p in charge of European operations for Embassy Pictures. In this capacity he'll oversee the various coproductions of Embassy prez Joseph E. Levine, as well as helm activities of the company's growing overseas office and distribution web which currently has posts in Rome, Paris, London and Buenos Aires.

Prior to winning his v p stripes, Edwards was an Embassy overseas rep, headquartered in Rome.

Ty Hardin and **Ed Brown** formed Hardin-Brown Productions, to be activated following windup of Hardin's WB pact in mid-1964.

"David & Lisa" Continues Breaking House Records All Over The Country!

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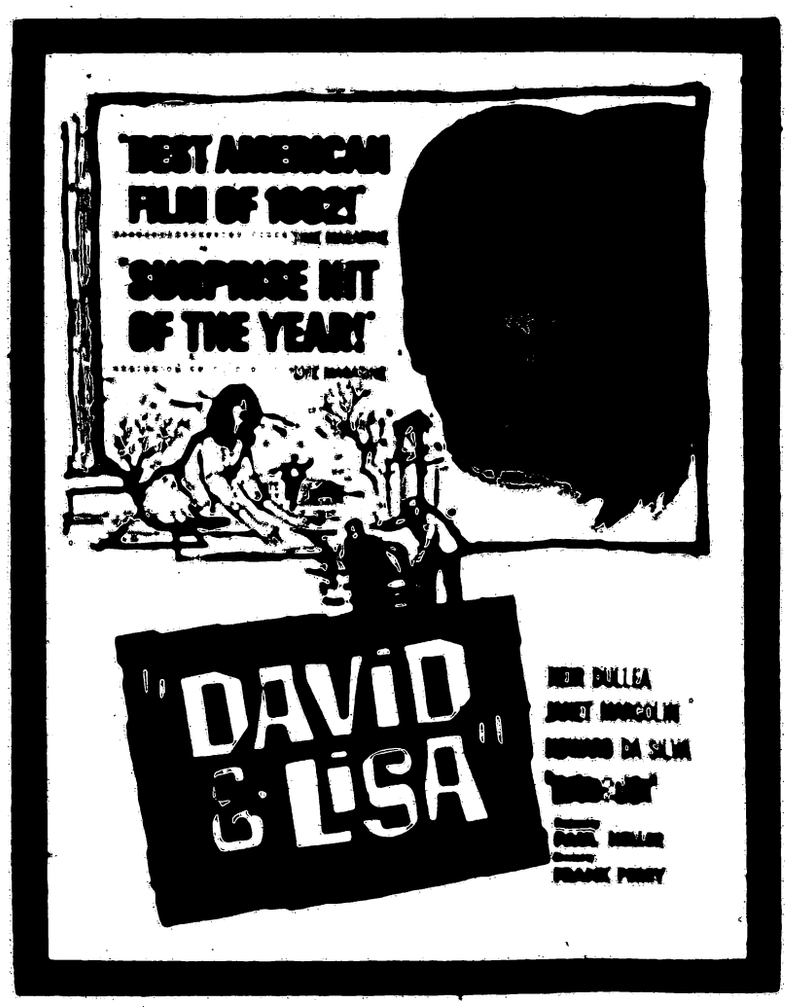
ELEANOR PERRY "BEST SCREENPLAY Based On Material From Another Medium"



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Top Court Ducks 'Privacy' Contention

Won't Hear Michael Wagner Plea Vs. Mags—Lower Court Hit Use of Old News as 'Entertainment'

Washington, Feb. 26.

Without passing on its merits, the U.S. Supreme Court refused to hear an invasion of privacy case filed against Fawcett Publications' "Startling Detective" and T.D. Publishing Co's "True Detective."

The Court denied a writ of certiorari to Mildred Wagner who has carried her fight against the publishing companies since 1961 beginning in the U.S. District Court for northeast Illinois.

In denying certiorari, the high court let stand the final ruling of Seventh Circuit U.S. Court of Appeals which denied action to Mrs. Wagner, but not on the merits of her case.

Mrs. Wagner brought privacy invasion charges against the mags for their stories on the 1957 lovers' lane murder of her 14 year old daughter Mary Lou.

In March, 1960, True Detective ran a story headlined *"Mary Lou and the Boy Nobody Could Handle."*

A month later Startling Detective published the murder story headlined *"Frozen Corpse in Lovers' Lane."*

On July 11, 1961, Mrs. Wagner's petition was dismissed by the District Court on the statute of limitations peg.

Court's Comment

The Appeals Court on July 18, 1962, reversed the District Court ruling and remanded the case for trial.

In its opinion, Appeals Court said the mag articles were not news but entertainment. "We conclude," the Court said, "the pursuit for commercial purposes of those who may have been connected with matters which were at the time of the occurrence, newsworthy."

Once the news media have reported current events, private individuals are entitled to seclusion, the court said.

"That seclusion," the Court added, "involves a privacy which no publication has a right to thereafter invade solely for the purpose of selling to its readers lurid accounts of tragedy."

On Aug. 22 Fawcett and T.D. were granted a rehearing and the next day the Appeals Court withdrew its earlier opinion.

Field Enterprises filed as a friend of the court for the mags and proposed a test of "public interest" rather than "newsworthiness" in building precedents for the invasion of privacy suits being fought by the Fawcett and T.D.

But the Court's reversal of its earlier opinion was pegged on the publishing companies' news briefs which said the trail of Mary Lou Wagner's alleged murderer began at the same time the stories were published.

Mrs. Wagner, the companies pointed out, was a witness at the trial. The Court, in turn, ruled that the stories were related to current news and upheld the District Court's dismissal of Mrs. Wagner's complaint. A rehearing plea by Mrs. Wagner was denied Sept. 18, 1962.

Mrs. Wagner presented several questions to the Supreme Court, all overlooked, in its denial of certiorari.

She asked the high court if she had "a good cause of action" against the mags for their publication of "sordid, untruthful and insinuating accounts," of her family and reputation.

Mrs. Wagner asked if she could file suit against the mags for stories and photographs printed without her express consent.

Could the Appeals Court, she asked, dismiss her damage claims without a trial on their merits?

She also asked the court to rule and perhaps write a precedent in deciding if either "newsworthiness" or "public interest," should be a test against invasion of privacy claims.

Puerto Rican Dividend

Commonwealth Theatres of Puerto Rico Inc. declared a 12½c dividend on its common stock, payable April 20 to holders of record on March 20.

Company operates 43 theatres in Puerto Rico and also is engaged in vending and concessions.

Gelsey With Bronston

Erwin Gelsey, formerly story editor for Paramount, Metro, Universal and Columbia, has been given a key post in a new department set up by Samuel Bronston Productions. Bronston calls it a Story Development Group, headed by Philip Yordan, and with Gelsey as head man in New York.

New department is to be "made up of specialists working on specific and original ideas for the screen," states the Bronston office in Manhattan. They're to function in Hollywood, London and Madrid, as well as in N. Y.

Each member of the group, it's understood, is to undertake in the development of story properties rather than simply appraise material submitted.

Hagging Suing Reisini-C'rama For Italo Rights

Prodcor, S. A., one of the Swiss-flag corporations under which distributor Robert Hagging functions in Italy, the past week filed a breach-of-contract action in N. Y. Federal Court against Nicolas Reisini and the two corporations he heads, namely Robin International and Cinerama.

Lengthy complaint alleges that Hagging had a pact for first refusal on distribution rights in Italy to Cinerama's "Wonderful World of Brothers Grimm" and "How the West Was Won." Defendants, it's claimed, "wilfully and maliciously licensed the product to third parties, damaging plaintiff Hagging and, further, impairing his rights to five earlier C'rama pictures.

Hagging also alleges that he and Reisini, et al., were engaged in a partnership under which Hagging negotiated terms for the purchase of Cinemiracle from National Theatres & Television. This, says the plaintiff, was done through Hagreb, a corporation created by Hagging but in which the defendants were to own 49%.

Action asserts that Reisini, et al., bought out the Cinemiracle assets on their own, on the same terms as had been negotiated by Hagging, but with Hagging, Hagreb excluded from the deal.

Hagging in the suit asks for an injunction restraining the defendants from licensing "Grimm" and "West Was Won" to anyone other than plaintiff. He further wants the court to order Cinerama to offer the two Cinerama productions to Hagging for Italy on a fair-terms basis; or, if agreement cannot be reached on this, then the court is asked to set compensatory and punitive damages. Other relief, as may be determined by the court also is asked. Walter Beck of Phillips, Nizer, Benjamin, Krim & Ballon reps Hagging who is United Artists' (and also recently 20th-Fox's) distrib in Italy.

Milwaukee Tent Elects

Milwaukee, Feb. 26.

Variety Club of Wisconsin, as highlight of it's yearly Variety Week, elected new officers at Coach House Motor Inn. John Boddy, station manager of WOKY was tabbed chief barker, succeeding Bernie Strachota, general manager, WRIT.

Added new officers included Pat Halloran, first assistant chief barker; Herb Kratze, second assistant chief barker; Jerry Levy, property master and Jack Dionne, doughguy.

The epilepsy clinic at Mt. Sinai Hospital, is sponsored by Variety Club of Wisconsin. Since 1958, this group of showmen has gifted the clinic with some $125,000, with this year's goal set at $40,000 for expansion of facilities, at the hospital.

Sensible Budgets

Continued from page 1

developed a new kind of "character drama," Roberts feels that the theatrical film can and must do this same sort of thing better and more fully in the larger film frame. The hour tv shows, he says, had time to focus on only one character, and no room to explore environment. The theatrical film has both more time and a wider scope.

Roberts, who also did the screenplays for "The Fugitive Kind" (in collaboration with Tennessee Williams) and "Summer and Smoke," would not denigrate the importance of other types of pix. He is, for example, enthusiastic about the current success of Universal (a company for which he has never worked), which in one 12-month period sent into release such a wide-ranging variety of films as "Flower Drum Song," "Lover Come Back," "Mockingbird" and "Freud." "The thing that's so encouraging," he says, "is that a company which could have such success with films like the Doris Day comedies would also come up with a 'Freud' and a 'Mockingbird.'"

Hollywood Myths

As a screenwriter, Roberts has little truck with some of Hollywood's more popular myths, i.e. that downbeat endings hurt b.o. and that nobody wants a costume picture, other than a Biblical. The most successful picture of last year, he notes, was United Artists' "West Side Story," which wound up in a glut of murder and mayhem, and the most successful film of all time, Metro's "Gone With the Wind," was a costumer. Which also reminds him of another story conference cliche: "But how many people will be able to 'identify with' the heroine if we make her an alcoholic nymphe who works in a cannery?"

This business of "identifying with" is "pure nonsense," he says. Rather it's only a question of whether or not the audience will "identify," that is, recognize and understand, some aspect of the character in question. He doubts very much whether many people in this day and age can really "identify with" either Oedipus Rex or Scarlet O'Hara, "but we understand them." If David Selznick had insisted that "Gone With The Wind" have a heroine with whom most of the audience could identify, he says, the heroine would have been Melanie Ashley "and can you imagine what the picture would have been like?"

Roberts also has definite ideas on the writer's place in the motion picture-making scheme. "It's a director's medium, of course," he says, but he feels that the most satisfactory pictures he's worked on have been "collaborative" affairs, in which he has worked closely prior to — and during — production not only with the director, stars, and producer but also the cameraman, set designer, etc. Producers John Houseman ("Cool of The Day") and the late Jerry Wald ("Stripper"), both kept him on during the production of those films—and since they were being shot simultaneously in Hollywood and Greece, there was a bit of strain. He recalls that Wald, in fact, during the "Stripper" shooting had him writing extra dialog from an Idlewild phone booth when he was en route to the "Cool" location.

The writer is somewhat appalled at the "Stripper" tag given the lage property (between "A Loss of Roses" and "Stripper" it also was known at various times as "Celebration" and "A Woman In July"), but he thinks it's a good film ("or I wouldn't even be talking about it") and that "the cover of a book doesn't matter — it's what's inside that counts."

Roberts is currently in the third act of a new play "Isaac at Noon," after which he intends to tackle an original screenplay—which will be his first.

Bronston Staff Moving

Today (Wed.) is moving day for the ad-pub department of Samuel Bronston Production in Manhattan, heretofore quartered on West 44th Street now going to the main Bronston office at Park Avenue.

Going east are Ralph Wheelwright, ad-pub v.p.; Howard E. Kohn II, ad-pub global coordinator; Lars McSorley, N. Y. press rep, and the accessory and still photo departments.

Gerry O'Hara, British Asst. Director, Touts Value of Shooting Outside Studio

Boston, Feb. 26.

The increasing trend toward location shooting of features both here and abroad, as opposed to studio production, "is exactly what we need, a kind of shot in the arm because dramatically its stimulating. People today expect to see real things on the screen or else they get a feeling of second-rate — they know they're not getting a first-class job."

That's the opinion of Gerry O'Hara, one of England's assistant directors, currently working in the U.S. with Otto Preminger on "The Cardinal." It's not the first time he has worked with Preminger, having been the a.d. on "Bunny Lake." He was originally only to assist overseas on "Cardinal" because IATSE regulations here concerning foreign labor are unsympathetic to internationalism. But this problem was alleviated by the hiring of Yank a.d. Bob Vietro along with O'Hara, after producer-director Preminger decided it would be foolish not to have O'Hara for the whole job.

Of the Preminger method of shooting as much of a film as possible on location O'Hara opines, "It's the most finest way of doing it for time and style. All the time you shoot out of a studio you get an added depth. The advantages are tremendous. As long as you're in a studio you're conceding and it's slower to work in a studio too, what with all the construction work and such that's necessary.

"When on location you have to work within the confines of a particular situation and this adds realism because you are working with real situations," he notes. For one shot filmed last week, for example, the inside of an abandoned building was used to depict a speak-easy. There was barely room for the crew within the confines of the set and O'Hara claims that such a situation, though cramped, produces a better end result because of the immediate reality of what's going on.

Studio Limits

And what's more, he goes on, "certain scenes can't be duplicated in a studio from the standpoint of what it would cost. There are expenses connected with getting a certain height, depth, texture and other considerations which a given sequence wouldn't justify. You couldn't spend the necessary money for, say, 45 minutes shooting in terms of what you would get on the screen."

Location work "is also beating television, because the tv people can't duplicate this kind of thing either, again from a cost standpoint." For "Cardinal," as an example, O'Hara relates that an entire palace is being rented in Vienna, in Boston Trinity Station was used for an arrival shot to lend authenticity, a sequence involving a vaude show was filmed at the State Theatre in Springdale, Conn. (outside Stamford), and a ballroom scene was leased at the Metro Dance Hall, a real hall built in 1917 in Roxbury, Mass. but in disuse in recent years, and saforth.

"Admittedly it could be a little more expensive to shoot all over" considering transportation, accommodations and the like. But O'Hara feels that its worth it in terms of the end result. "A studio simply doesn't provide the same sense of drama you get from the real place," he says, and notes that he feels it helps the actors too.

Not Easy Work

"But a lot of people, directors and technicians, would find it very hard to adapt to. You've got to be an improviser and an innovator without ever throwing away realism. It's a tremendous physical job," he opines. The "Cardinal" crew is used to complications, however. Leon Shamroy, the cinematographer, and many of his crew worked on "Cleopatra," as did O'Hara. "Never in any country have I seen a crew as coordinated as this one," the a.d. says of the "Cardinal" boys.

As far as his own career is concerned, O'Hara notes, "no, to be unkind to England but at home you don't get a good picture unless you do a good picture." He was the assistant director on "Richard III," to Lawrence Olivier's direction "and that trebled my salary." He's also worked with Anatol Litvak on "Anastasia," Robert Rossen on "Island in the Sun," Carol Reed on "The Key" and "Our Man in Havana," Vincente Minelli on "Four Horsemen of the Apocalypse," Tony Richardson on "Term of Trial" and others.

He recently directed his first [illegible] Compton Films in England called "That Kind of Girl," [illegible] released in the U.S. soon. He's also got a script of his own being mulled for production under his direction. As far as what one does and how one does it O'Hara says, "It's a matter of what one is interested in. I'm interested in realism and so is Otto." And that's why "The Cardinal" will journey to six different world locales on a shooting schedule that's due to finish up by mid-May for its world preem Dec. 11.

Europeans In Boston

Boston, Feb. 26.

Foreign reporters have been [illegible] this city as junket [illegible] of Otto Preminger's "The Cardinal" has shooting here, with Europe location to follow. In the group are: Peter Hajek, the Kurier, Vienna, Giovanni Grassini, Corriere Della Sera and Domenica Del Corriere, Italy; Billy Koelan, Heinz Mayr, Quick, Germany; Marlyse Schaeffer, Henri Kiwing, Elle magazine, Paris; Andre Lefevbre, Paris Match photog; Marie Beunat, French tv, Ritta Sarf, Paris, in charge of European publicity for "The Cardinal" is the hostess.

Preminger is something of a hero in his hometown of Vienna," said Peter Hajek. "His films are always shown in Vienna." The last two Preminger films, "Advise and Consent," and "Anatomy of a Murder," were the most recent, Vienna journalist remarked, "It dealt with particular American problems and many Viennese did not understand it."

Joining the foreign film writers at the cast reception for Dorothy Gish, Carol Lynley, Jill Haworth, John Saxon, Tom Tryon, Cameron Prud-homme, and Miss Schneider, were the Boston film scribe delegation of Marjory Adams, Globe; Peggy Doyle, Record American, Alta Maloney, Traveler; Nora Taylor, C. S. Monitor; Elinor Hughes, Herald; Guy Livingston, VARIETY; Elliot Norton, Record American.

In for the party were Robert S. Ferguson, director of advertising, publicity and exploitation, Columbia, representing the home office; Jack Markle, chief of exploitation, Boston branch Columbia; exhibitor Ben Sack, and Mrs. Sack, just back from Caribbean vacash; Sam Richmond, gen. mgr. Sack Theatres, "The Cardinal" will world preem at Sack's Saxon, and opening night has already been sold out to the B'nai B'rith Cinema Lodge; H. C. and Mrs. Kern, publisher of the Hearst Boston Record American; Mrs. Otto Preminger.

What's Still Happening To That Want-To-See 'Jane'

Seems like much more is happening to "Baby Jane." This Robert Aldrich production, via Warners, which is just now about winding up its initial market exposure, is already nearing its second time around.

The Bette Davis-Joan Crawford starrer has been booked to play a full week beginning March 6 by the RKO chain and other neighborhood theatres in New York, 80 houses in all.

Further, Morey (Rami) Goldstein, president of WB Film Distributing, opines the film is a natural for the drive-ins, so far unplayed except those in the warm weather spots during winter, such as California and the south. States Goldstein "The picture was released so fast that lots of people haven't had a chance to see it."

Roger Caras Re-Posted

Roger Caras, with Columbia seven years, most recently as assistant director of the story and talent department, has been named the company's exploitation manager.

He succeeds Richard Kahn, recently appointed ad-pub manager of "Lawrence of Arabia."

New York Sound Track

New York, and especially the Americana Hotel, was a little livelier than usual last week during the brief visit of the French film troupe now shooting "Amour, Humour et France," principally aboard the liner France. The troupe, led by codirectors Francois Reichenbach and Pierre Grimblat, took three days of shore leave at the Americana before reboarding the France to shoot the Mardi Gras in Rio. They'll return March 13 . . . Included among the 20 youngsters in the cast are Catherine Rouvel and Marie-France Pisier. Latter stars in Francois Truffaut's segment in Embassy's current "Love at Twenty" . . . Director Reichenbach has two pix still unseen this side, "America As Seen by A Frenchman" and "A Heart As Big As All That."

United Artists is considering a new title for the film version of Lillian Hellman's "Toys in The Attic." Apparently they want to avoid the same confusion which reportedly attended release of Miss Hellman's "The Children's Hour" in the outlying areas. It's not UA's fault that the dramatist persists in putting kiddy-sounding titles on Tennessee Williams-type dramas. . . Continental Distributing predicts, on the basis of business done thus far, that "David and Lisa" will eventually play as many as 10,000 domestic dates. Pic has already done a b.o. total gross of $134,000 in its first eight weeks at the Plaza Theatre here.

Otto Preminger has his own way of beating Boston traffic while shuttling from hotel headquarters to various locations for his "Cardinal" pic currently lensing there—he's got a one-man police motorcycle escort to clear a path for his travels, siren, red lights and all . . . Joseph E. Levine's "Love at Twenty" bowed on the Coast yesterday (Tues.) at the Vogue Theatre, Frisco . . . Fawcett Publications has ordered 300,000 pix editions of William J. Lederer and Eugene Burdick's "Ugly American," pegged to the Universal release and featuring pic's star Marlon Brando on the cover.

Moderator Harry Reasoner on the "CBS Calendar" program recently "outraged" old silent film buffs, John Griggs, William Everson, John Allen and Mary Pickett by declaring his opinion that John Barrymore was "lousy." Griggs denounced Reasoner forthwith as a "blasphemer" . . . Griggs showed on the program a train wreck from Anita Stewart's 1914 "Juggernaut." The then producer bought a train for $25,000 and wrecked it with 14 cameras cranking. Says Griggs, "It makes today's effects look puerile."

Even the Columbia homeoffice exec marvel at Sam Spiegel's globe-hopping stamina to exploit "Lawrence of Arabia." Producer has crossed the Atlantic four times since the first of the year in behalf of "Lawrence" openings, arriving over the weekend on his fourth U.S. visit from his London base.

Viveca Lindfors in Philadelphia to plug "No Exit," at Stanley's Yorktown, said she is readying for another inexpensive screen production, "An Affair of the Skin." "We'll make it in New York," she said. "It's been proved by now that you don't need a big studio and all the technical things. Very soon the camera will become like an eye and we won't need special lighting. Everything seems to demonstrate that it can be done without Hollywood."

Irvin Shapiro, prexy of Films Around The World, back in town from his Paris h.q. . . . Stanley Dorer, who was associated with Shapiro, and who recently formed his own film import-export company, Worldwide Attractions, took off yesterday (Tues.) for a biz trip to London, Paris and Rome . . . Incidentally, Mrs. Dorer (the former Susan Silverstone) is expecting a baby next month. It will be their second.

Joseph Strick, director of Continental Distributing's upcoming screen adaptation of Jean Genet's "The Balcony," in town . . . Also here is Nanni Loy, who directed Metro's "Four Days in Naples," which is the official Italo nominee for this year's foreign language Oscar . . . New York filmmaker Wilson Ashley's first feature, "The Seducers," has a two-theatre Coast preem today (Wed.) at the Four Star and State Theatre in Los Angeles. Joe Brenner is the dist.

Continental agent Alain Bernheim set that deal for young French director Edouard Molinaro to direct Brigitte Bardot and Tony Perkins in "Une Ravissante Idiote," which starts next October.

Walter Reade Jr. back from fortnight of scouting films for his Continental division of Reade-Sterling.

William Shelton, managing director of 20th's artie subsid, International Classics, has set mid-March for the first dates on IC's first release, Brigitte Bardot's "Please, Not Now" (original French title "La Bride Sur Le Cou") . . . George Roth's short, "Happy Anniversary," which has been nominated for an Oscar, will have its local preem at the Palace and Sutton Theatres March 20 on the bill with Alfred Hitchcock's "The Birds."

Ed Kerner, who has been in town for talks at the UA homeoffice en route from his post as UA chief in Buenos Aires to his new post in Tokyo, due to leave tomorrow (Thurs.) . . . The Will Rogers Hospital, which will benefit from the "Cleopatra" preem at the Rivoli on the night of June 12, sends out a press release stating that the first night crowd will include "an impressive roster of the Greats and Near Greats of the entertainment industry." Which are which?

Universal press rep Milt Livingston vacationing in Florida . . . Yvonne Willis exiting her post as exec secretary to Troubadour Productions prez Peter Bachmann to join producer Robert Rossen's Gotham

(Continued on page 30)

Studio Mechanics' New N.Y. Contract

Studio mechanics Local 52, International Alliance of Theatrical Stage Employees, reached a new three-year agreement with the east coast 25-member Film Producers Assn. recently. Among other things, the pact provides an across-the-board wage increase of six % for 52 members.

Other gains made by the local include an increase of 50c per day (from $1.50 to $2) in payments to both the pension fund and health & welfare fund, a vacation allowance of $1 a day for other than regular employees (beginning July 1, 1964), an increase in hazard insurance from a top of $20,000 to $50,000 (the weekly disability benefit remaining at $100) and bonus payments for airplane-work flights and underwater dives at the rate of $40 each (with a daily maximum of $80).

The local made two concessions. It conceded that flight by tourist accommodation on regularly-scheduled airlines would be considered first-class transportation and that producers would be allowed to work past 7 p.m. without special permission from the crew. In such a case, however, the penalty payment for this work still applies and work past 8 p.m. without a supper break still requires a vote of the crew.

The agreement was retroactive to Jan. 1 and so it is up as of Dec. 31, 1965. This is the date being aimed at by locals in the East Coast Motion Picture Council who are currently attempting to establish a joint expiration date in the East which could lead to joint collective bargaining on all Council film pacts, as opposed to the individual sessions now required at various times.

MUNIO PODHORZER BACK

New Reps Bavaria Atelier —New Head of 36 Pix

Munio Podhorzer head of United Film Enterprises as U. S. rep for France-London Films returned to New York this week from a two-month biz trip abroad during time he was appointed U. S. rep for Bavaria Atelier GmbH., one of Germany's largest studios. In addition to repping the actual studios where much of "One, Two, Three," "Freud" and "The Wonderful World of The Brothers Grimm" were shot, Podhorzer also will be agenting Bavaria product here.

Exec has also acq[illegible] 36 German features for re[illegible] by his Casino Films and, in ad[illegible] to its features, will be [illegible] France-London's various [illegible] series. Podhorzer spe[illegible] several days in Spain in [illegible] with execs of Aguila Films [illegible] other producers. He is repping Aguila's Fernando Lamas-Esther Williams starrer, "Magic Fountain."

Fred Zinnemann will follow "Hawaii" with "Angels Walk" on his slted for the Mirisch outfit and UA.

'Stop Your Crazy Ways'

Continued from page 3

vision. That means only one thing—look at all the talents there are available.

"I agree completely with Lew Wasserman, Taft Schreiber, Milt Rackmil and others that there is room for the two businesses. Each is, in truth, a separate business.

"But there is an overall common identification, separate and apart from the pooling of facilities, as Wasserman-Rackmil are doing so wisely at Universal-Revue.

"Why isn't all that fountainhead of new, young, or recently re-established, vibrant, creative talent harnessed for theatrical entertainment as well. In fact some of it has been done. There should be more. I can reel off a flock of names to prove my point. I think Bob Weitman is also on the right track at MGM.

"This is the revolution which I say is taking place. They used to point to how Louis B. Mayer got a Robert Taylor or other stars out of the 'Crime Does Not Pay' short series. What's wrong with doing the same out of television's even more fertile spawning ground?

"But that doesn't mean, take a tv personality and bury him. Jack Warner made Eddie Robinson or Jimmy Cagney or Dick Powell or John Garfield stars in only one way—by spotting them in 'big' pictures, with established names. And consecutively! That's very important. Not just once, and over.

"The contention that the tv impact has made Richard Boone so 'Paladin'-identified, or Efrem Zimbalist Jr. strictly '77 Sunset Strip', or James Garner conjures up 'Maverick', or Gene Barry 'Bat Masterson', is specious—who remembers? People react to current impressions. No matter to them that Fred Allen was originally a juggler, or Burt Lancaster a circus acrobat, or Jack Benny a talk act. Or that Rock Hudson was strictly in westerns before that Jane Wyman picture."

Fundamentally, argues Goldenson, Hollywood no longer can afford those directors who think in $4,000,000 or $7,000,000 budgets—"and that is before the costs start running away from them and almost break the company." Simple economics must rule out that profligate thinking.

"Let's think in the terms of a $1,000,000-and-under pic feature because 'Baby Jane', as of now, proves that this is no wishful-thinking; think of 'em at less than that even, because as I said if they can turn out consistent 'B'-type feature films for 90-minute tv series—and in color—then for twice that, and a little more, there can be made solid theatrical features.

"All other industry has streamlined. The automobile industry recognized it. So did others. Time and trend has changed the face of the picture business, but I don't think Hollywood still recognizes it. It had better.

"The pity is that Hollywood has it all 'made' for itself, but still doesn't seem able to see it. Hollywood, which is now riding two horses really, since tv production has helped lift the mortgage, should put on its glasses to correct this astigmatism."

Goldenson reprised a flock of talents, in all fields, who are ready-made, via tv, and/or who came into fullest fruition in the medium. The aforementioned Zimbalist, Barry and Garner, along with George Maharis, Ed Byrnes, Gardner McKay, Blake Edwards, Troy Donahue, Connie Stevens, Vincent Edwards, Richard Chamberlain, Rod Serling, Robert Alan Aurthur, Chuck Connors, Ben Gazzara, Alan Segal, Phillip Rose, Ivy Mooring, Peter Tewksbury, Paddy Chayefsky, Dorothy Provine, Arthur Penn, Robert Mulligan, George Roy Hill, Martin Manulis, Reginald Rose, J.P. Miller, Henry Mancini, Mark Goodrich Jr., Fletcher Markle, Fred Coe, Carol Burnett, Liberace, Herbert Brodkin, John Frankenheimer, Jack Webb, Bert Leonard, John Vivyan, David Janssen, among many others.

Some of these have been around before tv, and that is true of Milton Berle, Desi Arnaz, Dick Clark, Pat Boone, Jackie Gleason, George Gobel, Lucille Ball, Sheldon Leonard (actually a prolific "heavy" in films) but the tv technique gave them executive and production know-how. Sheldon Leonard's association with Danny Thomas points this up; the late Dick Powell's Four Star dynasty, the Arnaz-Ball Desilu Productions, Jack Webb's impact with Mark IV, and now as the new Warner Bros.-TV production topper, attest to Goldenson's credo about the flexibility of talents, unilaterally from one medium to another.

The above roster of some of the creative and performing talents, of greater and lesser degree, accents the fact that theatrical entertainment could avail itself of the tv fountainhead. All to benefit of feature film production which needs it more than tv, he feels, for all of tv's present shortcomings.

As a showman vitally concerned with both entities, and carrying two major loads on both shoulders, Goldenson feels strongly that Hollywood could and should harness the tv-created talents for its own economic benefit.

"And that doesn't mean spotting Dorothy Provine into another Jazz Age scene doing the Charleston. When Universal took Rock Hudson out of the saddle and cast him opposite Jane Wyman in 'Magnificent Obsession' it wisely hitched a new leading man to an established star and another star was born. This used to be the history of film casting. They all did it. True, as we know, they haven't the stable of contract players as in the Golden Age of Hollywood, but watch and see how Revue and Universal do it; and as I said Jack Warner and Bob Weitman can do it and will do it.

"I laid $2,500,000 cash on the line in behalf of some our Paramount theatres for 'Cleopatra' which, as I said, is the possible exception where the 'cost' of the film may have audience identification with the boy and girl in Fort Worth or St. Paul; but nobody cares how much 'Baby Jane' or 'To Kill a Mockingbird' or 'Lawrence of Arabia' costs so long as it has the ingredients for the public. Here we have all the readymade tangibles, created and/or popularized by tv, for Hollywood to take advantage of. And without investing Fort Knox to make it come off."

Goldenson made flattering reference particularly to U's Ross Hunter, Stanley Shapiro and their know-how with sleek comedies with which the younger fans have audience identification.

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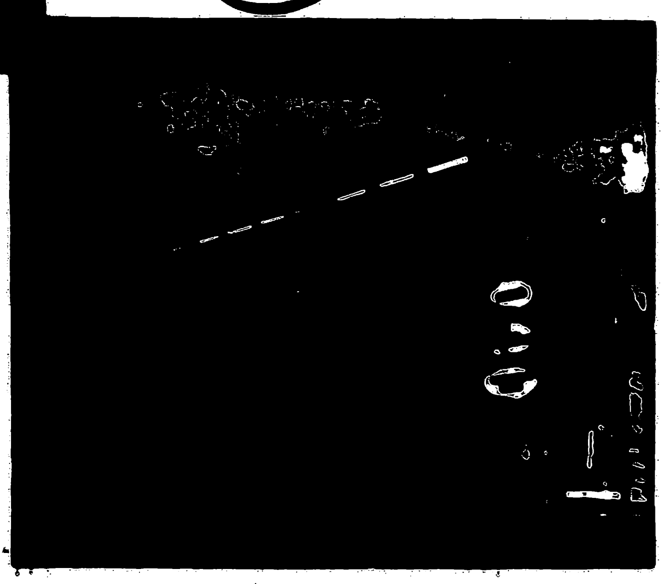

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General Manager

New York Soundtrack

Continued from page 18

office March 4. Troubadour, concert, altery show and legit production outfit, moved headquarters to Orlando, Fla., over the weekend . . . Jane Russel wrapped a stint last week in "The Cardinal" and headed to the Coast for his first s.a. (In addition to his legit and pix theap activities, he's the Columbian Coffee tv ad character—with a nice 10 years left in his pact).

Tom Tryon sez he was on the verge of signing for a tv series as the lead in a psychodrama layout but nixed those plans when his tests clicked for the "Cardinal" lead. Plans for the show are still in the works, he relates, but sans his services . . . the Brasserie, eatery, currently featuring a French Film Festival as its interior decor, pegged exclusively to Embassy Pictures releases . . . Rudolf Friml Jr., son of the noted composer, set for a featured role in U's "Brass Bottle."

A. Ronald Lubin optioned "The Spanish Civil War," book by English writer Hugh Thomas, for indie filming in Hollywood and Spain . . . "Gunfight at Comanche Creek" is new title for "Great Gunfighters," Audie Murphy item for Allied Artists . . . Jane Withers joined cast of U's "Captain Newman, M.D." . . . Walt Disney cast Brendan de Wilde in "Wild Goose Step" . . . Burt Lancaster and Spencer Tracy pair up with Kirk Douglas in latter's Bryna Productions' "Seven Days in May," to be directed by John Frankenheimer from Rod Serling script and produced by Edward Lewis . . . Sandra Dee with James Stewart in 20th-Fox' "Take Her, She's Mine."

Cornelius Vanderbilt Jr. tome "Man of the World." Vagabonding with Vanderbilt Inc., a new starter in the documentary film field, is currently producing eight travelogs.

Local New York opening of Paramount's "Papa's Delicate Condition," with Jackie Gleason originally this misconstrued as being at the Paramount Theatre, the Trans-Lux 52d St. and Loew's Metropolitan Theatres, is now changed to the aforementioned first two outlets plus the RKO Albee, Brooklyn. There's been a change from Loew's Met to the RKO Albee.

John Astin and agent Abner J. Greshler have formed an indie production company, Jeab Productions. First venture will be "The Bib Believer" based on an original by Astin . . . Richard Fleischer, through his Nautilus Productions, has acquired the rights to "Thunder Mountain" an original by Robert Gittman dealing with the Peace Corps. . . . Bob O'Donnell, nephew of the late head of the Interstate Circuit, Dallas, and Bob Hartgrove partnered in a film venture which will make "Dracula and Frankenstein" which will feature the screen debut of comedians Marty Allen & Steve Rossi.

UA's European and Middle East sales topper Eric R. Pleskow took a dim view initially of Robert Haggiag setting up a special Italian sales organization for "Cleopatra" and other 20th-Fox product, because Haggiag's D.E.A.R. is also the longtime sales rep for UA. However, it is figured that by the time Haggiag will have merchandised "Clee," UA's "The Greatest Story Ever Told" (George Stevens) will be ready and unencumbered by the Liz Taylor spec.

Time mag ran excellent review of "A Stranger Knocks" but Trans-Lux's joy was shortlived when increased advertising due, in the newspaper strike, knocked review out of the run for national consumption. Advertising poured in so heavily Time needed editorial space.

Saul J. Turell, prexy of Walter Reade-Sterling, and Mrs. Turell on Caribbean cruise . . . Peter Tewksbury, noted for such tv series as "It's A Man's World," "My Three Sons" and "Father Knows Best," will make his debut as a theatrical film director with Seven Arts' "Sunday in New York," going into production this spring. Jane Fonda stars . . . UA producer Harry Saltzman in town.

Norman Dohaney, formerly ad-pub manager for Mid-West Theatres in St. Louis, has been named to succeed Jerry Berger as 20th's ad-pub rep in that city. Berger has taken over as 20th's ad-pub director in South Africa . . . Horst Buchholz, whose legit "Andorra" was a quick flop here, has left for L. A.

Bruce Carradine, adopted son of actor John Carradine, much in and out of Zurich, Switzerland. A devout Christian Scientist he has the reputation of being a "compulsive" milk drinker . . . Howard Seeman, lately of the Rome Daily American, is handling the location publicity there at Almeria, Spain, for "Cleopatra's" added footage.

Julian Hoffman, producer-director of Taylor-Hoffman Ltd.'s Canadian feature, "The Mask," distributed internationally by Warners, has been accepted as a full member of the Society of Film & Television Arts of Great Britain. That's the counterpart of Hollywood's Academy of Motion Picture Arts & Science SFTA prexy is Prince Philip.

Box in last week's VARIETY listing dates for upcoming film festivals carried a typo on the 1963 Cannes date. Affair will be held May 9-22.

Ex-staff Sgt. Mel Allen narrates the annual Army Football Highlights film, which is serviced to West Point alumni around the world. It's the fifth consecutive year that the sportscaster has performed the chore . . . Producer Robert L. Lippert in town . . . Local disk jockies take note: Paul Anka's title tune for "The Longest Day" is said to be number one on the Tokyo Hit Parade largely because of the recordings made by such local idols as Masahiko Mori, Shigeru Kalsumi and Takashi Fujiki.

The hipsters are apparently abandoning the Late Late Show, at least on Monday nights. The Bleecker Street Cinema reports its special Monday night midnight showings of New American Cinema fare are packing them in. Films shown range from "experimental and abstract to collage, decollage, Zen and home."

Walt Disney's "Yellowstone Cubs," running just 47 minutes, was made strictly as a second feature for the summer months, particularly for the drivein. It's one of those True Life Adventure offerings . . . There's no fine accounting made available, but Paramount men estimate that Dino De Laurentiis' production of "War and Peace," originally brought in at $7,000,000, "could not be made today for less than four or five times that figure." . . . And this suggests that perhaps 20th's "Cleopatra" negative outlay has gotten the think-big publicists thinking bigger than ever. Time was when they'd be happy to argue that a certain picture was made at, say, $10,000,000 (and realistic auditors could easily separate fact from fancy). Now the "Cele"-inspired fancy has doubled and triped what used to be the nonsense base.

Stanley Ascher, prex of Ascher-Doubigny Productions, en route to London for talks with Rank Organization and Allied Film Makers execs, after which he'll join his partner, Robert Doubigny, in Paris for more production huddles re Yank films to be shot there . . . name on a chair on the "Cardinal" location, painted over in the front but still visible from behind: Clara Bow . . . the White House requested and got, natch, a print of "Divorce—Italian Style" for showing this past weekend.

Francois Truffaut, French director currently repped on Yank screens by a seg of the five-part "Love at Twenty," is dramatizing his portion of the film into a legit offering . . . Universal's John Huston production of "Freud" has been tagged Photoplay's gold medal award winner for April . . . An actor, in a spiteful mood after being rejected as an extra in "The Cardinal," now shooting in Boston, gave the company's casting department something of a headache the other day. He phoned a girl's college near the Preminger hotel h.q. and announced that 25 pretty girls were being sought and applicants were to report by nine o'clock the following morning. . . sets for Joe Levine's African coproduction "Zulu" are presently being built and production is due to begin March 28.

Employers' Viewpoint

Editor, VARIETY:

In a news story in your Feb. 20 issue, you refer to the commencement of negotiations between the Screen Directors International Guild in New York and the Film Producers' Assn. This story quotes a Guild spokesman as saying that the pay increases sought are 'moderate, reasonable and acceptable (to producers).'"

This is to state that the SDIG demands are not moderate, are not reasonable and, at this point, are far from acceptable.

May I also set the record straight with regard to the numerical membership of the FPA. In the article referred to above, and also in other news reports, you refer to the 25-member Film Producers' Association has over 60 members of whom 33 are producers with the others falling into the category of suppliers to the industry.

Herold Klein
(Executive Director, Film Producers Assn.)

SPOOFS STRENUOSITY

Dobson's Downhill Hike In Top Mal-Rolls Following

Denver, Feb. 26.

Attired more in the getup of Dracula than that of a track star or athlete, John R. Dobson, local branch manager of the United Artists office did some spoofing of the administration's physical fitness program when he set out on the nation's first 50-mile "dress up" hike wearing top hat and tails under a vividly lined opera cape and followed by a chauffered Rolls Royce.

It appeared that Dobson felt that "Class" was what this hiking business needed and it was up to show biz to supply that vital ingredient.

Starting from the little mountain town of Nederland, high up in the Rockies, Dobson planned his hike thru the college town of Boulder and along the turnpike to the finish line on Denver's Film Row where the United Artists offices are located.

What's lacking is whether he actually showed up. But it was a funny stunt on paper

Metro bought "The Company Woman," upcoming novel by Mona Williams, for a Joe Pasternak production.

National Gen'l-GE Theatrecasts

220-Theatre Circuit in Theatre-TV Hookup For GE's 'Talerina'

Location Generates Hub's Ticket Advance for Prem's 'Cardinal' Next December

Boston, Feb. 26.

In only its third week of production, Otto Preminger's "The Cardinal" is already selling tickets. The Columbia release is slated for its world premm Dec. 11 at the Saxon Theatre, Boston, and the Prem office says that the first three days of the debut are already SRO.

Advance business is attributable in this case to two factors. One is the substance of the late Henry Morton Robinson's tome from which the film has been adapted in that much of the action takes place in and around Boston. Another factor is the activity currently being generated by the Preminger company's location work in the Hub area. Considerable newsprint and tv coverage has been given to the shooting there and a "Cardinal" ad campaign has also been initiated there already.

The ad drive is also spreading into other areas at this early date. The pic opens in New York Dec. 12 at the DeMille Theatre and copy with mail order coupons included is presently being prepared for insertion in publications covering that locale. Also in the works are lobby displays with "please take one" order cards featured.

Another facet of the campaign currently in the works involves the use of radio spots. In a somewhat unique feature, these spots will refer the listener to a phone number which will put him in contact with Preminger himself (recorded, natch). Prem's message will explain a little something about the picture and give the ticket-buying details. An announcer may fill in the info as to the cost of the ducats and such, this being considered by the campaign planners to be in bad taste if denoted by the producer-director.

No plans are being made for tv use. This is for the two-fold reason of expense and need. It's felt that a tv drive isn't a necessary selling device and, perhaps more important, its costs are prohibitive.

National General Corp. and General Electric are negotiating a joint venture for a closed circuit system, Eugene V. Klein theatre chain chief, indicated at annual stockholders meeting Feb. 18.

National General Corp. and General Electric have set a deal whereby a new color theatre-tv projection system developed by GE will be given exclusive U.S. distribution by the exhib chain. National operates some 220 pix houses throughout the country and will install the GE projectors in several of its theatres next year. Chain will also sell or lease GE's "Talaria" projectors to other exhibs.

Of particular interest is the introduction of tint tv to the theatres, heretofore limited to black-and-white processes. Another feature of the GE-National rapport is that admission scale for their shows (which are being projected to cover legit, sports and other entertainment) is being mulled for a $2.50 and $3.50 top, as opposed to the $5 and up usually set for present theatre-tv outings. The GE projector will be marketed for business usage but this facet will not be handled by National.

Although no figures were available at a press conference in New York last Monday (25), the National-GE pact is said to be in the multimillion-dollar bracket. GE will supply and service the Talaria projectors, under terms of the deal and, according to Eugene V. Klein, National General prez, color tv will be exhibited in several houses early next year, transmitted via telephone company facilities.

Coast Stockholders Meet

Los Angeles, Feb. 26.

Pointing out that circuit during the past two months has been involved in some $50,000,000 in real estate development, Klein added that it's continuing theatre expansion and has 19 of 50 projected situations on the board now. Overall program, apart from its real estate holdings, will run in the area of $25,000,000, he said, "if on land owned by the company." Otherwise, cost will be considerably more. Average of $500,000 per theatre is planned.

Many shareholders expressed interest in the recupement of coin expended on the National Telefilm buy of several years ago. Klein said company hopes to get some money back but he could not assure stockholders of this. Company still owns 600,000 NT shares.

M. E. Hersch, president of newly-acquired Mobile Rentals Corp., and Seymour F. Simon, Chicago attorney, were elected to board of directors. Directors reelected were Klein, chairman; Lloyd Drexler, Irving H. Levin, Alan May, Jack M. Ostrow, Edward Patterson and Robert W. Selig. Joe Benaron did not stand for reelection.

All officers also were reelected at following directors meeting, at which Hersch was elected to the newly-created post of senior veepee. He was guaranteed a salary of $57,000 annually to operate Mobile operations for National.

Inside Stuff—Pictures

"The Carpetbaggers," novel which Joseph E. Levine has purchased for screening (two pictures, probably), was described by James A. Fitzpatrick, retiring counsel to Joint Legislative Committee on Offensive & Obscene Material, as "worse, in my opinion, than 'Tropic of Cancer.'" Fitzpatrick made this comment at Albany, in answer to a question about "Tropic of Cancer" raised by one of the people attending the recent annual Legislative Seminar of the State Council of Protestant Churches' panel on "Getting Good Literature and Good Movies."

Fitzpatrick said he had been "saturated" in a study of filth in print for 10 years and called existing conditions "horrendous," reported Henry Miller's "Tropic of Cancer" had been 'barred in 60 cities.' He mentioned a court decision which reversed one such ban.

Yugoslav market is saturated with westerns for one year in advance but Yugoslavs are jubilant over their "brilliant deal" with Video Television International from N. Y. which offered 27 old western film in exchange for one cartoon feature, "Love and Film."

"The deal with our U. S. partner actually saves our cartoon production financially," said Jurica Peruzovic, the director of Zagreb Film Co. to the local press, "we are going to sell the westerns to distributors in all parts of Yugoslavia and with rentals we get this way we are going to produce more cartoons."

Peruzovic characterized the deal "the best ever concluded with a foreign partner," and explains that although the Yugoslav cartoons gained fine awards in last two year the income from sale was low and the production was in danger of collapse.

National Screen Service is distributing a book of reproductions of academy award winning thesps to exhibs for sale in their theatres. Pix are by portrait artist Nicholas Volpe and have been selected from the collection hanging in the Beverly Hills Brown Derby restaurant. There are 60 reproductions included in the "Academy Awards Portfolio," marketed at a suggested retail price of $2 on which exhibs are getting a 40% discount, thereby enabling them to make a $1.20 profit on each sale. NSS is acting as agent for International Sales Services in the deal. A trailer and other displays are also being provided with the initial order of the books and a national ad campaign is also being planned for tv and radio tieing in the Oscarcast with the sale of the books in theatres.

Arthur Godfrey, in a rave comment (22) on "Spencer's Mountain," via his CBS radio program, called it "one of the new kind of movies coming out of Hollywood," and suggested "take the kids." Godfrey, who first termed the Warner release "a musical," corrected this later, to explain that it contained singing. Henry Fonda, one of the stars, 'sings a hymn in church,' he pointed out.

"Perhaps the critics will term the picture 'corn'!" commented Godfrey. "If so, I am a cornball. I bawled throughout the picture. True, it is an Horatio Alger story, but I think Spencer's Mountain,' is close to 'The Music Man,' which I consider the best musical made."

If Building New, Gotta Have Park

Knoxville, Tenn., Feb. 26.

Theatres and other places of amusement in Greater Knoxville, if newly built, must hereafter provide off street parking for patrons, according to the Metropolitan Planning Commission. Study of zoning regulations followed recent annexation of several sections of the county into the city.

Presently established theatres, the main street houses and those in the suburban areas, will not be included. The ruling is for new structures.

Two first-run suburban houses in Knoxville, the Pike and Tower, already have adequate off street parking.

IN ANY LANGUAGE

It's Vive l'Encore

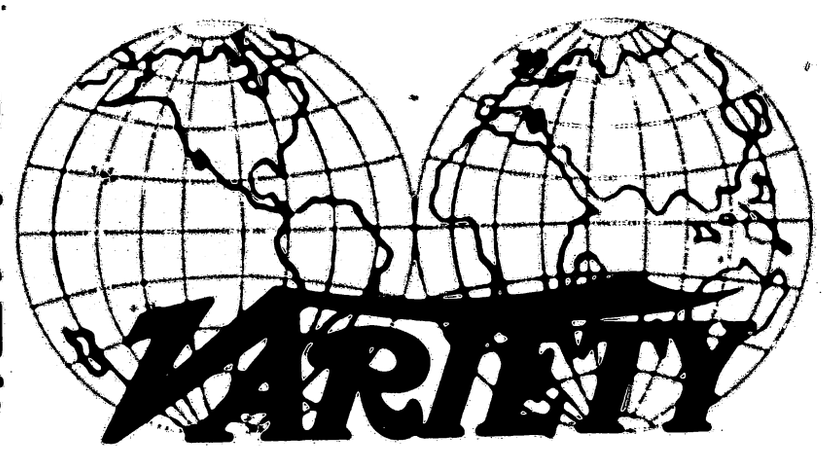
FOR

THE INTERNATIONAL FILM EDITION

Bonjour
Buon Giorno
Buenos Dias
Guten Tag
Greetings

- Again, VARIETY spotlights the world trade in theatrical feature films. Again, in one data-rich compilation the surging activities in the production centres is put in perspective.
- As before, this is an ideal advertising medium. For your space reservation, communicate with your nearest office.

6th ANNUAL INTERNATIONAL EDITION OF VARIETY



NEW YORK, 36 — 154 West 46th St.
LONDON S.W.1 — 49 St. James's St. Piccadilly
PARIS 7 — 44 Ave. Breteuil
ROME 3 — Via Sardegna 43
TOKYO — Press Club 14, 3-Chome Marunouchi Chiyoda-Ku,
BERLIN — Berlin Sector 1 Lietzenburgstr. 53, West Germany
MADRID 16 — AVDA de la Habana 35

International Sound Track

London

Metro is skedded to re-make Emlyn Williams' thriller, "Night Must Fall," with Albert Finney in the lead . . . Orson Welles, Elsa Martinelli and Robert Coote have joined the cast of "The V.I.P's" another current Metro British production . . . George Gunn, joint general manager of Technicolor Ltd., and Frank Bush, camera department topper, flew to Holland with the 1,000th print of Bert Haanstra's international award-winning documentary, "Glass." It was presented to the Dutch director by Dutch government officials . . . Sam Spiegel's "Bridge on the River Kwai" has notched bigger figures on its second London release than on its initialler. In 90 theatres on the Rank circuit it has garnered $333,200 net . . . In addition to Queen Elizabeth II and the Queen Mother it's now set that Princess Margaret and the Earl of Snowdon will be at the Royal Film Performance on March 18 . . . The Humphries group has opened a new preview theatre and conference room and the press were invited to gander the new premises at a special reception . . . Ralph S. Bromhead has joined the board of Cinerama . . . Two new companies have made their bow. One is Sevenay, headed by producer Jim Connolly, now making its first pic at Pinewood. This is "Farewell Performance," a thriller with a vaude background. The other company is Ponsford Productions, headed by producer Jacques De Lane Lea and bandleader Acker Bilk. First production of the new setup will be a musical for which Bilk will write the music. It's aimed to start rolling in May.

Rome

Walt Disney has named M. DePaolis producer's rep for company in Italy . . . DePaolis will HQ at Rank, which releases Disney product here . . . Luigi Johnini, longtime Lux Film foreign sales topper, appointed g.m. for Nivifilm . . . three "quality" prizes of some $40,000 each were awarded by Italo government to "Bandits at Orgosolo," "Divorce, Italian Style," and "The Gold of Rome" for period July-Dec. 1961 . . . French-made "War of Buttons" hit close to $100,000 for distrib Euro International in first 20 days in Italo keys.

Frank Capra given the red carpet treatment during his quickie visit here to make initial contacts on his circus project for Samuel Bronston . . . Entertainment Minister Alberto Folchi, stars and scribes attended elaborate press confab held at Cinecitta . . . director, who returns here soon to prep pic, was also made honorary mayor of his Sicilian home town . . . Bronston, Mike Wasynski, and others skied in from Madrid with Capra for occasion.

"Chapman Report" posters have been cleared of "obscenity" charges by courts at Lodi, north of Milan, where material had been seized previously . . . Nobel prizewinner Salvatore Quasimodo added to group of literary collaborators for Fabrizio Gabella's first pic, "This Forbidden World" (Globe) . . . New Metro prez Robert O'Brien expected in next month . . . new Venice topper Luigi Chiarini on receiving news of his nomination: "I'm not minimizing the considerable worries my new job has brought me. . . don't expect too much from me, and don't even expect any great innovations." . . . Jerry Bresler, producer of currently Rome-based "Gidget goes to Rome," made his first film—a 16 mm item called "Pinocchio" for $10,324, a far cry from today's inflated budgets.

Paris

Cathy Wyler, daughter of film director William, to Gotham after finishing her chores as production assistant on the Irwin Shaw production "In The French Style" (Col). She will continue assisting Shaw, but this time in legit via his upcoming new play "Children From Their Games." . . . "Jumbo" (MG), though getting good reviews, just skimmed by to fair firstrun biz here. It seems that in spite of the bonanza biz for "West Side Story" (UA) locals have yet to be converted completely to film tuners . . . Italo actress Monica Vitti is star opposite Jean-Claude Brialy in Roger Vadim's pic version of the first Francoise Sagan play "Chateau En Suede" (Castle in Sweden). Comedy rolls this spring . . . The hit French play "La Bonne Soupe," by Felicien Marceau, which was a flop on Broadway, being readied as a film vehicle for Anna Magnani. It is about the life of a woman who comes up the hard way . . . Pierre Brasseur to Austria to visit actor son Claude who was hurt in a bobsled accident. Then to Rome for a role in Luchino Visconti's new pic "Liola" based on a Luigi Pirandello play . . . Andre Cayatte's pic on justice "The Sword and the Balance" looms a firstrun hit. Metro bankrolled this through a setup with Gaumont. Tale of justice struck a responsive audience chord here . . . With Claude Chabrol's "Landru" racking up biz a previous pic "Ophelia," an updating of the Shakespeare opus, has also been released on its heels. . . Motion Picture Export Assn. Continental head Fred Gronich off for flash visits to Belgium and Spain where problems are arising about rentals and remittances . . . Producer Henri Deutschmeister feels it is time for films to go where the people are. He cites many new suburban centers not serviced with any film houses in spite of populations from 20,000 to 30,000. He thinks firstrun pix should now be decentralized and go to the people to try to somehow curb the ever falling attendance here. He adds that the present pic crisis demands it and exhibs should stop crying for national film aid and go out and sell their pix . . . Three Paris hardtops folded this week. Among the four top grossers of this season so far are three Yank pix via "The Longest Day" (20th), a reissue of Walt Disney's "Snow White and the Seven Dwarfs," and "Hatari" (Par). Other U. S. pix showing well are "The Man Who Shot Liberty Valance" (Par), "The Counterfeit Traitor" (Par), Disney's "Nikki," "Taras Bulba" (UA), the Metro-Cinerama "How the West Was Won," UA's Greek pic "Electra," Orson Welles's English speaking pic made for a French producer "The Trial," "Mutiny on the Bounty" (MG), UA's Anatole Litvak production "Five Miles to Midnight," Robert Aldrich's "Sodom and Gomorrah" made as a French-Italo pic in English, "That Touch of Mink" (U), "Barabbas" (Col), "The Interns" (Col), "The Errand Boy" (Par) and "Sweet Bird of Youth" (MG). "West Side Story" (UA) continues its top firstrun.

Reginald Kernan, American M.D. who became an actor in French and Italo pix, prepping a film in English to be produced here. He will play the male lead and wants French actress Jeanne Moreau opposite. Kernan will also function as producer . . . Marina Vlady managing to finish her latest pic "Bonnes Causes" before heading into a clinic for an appendectomy . . . Raymond Pelissier playing opposite Ingrid Bergman in two different roles in the stage play "Hedda Gabler" the last few weeks due to ailments of Jean Servais and Claude Dauphin. Pelissier understudied both parts. His work may land him a role in Miss Bergman's starring pic "The Visit" to be made on the continent this spring.

W. German Short Film Fest Draws 900 Reps

Oberhausen, Feb. 19.

An unusually large group of outsiders, over 200 foreign reps plus 700 German directors, producers, distributors and journalists, are expected for opening week of the Ninth West German Short Film Festival, running from Feb. 18 until 23.

Yugoslavia and France have the largest delegations with 42 representatives each. The French documentary producers are represented with 12 films out of the total of 87 that will be shown. The Yugoslavs have five entries.

SOUTH AFRICAN CLICK

'Lord Oom Piet' Draws Big White Turnout

Pretoria, Feb. 26.

Shaping up as the most successful film ever produced in South Africa is "Lord Oom Piet," produced and directed by Jamie Uys, who also stars in it. In its first eight weeks of release, the color-widescreen feature has been seen by an estimated 730,740 people, out of a total European population of about 3,000,000, of which only half are cinema goers. Thus, in two months, the film is reported to have been seen by half of the entire film-going public.

The picture, which is being distributed by the indie South African Co., has not yet been released on the non-European circuit.

Liberalize Quota 231 to 275, In Japanese Plan

Tokyo, Feb. 26.

Importer-distribs of foreign films will have their basic license allocation raised from 231 to 275 for the fiscal year beginning April 1, according to recommendations to the Finance Ministry by the Foreign Motion Picture Trade Liaison Council's import committee. Its recommendations are usually accepted.

Under the expected liberalization each of the 18 importer-distribs will receive two additional licenses with eight more being divided down the middle between the U. S. companies and the Japanese indies. In the quite possible instance that the nine Yank companies are unable to agree on which four should get the additional licenses, the Finance Ministry will be asked to make the decisions.

Complete liberalization is anticipated for fiscal 1964.

Recommendations for fiscal 1963 also include a boost of the standard unit price to $36,000 with consideration given to those exceeding that amount, royalty contracts raising take of non-resident companies to 60% or 70%, retaining of the system whereby bonuses, licenses are granted Japanese production companies with pictures of high export earnings, prohibition of telecasting of film imported for theatrical exhibition and removal of restrictions concerning remittance rates, number of prints and newsreel footage.

Present license allocations to the U. S. companies are: Metro, 17; Para, 16; WB, 16; 20th-Fox, 15; RKO (Disney-BCFC), 15; U, 13; UA, 12; Col, 11; and AA, 7. Those for the indies: Towa, 23; Shochiku-Eihai, 23; Herald, 20; Italifilm, 11; Daiei, 9; Ohkura, 7; Shoei, 7; Shingaiei, 6; and Tokyu, 3.

The liberalization will permit the U. S. companies to bring in some pictures otherwise considered marginal for this market and a greater number of re-issues, particularly for those with production curtailment. At the same time, the advantage of the indies being able to buy re-issues at low prices appears to be ending, with those outfits expected to turn with renewed interest toward Europe for product.

CEA Lost Coin On Its '62 Work

London, Feb. 19.

The Cinematograph Exhibitors Assn. lost money on its work last year and so the executive committee is wasting no time finding out where the money went and if the drain can be plugged up. Fewer meetings of the General Council might be one of the ultimate economies.

The reason for the drop, of course, has been the continuance of theatre closures not offset by any revenue increase. The last time membership fees were raised was in 1959 but it was not, feels the committee, in proper ratio with the loss of members.

It is assured that the loss is not a heavy one. It is simply being read as an alarm signal not to be ignored until the damage is more severe.

Return to Building Up Star System Urged by Scot Exhibitor Leader

Glasgow, Feb. 12.

It is time that the world film industry returned to building up the star system and concentrated less on the "super-duper epics," Stanley Frutin, new chairman of the Scot Cinematograph Exhibitors Assn., said at the annual meeting here.

"All the films we hear about are the big films, the money-costing pix, and, fortunately, the big-money making epics like 'Longest Day,' 'Mutiny on Bounty,' 'Lawrence of Arabia,' etc.," he said. "Now I think we as exhibitors should be on our guard against this wholesale tendency to go bigger and better all the time."

According to Frutin, who comes from a local show biz family, the people who go to see films today want to see human personalities in the person of their favorite stars, be they from Hollywood, Britain or Rome.

"Every so often we mourn a really big name, someone like Charles Laughton, Clark Gable, Gary Cooper or Marilyn Monroe," he said. "Where are the new Gables, Laughtons or Coopers of the 1960s? Where, in fact, are the Marilyn Monroes? These are the questions we ought to be asking ourselves, and putting up to the producers."

Only Vets Up For Oscars

Frutin said that inside tips from the studios gave actresses in the running for Oscar nomination like Bette Davis, Joan Crawford, Katharine Hepburn and Glynis Johns.

"You'll notice all these are in the veteran class, if they'll pardon my saying so. Isn't it about time some new young female stars were being given the treatment and the buildup?"

"We must watch against the danger of building up big films instead of big stars. The customer will always come to see a star, and that star can't go on making pictures that will build up over the years."

Frutin claims the trade must not forget, either, the younger and newer generation when making films. They must give customers new stars, people like Hayley Mills and Cliff Richard.

He added: "We are living in an age of big things, an age of 'I-can-do-bigger-and-better-than-you,' an era when the current fashion in what is too commonly called 'The Affluent Society' is to play the game of 'One-Up-Manship.' Isn't there a lesson, a moral here, for the entertainment, and particularly the cinema industry? I am inclined to think so. We do miss the stars, and I think it is time we did build up the star system again."

Miles Jervis, Birmingham, Eng., national president of the Cinematograph Exhibitors Assn. of the U.K., backed up Frutin's plea, and said: "We must never forget that this industry was really built up on providing good family entertainment, no matter how innocuous, provided it is always good, clean family entertainment."

Politico Angles Cause Of Many Finnish Bans

Helsinki, Feb. 19.

In a sudden outburst of activity, the Finnish censors have within less than two months banned seven pictures or twice as many as usual within such a period. Important in this connection is that political sensitiveness has been the reason in three cases.

The banned pictures are "Manchurian Candidate" (UA), "Escape From East Berlin" (MGM) and "Question Seven," a German pic. Last mentioned pic was laureled lately. It has received the Grand Prix of the Catholic Film Office, the silver bear at Berlin, the year's best mention by the Lutheran Film Guild and some 10 other prizes. Its theme, a parson's fight for integrity in Eastern Germany, has made it too hot for the Finnish censors.

Another hassle has arisen because of the ban of "Vivre sa Vie," the French new wave picture about a street prostie which has been much prized because of its arty merits. It may have a chance to pass later when the ban has been appealed.

'Viridiana' Okayed For Italo Playoff

Rome, Feb. 26.

Rome court has reversed a Milan court decision to ban the Spanish-made Lui Bunuel film, "Viridiana." Globe Film release had previously received an Italo censor okay but nevertheless been stopped by Milan seizure order which caused a national fracas and triggered a series of protest meetings throughout Italy.

Pic is now once more free for screenings, and Globe expects to resume interrupted firstrun release of pic as soon as new dates can be booked.

While "Queen Bee" (Sancro) remains on the taboo lists here despite repeated appeals, another previously-banned item, Marcello Andrei's "La Smania Addosso" has received censorship approval and is going into (WB) release.

'63 Theatre of Nations Fest in Paris Runs March 27 Until July

Paris, Feb. 12.

The 10th Theatre of Nations Fest will be held here March 27 to July 10. Its main house again will be the Theatre Sarah Bernhardt with a smaller house, the Recamier, used for more intimate shows. Entries from many countries will be divided into four categories this year via modern ballet, modern opera, classical legit theatre and Negro folk art.

Festival will tee off via the Stuttgart Opera from Germany in Orff's "Oedipus Rex." Other operas will be by Paul Hindemith, Igor Stravinsky, Gian Carlo Menotti, Bela Bartok and Darius Milhaud. Among the opera companies to be here will be those of Basle, Luber, Mannheim, Antwerp and Belgrade.

The eight ballet outfits will be from Munich, Basle, Netherlands, Israel and Mexico. The classical drama seg will have works from diverse authors. Highly-touted entry will be the Royal Shakespeare Theatre from London.

TRANSPORT STRIKE IN HELSINKI BOPS BIZ

Helsinki, Feb. 19.

The bus and streetcar personnel of the municipal traffic system has now been on strike for a month, and the walkout has caused a shattering slump in business at all big first run cinemas in the city. Decline has been 30 to 50% off. Presently there is no end of the strike in sight, and with several other big strikes pending.

The over-all situation shows little signs of brightening.

See Berlin Film Fest In Hassle With Venice Fest for June Dates

Berlin, Feb. 19.

The 13th International Berlin Film Festival (June 21-July 2) formed the main topic at a local press confab called by West Berlin's Cultural Senator, Prof. Joachim Tiburtius, and Dr. Alfred Bauer, the director of the annual fest. It was Bauer's first encounter with the press in many months since severely ill.

One of the major questions stemmed from Venice's intention to move its fest from August back to June, starting next year. If the International Federation of Film Producers Assns. (FIAPF) okays this move, there will be trouble because the Berlin Film Fest always runs in June.

"FIAPF is going to meet in Paris soon, and I'll be there to protest against the Venice intention," Dr. Bauer said. "It is my belief that most members of the FIAPF will support me. If not, I shall take up the fight on dates with Venice. I am sure that Berlin won't lose out."

NBC Clients Pony Up $24,000,000 In a Single Day for '63-'64 Ride; 'Virginian' Posts $13,500,000 SRO

It was "Money Monday" around NBC-TV this week with an onrush of sponsors making commitments for the '63-'64 season. Within the 24-hour span clients committed for some $24,000,000 in time and programming, with the network claiming 80% SRO status for the new season.

Sponsors ponying up for the new ride include Warner Lambert, Scott Paper, R. J. Reynolds, Thomas Leeming, Hertz, Singer, L & M and Sterling. In virtually all instances the commitments were for a full year.

Warner Lambert bought into "Kildare" and "11th Hour"; Scott also bought into "11th Hour"; Reynolds and Leeming bought into the "Saturday Night Movies"; Hertz bought into Jack Paar; Singer, L & M and Sterling bought into "Kildare."

The L & M business was in addition to its next season's spread on "Virginian."

Sell 'Virginian'

Now that NBC-TV's "Virginian" will go it alone Wednesday nights next season, free of the "Wagon Train" competition (latter moves to Monday nights ABC), the 90-minute entry is headed for a $13,500,000 SRO billings windfall, and by the end of this week.

With Carnation, P & G and Alberto-Culver already in the house (Carnation for a minute a week and the others for three minutes every two weeks) on tap are Miles Labs, L & M and Bristol-Meyers with "count me in" pre-signaturing orders. Should any one of them conk out, Noxzema is waiting in the wings, which in all cases assures "Virginian" of an SRO status.

Boone's Boon

NBC-TV brought in a big one yesterday (Tues.) when Reynolds Metals, with a $6,000,000 tv budget, went with the Richard Boone show on NBC-TV next season. Boone participated in the NBC presentation pitch. It was an alternate week hour buy.

ABC-TV's Leonard Goldenson was on deck to pitch the Bing Crosby anthology (with Bing himself doing a closed-circuit for the Reynolds high command). It looked like touch-and-go for either network, with NBC finally getting the nod.

Like Old Times

Joe McConnell is again a president. The ex-NBC prexy has just been named prez of Reynolds Metals. (He joined the company after a stint with Colgate.)

Monday (25) was just like old times for McConnell, when he had the tv top brass down to Richmond to display their '63-'64 availabilities for Reynolds sponsorship. Company has a $6,000,000 tv budget.

S&H Picks up Tab For '12 By Andy'

Although Andy Williams is losing his Thursday night 10 to 11 show and was not slotted into the '63-'64 NBC schedule, he's all set for next season—sponsor 'n' all.

S & H Green Stamps, which has been sponsoring Dinah Shore on NBC, is switching its allegiance to Williams. As result he'll do 12 hour specials. These will be slotted Tuesday nights 10 to 11, alternating with the Bell Telephone series and the Huntley-Brinkley hours.

S & H Green Stamps, which star or a showcase for next season when Miss Shore decided to take a year's sabbatical after winding up this season's roster of specials.

Williams' Thursday hour will be filled by Jack Paar next season, in a moveover from Friday nights.

BOB FINKEL NIXES JUDY GARLAND DEAL

Hollywood, Feb. 26.

Bob Finkel had turned down what he calls "the most attractive offer I have ever received in my 16 years in radio and tv" to produce the Judy Garland show on CBS-TV. In addition to a handsome salary, he said he was offered a participation for his own Toram Corp. Main reason for rejecting the offer was that he couldn't make the move to N.Y. at this time. Network has asked for seven or eight completed hour shows before summer.

Finkel's other reasons for passing up the Garland offer are that he and Stuart Whitman will produce as a theatrical feature, "My Brother's Keeper," and that he intends to remain as producer of the Andy Williams hour series on NBC-TV.

General Mills' 750G Tab For CBS 'Cinderella'

General Mills, which has bought an alternate half-hour of the CBS-TV Judy Garland show for next season, is also laying out an additional $750,000 for the one-shot "Cinderella" special, which CBS will telecast next November. This is a new production of the Rodgers & Hammerstein tv original which will again star Julie Andrews.

Minneapolis Milling Co., it's reported, will invest another $750,000 in ancillary promotional activities building around the R & H special.

CBS's Garland buy, incidentally, seals the CBS lockup of the two giant (and competitive) Minneapolis Milling accounts. Pillsbury has renewed alternate half-hours of the 8:30 to 9 portion of Ed Sullivan. Therefore, to avoid conflict, General Mills will also occupy the last half of the Garland program immediately following at 9.

Looks like Robert Goulet will be the prince charming in the new version of "Cinderella." Deal for Goulet is near signing.

Code of Conduct For 'Today' Show At the Mardi Gras

New Orleans, Feb. 26.

The cast and crew of NBC-TV's "Today" show have been acting, it would appear, as goodwill ambassadors as well as program personnel during their visit to New Orleans to televise Mardi Gras.

Even before most of the 25 or so people arrived last week from New York, "Today" producer Al Morgan cautioned them, as he does before all their trips, about how to do a job and still be respectful and courteous. But this time, the pep talk had special emphasis behind it: The local newspaper, the Times-Picayune, objected to various civic and city groups that are paying some $10,000 toward "Today's" travel and location costs.

The paper softened its line after an answer from NBC and from Louis Read, head of WDSU-TV, the web affil here. But by then, everybody in town seemed to know that "Today" was here to shoot for national television. The citizens reacted warmly, in the main, to the pacific manners of the tv visitors. Yet during shooting times, Morgan had so done his logistics that a townie could hardly find the cameras much less be disturbed.

Hugh Downs, host of "Today," panelists Jack Lescoulie, and Pat Fontaine were accorded the VIP treatment everywhere they went, including a few of New Orleans' posher Mardi Gras balls.

Leading up to all this was Mor-

(Continued on page 31)

JACK QUINLAN

I like Spring because that means baseball—CUBS Baseball on WGN-Radio for me. Come along this year as Lou Boudreau and I cover every Cubs game from coast to coast.

Exclusive on WGN Radio
LIVE and LIVELY in CHICAGO

Psychiatric Center Blasts '11th Hour'

Minneapolis, Feb. 26.

A scathing denunciation of and bitter attack on "The 11th Hour" weekly network television program and NBC-TV for "perpetrating" it on the public have been launched by directors of the Luverne, Minn., Southwestern Health Centre which treats psychiatric patients.

In a letter which has gone forth from the directors to newspaper editors throughout the U. S. the program is labeled "a hazard to the general health of our nation." The letter also expresses the belief that the press should "censure" NBC-TV for the show's "perpetration."

The letter is signed by the Centre's medical director, clinical psychiatrist and two psychiatric social workers.

"The public not only is unaware that this is a science fiction of the wildest sort, but also rather is invited to believe that this program portrays a valid picture of the nature and treatment of emotional disorders.

"Persons with emotional problems not only are disturbed seriously by such programs, but viewers also are prevented from gaining an intelligent understanding of human emotions, which urgently is needed.

"We feel very strongly that the stories, conditions and situations portrayed on such tv programs bear no relationship to the staff."

20TH DICKERS ABC ON 'DOBIE GILLIS'

Hollywood, Feb. 26.

Negotiations are on between 20th-Fox TV and ABC-TV regarding the possibility of the telefilmery's "Dobie Gillis" series telecasting on ABC next season.

Series which stars Dwayne Hickman has been on CBS-TV for four years, and that web failed to exercise its option for next semester. Max Shulman and producer-director Rod Amateau are partnered with 20th in "Dobie," based on Shulman's tome of the same name.

Mack the Knight

That moment most dreaded in show biz—when a performer blanks out—was parlayed into an occasion when Ted Mack on his "Original Amateur Hour" CBS-TV show last week which elicited thousands of fan letters. They're still pouring in.

It was Mack's on-camera treatment of the tyro gal performer as he led her off the stage that occasioned the cross-country salvos. (Sample of a letter: "One of the most spontaneous bits of human kindness I've ever witnessed.").

'Destry' Werblin Rides Again

That ABC-TV yen for MCA product took another turn over the weekend, this time the network committing for an hour series based on the old Universal pic "Destry." It's being offered for Saturdays 7:30 to 8:30.

Thus MCA's Sonny Werblin has duplicated his feat of last season, when he committed ABC (also sans pilot) to an hour series based on another successful film vehicle, "Going My Way." In that instance Gene Kelly was posted for the Bing Crosby role. Who gets the Jimmy Stewart part in the vidversion of "Destry" isn't known.

The TV Promise in 'Premise'

NBC Reaction to Mississippi Squawks Heartens Producer of Topical Revue

"It looks as though three little old ladies in Mississippi don't control television anymore," says Ted Flicker, producer of New York's long-running topical revue, "The Premise," who is mighty pleased with NBC-TV's reaction to the thunder from the south that followed a recent appearance of "Premise" cast members on the "Today" show.

Sen. James Eastland (D.-Miss.), prodded by constituents from the Women for Constitutional Government, asked the FCC to investigate charges of "blasphemous content" on the Feb 8 "Today." The Mississippi women squawked that a "Premise" routine had a caricature that was an insult to Miss. Gov. Ross Barnett and a "blasphemous portrayal of God . . ."

One of the "Premise" standard bits, the routine featured a southerner named Rankin Foxbus Barnett trying to get into heaven and discovering to his dismay that the Lord is Negro.

Although the network was "awash" with telegrams and letters, Flicker says the web was "very brave" and apparently didn't panic. "I called the 'Today' producer and offered him a job at 'The Premise,'" but all that's happened is the group has been assured they will be returning to the show.

In the last couple of years, Flicker says his group has played "Today" four or five times, and always the producers have been "extremely permissive. We did Kennedy skits one morning when Art Carney had Kennedy sketches cut out of his special the same night."

"Premise" also appeared on "Tonight" a couple of times when Jack Paar had the show, but the producer said they didn't enjoy doing it and turned down later bids for a return.

Everyone connected with the show was in a panic, says Flicker, and the panic was not that "Premise" material might upset the audience, but "God forbid we should do a joke Jack doesn't like."

Troupe also did a Times special where Flicker says they were urged to do controversial stuff. Anyhow, back from England after a year in which the Queen's Minister censored "Premise" routines on Kennedy, the producer senses a genuine maturity in video. In fact, says Flicker, he came back from the year's absence to view the medium "like Rip Van Winkle—there's a lot of the same old junk, but an awful lot that's grown up nowadays."

'CAR 54' MAY RIDE INTO SUNDAY AT 7

Although "Car 54" is being bumped out of its Sunday 8:30 NBC time next season, with sponsor Procter & Gamble installing the new Imogene Coca "Grindl" series in the period, there's still a chance that the Nat Hiken comedy series will be back.

P & G, which controls the package, is giving serious thought to installing the show Sundays at 7 on NBC next season. Currently occupying the time is "Ensign O'Toole."

Telefilmeries Already Work On '64-'65 Sked

Hollywood, Feb. 26.

In what may well be the earliest preparation of pilots on record, a number of leading Hollywood telefilmeries have already embarked on work on pilots aimed at the 1964-65 season. Although network schedules haven't as yet been firmed for next season, the telefilmeries are operating with the knowledge it's too late for submission of pilots for next semester, so are getting an early start on the following season.

Plans are afoot on 1964-65 product at Revue studios, Screen Gems, Bing Crosby Productions, MGM-TV, 20th-Fox TV and Paramount-Talent Associates, among others. Studios involved are reluctant to disclose details this early for obvious reasons. Feeling is, why tip the competition. Also, some projects which may look great on paper at this time, may fall apart as the various ingredients are sought for them.

Revue is planning to spinoff a number of 1964-65 pilots on its "Kraft Summer Theater."

At Screen Gems, which had a production meeting last week about 1964-65 projects, exec producer Harry Ackerman explained "It may seem silly to try to anticipate network demands and needs this far ahead. But on the other hand it takes a long time to put a package together, to obtain all the proper ingredients. All we can do is try, but beginning as early as possible."

BCP has James Moser, creator of its "Ben Casey" series, working on a new project, is also developing other properties for 1964-65.

There's Still Coin In CBS Current Season

Round of new sales on the current CBS-TV season was registered recently by the web.

Chesebrough - Pond's bought alternate week quarter hours in "Love of Life," "Password," "House Party," "To Tell the Truth," "Secret Storm," "Edge of Night" and 30 minutes in the web's Morning Minute Plan.

Procter & Gamble bought participations in "Fair Exchange," which returns to the web as a half-hour series on March 28. Another "Fair Exchange" purchase was Shulton, which picks up participations for six weeks starting April 11. Kimberly-Clark bought 30 minutes in Morning Minute Plan, effective March 11.

Sucrets Co. of America bought weekly quarter hours in "Captain Kangaroo," starting April 3.

Philco Tunes Out On Miss America

Atlantic City, Feb. 26.

Philco Corp., which has been a sponsor of Miss America telecasts on Saturday nights from the time they originated five years ago, has dropped out of the pageant picture, Albert A. Marks Jr., president of the Miss America Pageant, explained that Philco is no longer connected with the Pageant due to its recent purchase by Ford Motor.

Since the Pageant already has the Oldsmobile division of G.M. as a sponsor, Philco could not continue in its Pageant association, he said.

A reorganization of Miss America Scholarship Foundation contributor firms has been effected and now they are the Toni Co., Joseph Bancroft & Sons Co.; the Oldsmobile division of General Motors and Pepsi-Cola.

An increase in scholarships was

(Continued on page 40)

'DANNY BOY' & THE ABC ITCH

TV's 'Drop Dead' Digit: 30

When the Oren Harris rating hearings get under way in Washington next week (see separate story), after a year of all quiet on the Potomac, it looks like any network executive who persists in the assertion that the Nielsens are not decisive in determining the selection and scheduling of programs will have some tall explaining to do on what factors, other than ratings, cancel shows under to 30 share and renew those over 30.

For it's understood that the Harris committee's investigation, after 18 months of thorough research, has evidence that backs NAB prexy LeRoy Collins' charges (in Feb. '61). At that time he asserted "I am shocked by their [ratings] far-reaching influence in the whole broadcasting industry. In effect, their reporting is determining in large measure not only what the American broadcasting diet will be but, also, at what time the meals will be served."

For example, the National Nielsen for the two-week period ending Jan. 27 reveals that a 30% share of audience is the line which divides programs to be cancelled from those to be renewed.

With the sole exception of Voice of Firestone and Gillette Fights (nobly tucked away in 10 o'clock spots where they don't interrupt audience flow to subsequent shows) ABC is cancelling each and every program that failed to achieve a 30 share in either of the two weeks.

On the other hand (with the possible exception of "77 Sunset Strip"), ABC is renewing each show that got a 30 or better share on each of the two weeks.

Except for "Twilight Zone" (which is reverting to 30 minutes next season), CBS seems to follow the same share demarcation line. Each of its many renewals represents a program scoring a 30 share or better. Every CBS show (Except CBS Reports) below a 30% share on each of the two weeks has been cancelled.

NBC also seems a faithful adherent to the 30% rule. Only exception on cancellation side is "Laramie," which has been dropped, despite its 30% share. On renewals, NBC excepted only 10 to 11 Tuesday from the 30% minimum share rule. Here it is scheduling Bell Telephone, Andy Williams, Huntley & Brinkley, each of whom can, at the shank of a network evening, sell at rate card without harm to audience flow.

Art Hayes a Magician But Tricks No Help in His 'Radio Profit Act'

By MURRAY ROSOWITZ

CBS Radio prexy Arthur Hull Hayes, who is an amateur magician, forecasts that CBS Radio is due to make a profit for the first time in eight years.

The tricks of an illusionist can't be credited for the turn of events. It's rather the fruition of work of a flexible management team, which for years has labored in a tough broadcasting field, dominated by television.

That there is room for radio networking, for a programming service such as CBS Radio, for a profitable radio network operation, has been debated in the trade for years. For Hayes now—after eight long years—it's no longer a debate on whether CBS Radio can turn a profit. Hayes flatly says "I can't believe our network cannot make money this year."

Asked about the profit claims of other radio networks, Hayes responded that if the reports of the FCC are to be believed, all radio networks have lost money since 1954. I came in at 1955," he adds, a bit ruefully, "at the losing end of a streak."

Hayes was careful in separating the earnings reports of radio networks, as opposed to the financial reports of radio stations owned by the networks. He didn't address

(Continued on page 40)

'Peyton Place' To ABC for '64-'65

Hollywood, Feb. 26.

ABC-TV and 20th-Fox TV have closed a co-production deal for "Peyton Place," for 1964-65 season. It's one of earliest deals set for season after next.

From the tome by the same name, which was later filmed by 20th, "Peyton" will be aired weekly as a half-hour soaper, under present plans. Paul Monash is exec producer, and deal is being negotiated for Jean Holloway to pen the vehicle.

20th TV production chief Bill Self is in N.Y. conferring with ABC-TV program veepee Dan Melnick on project.

Meanwhile, Peggy Locke, 20th-TV production coordinator, exited the vidfilmery since it has no current production, its "Dobie Gillis" series being wrapped up for season.

Marjorie Loves Danny

Hollywood, Feb. 26.

Marjorie Lord signed for her sixth year as a regular with "The Danny Thomas Show" on CBS-TV, T&L Productions giving Thomas' tv wife a pay hike and participation in her new pact.

National Nielsens Reflect Surge In NBC Mon. Movies

First National Nielsen book (for week ending Feb. 10) is in on NBC-TV's "Monday Night Movies" and, while the preem feature, "Enemy Below," didn't knock over CBS-TV's average for the four shows opposite, the web more than doubled its rate and share over the previous week.

"Enemy," in the 7:30 to 9:30 p.m. slot Feb. 4, hauled down a 21.3 rating and a 30.9 share. In the same time, CBS's four entries averaged 25.9 and a 37.5 share. ABC-TV came in with a rating of 16.5 for a 23.9 share.

Previous week, Jan. 27, NBC, with "It's a Man's World" and "Saints & Sinners," ran a poor third with a 9.3 rating for 13.7 share. CBS had a 29.6 rating for a 43.5 share, and ABC had 21.3 for 31.3 share.

Feature film saw NBC increasing by close to 8,000,000 homes over the previous week. Nielsen also points out a short stick on station coverage. "Enemy" cleared 140 stations against CBS "Lucy," for example, which had a lineup of 190.

Following are the Top 15 for the two-week period ending Feb. 10:

Beverly Hillbillies (CBS)	36.6
Andy Griffith (CBS)	33.2
Red Skelton (CBS)	33.1
Candid Camera (CBS)	32.1
Ben Casey (ABC)	31.4
Bonanza (NBC)	30.9
Lucy (CBS)	30.8
Dick Van Dyke (CBS)	29.6
Danny Thomas (CBS)	29.5
Gunsmoke (CBS)	29.1
Jack Benny (CBS)	28.3
Garry Moore (CBS)	27.7
Kildare (NBC)	26.9
Peter Pan (NBC)	26.9
What's My Line (CBS)	26.8

SEYMOUR COMES TO THE RESCUE

By GEORGE ROSEN

From the looks of things, Danny Seymour, the tv factotum of J. Walter Thompson, has embarked on an allout campaign to enlist major tv appropriations from some of his big clients—Ford, Kraft, Quaker, Scott Paper, Liggett & Myers, et al—to build ABC-TV back to its sales affluence of previous years and thus give the network that badly needed transfusion of new business for '63-'64.

How far he succeeds (and thus far he's placed some $8,000,000 to $10,000,000 in L. & M. ciggie coin on the network) can have an important bearing of the new vigor applied to ABC's sales efforts. For it's hardly a secret that ABC has been buffeted by sales headwinds of sharply reduced Nielsens. It's Seymour's conviction that, lacking a strong three-network economy, the 1964-65 buyers, one year hence, face a seller's market that the industry wants to avoid.

But Seymour is giving more than lip service to the "save ABC as a strong network" sentiments which are growing among agencies and advertisers. Within the context of Seymour's "seller's market" fears but undoubtedly also because of his estimation of the merits of specific ABC availabilities, Seymour, along with the L. & M. buys, last week came up with the following plots:

(1) To persuade Ford to sponsor the entirety of ABC's "Arrest," produced by MCA, the first 45-minute portion of ABC's back-to-back "Arrest and Trial" which will span the 90 minutes each Sunday from 8:30 to 10 p.m. Seymour's recommendation is in line with Ford's desire to secure Sunday time but runs afoul, to some extent, of its wish to avoid going opposite NBC's "Bonanza" sponsored by competitor Chevrolet. Seymour is regarded as having an excellent chance of selling Ford the ABC offering despite the problems of clearing a 90-minute program in important two-channel markets.

(2) The Ford plot pales in comparison to the Kraft maneuver which, if Seymour can bring it off, will be spectacular indeed. This, to hear the boys tell it, involves a 90-minute series of Bing Crosby-hosted anthologies, produced by Crosby's own production company, interspersed with some of the Bing variety specials in a latter day "Kraft Music Hall" (which Crosby hosted in radio). Such a coup on ABC's part, it's understood, would entail a big program "contribution" by ABC to provide Kraft a 90-minute show for its 60-minute budget.

This is the ABC contribution to what the trade has been calling "Save Danny Seymour Week." If Seymour can sell Kraft and Ford on ABC, he will have reciprocated by saving ABC from a tough selling season.

One executive of an ABC competitor observed: "ABC has lost out on new business it needs. Seymour has lost out—with CBS and NBC—on the time periods he wanted. Therefore, these two have-nots make an explosive combination."

In previous years it was Dick Pinkham's "Operation 666," the code name for his massive ABC buys on behalf of American Home Products, Brown & Williamson, American Chicle, et al, that helped bail ABC to Nielsen affluence by putting such programs as "77 Sunset Strip," "Hawaiian Eye," "Naked City," "Surfside Six" on the air.

Today Seymour's "Operation Graybar" (referring to the Lexington Ave building which domiciles the vast Thompson emporium) may, at least in part, restore to ABC some of the fat billings siphoned off by the transfers of American Home Products, Ralston, General Mills to CBS.

Stanton, Kintner Duck Oren Harris Rating Hearing; It'll Be Moore For ABC, Aubrey for CBS, Scott for NBC

Washington, Feb. 26.

CBS' Frank Stanton and NBC's Robert Kintner both dodged invitations from Rep. Oren Harris (D-Ark.) to testify before his hearings on television ratings, slated to start March 5. The two network prexies both said they couldn't make it and are sending the next layer of executives as substitutes.

In the case of ABC, Harris didn't invite Leonard Goldenson, but asked Thomas Moore, v.p. in charge of ABC-TV, and Robert Pauley, prez of ABC Radio. Both accepted.

Harris, who has set up a Special Subcommittee on Investigations (as he has named it) of the House Commerce Committee for the ratings probe, obviously intends to shoot holes through the ratings services and network dependence on the numbers game in their programming practices. Harris has had sleuths on his staff digging up information on ratings and how they are used for the last 18 months. As he gets ready to begin the hearings as the subcommittee chairman, Harris thinks he is in good shape for a meaningful expose.

His reputation for being able to shake up the broadcasting industry has been clearly established.

Instead of Stanton, CBS' witnesses will be James T. Aubrey Jr., CBS-TV prexy, and Arthur Hull Hayes, CBS Radio prez. NBC, in place of Kintner, will be represented by Walter D. Scott, executive v.p. of NBC-TV, and William K. McDaniel, executive v.p. of NBC Radio.

First witness on March 5 will be LeRoy Collins, NAB prexy. The order of other witnesses is not yet firm.

Others to testify include Robert Hurleigh, Mutual Broadcasting prexy, and Paul Rand Dixon, chairman of the Federal Trade Commission.

Next, according to Harris, representatives of local radio and tv stations and "other persons concerned with the importance of ratings" will be heard. For the time being, he won't release either the names or the number of these witnesses, but it is understood that George Jessel will be one of them.

The last to be heard will be representatives of the major ratings services.

Harris hopes to hear everyone involved without a recess, except, of course, time off for weekends. Originally, he was to have only two or three days of meetings at the start and take a recess for a month. This plan has been abandoned.

Danny Kaye's SRO

Despite the pullout of U. S. Steel, which was expected to join with Armstrong in sponsorship of the high-priced ($50,000 per minute commercial) Danny Kaye show on Wednesday nights, the network this week achieved an SRO status on the hour program.

This was accomplished when Lorillard ordered alternate half-hours, with Ralston following suit by also buying alternate half-hours. Armstrong has the remainder. It'll all tote up to some $15,000,000 in annual time-program billings for the show. (Ralston, incidentally, also renewed on Jackie Gleason).

ABC's Biggest Show Customer: Alberto-Culver

Despite the fact that it cancelled out on three ABC-TV shows, Alberto-Culver bounced back last week as the network's biggest customer to purchase an alternate half-hour of "Greatest Show On Earth" and an alternate half-hour of "Breaking Point." ("Greatest Show," initially scheduled for Wednesdays 8 to 9, shifts to Tuesdays 9 to 10 to qualify for the Alberto biz).

The sponsor pulled out of "Wagon Train" (as P & G had previously done); "Combat" and "Dickens-Fenster." To replace its third ABC cancelled alternate half-hour, Alberto-Culver will co-sponsor "Twilight Zone" on CBS.

American Home Products was about to buy an alternate half-hour of "Breaking Point" but switched instead to "East Side West Side," on CBS, where it has placed most of its business. Ralston was mulling ABC's "Patty Duke," finally bought an alternate half-hour of Danny Kaye. General Mills, on the verge of buying "Jamie McPheeters," bought instead an alternate half-hour of Judy Garland.

With General Mills, Ralston and American Home going to CBS, with Alberto-Culver back with virtually the same amount of money as last year, ABC is looking hopefully in the direction of J. Walter Thompson's Danny Seymour (see separate story).

Glenn Corbett Looms As 'Route 66' Co-Star If Geo. Maharis Quits

If George Maharis doesn't make it next season out as costar of "Route 66," there's a possibility that Glenn Corbett, who starred in "It's A Man's World" teleseries on NBC-TV, might team up with Martin Milner in the Screen Gems series telecast on CBS-TV.

Corbett this season will introduce the role character of Lincoln Case, an Army war hero and veteran of Vietnam action, in "Fifty Miles from Home" an episode being filmed on location in Houston. Sterling Silliphant wrote the script. Corbett will appear in at least another episode, both forming something of an understood test for a running role, if Maharis stays out of the series.

Mike Wallace's CBS News Berth

Mike Wallace joins CBS News as a special correspondent, in an exclusive deal which takes effect March 25.

On the Wallace agenda with the tv web is a half-hour stripped daytime show, the program understood to be in the offing as a replacement for "Calendar" next season. CBS News prexy Dick Salant in response to a query, denied that Wallace would helm a new version of "Calendar" next season. Salant wasn't sounded out on Wallace's role in a possible replacement show in the 10 to 10:30 a.m. slot, which is understood to be in the offing.

Other shows on the Wallace agenda are the local N.Y. WCBS-TV public affairs series, "Eye on New York" and a new CBS Radio series, to be broadcast under the "Dimension" umbrella label.

Wallace comes to CBS News fol-

(Continued on page 42)

British ATV Mulling $20,000,000 Purchase of U's Post-'48 Backlog

Hollywood, Feb. 26.

Associated Television of England is seriously considering acquisition of Universal backlog of 215 post-1948 films for company's asking price of $20,000,000. It would be a seven-year lease deal, and distribution would be by ATV's distrib subsidiaries, ITC of Europe and ITC in this country.

Actually, Universal's backlog is greater, but figure involved is that specified in the consent decree reached last year between the U.S. Government and MCA, parent company of Universal, when Dept. of Justice anti-trust division okayed merger of MCA and Decca Records, latter owning Universal prior to merger.

Terms of consent decree forbid Universal from distributing pix via MCA. Actually the decree refers to 220 pix, but it's understood the company has remake and reissue rights to 14 vehicles.

Lew Grade, managing director of ATV, plans to meet with board of British company to decide on acquisition of the U backlog, one of few post-1948 batches still virginal to tv.

Consent decree stipulates that if Universal receives any offers for the backlog at or above the upset price—which is the fair market value of distribution rights—by Oct. 1 of this year, from one or more responsible distributors acceptable to Dept of Justice, U shall negotiate in good faith a license satisfactory to it for the pix. If no offer was received by the Oct. 1 date, U is given the alternatives of distributing through its own organization; withdrawing rights from tv, or making arrangements for distribution by someone other than MCA.

Universal backlog, covering period from 1949 to 1956, includes "The Glenn Miller Story" (1954), starring James Stewart and June Allyson; "The Benny Goodman Story" (1956), Steve Allen, Donna Reed; "Ma Kettle" series; Abbott & Costello series; "Francis, The Talking Mule" series; "The Shrike," (1955), Jose Ferrer; "Female on the Beach" (1955) Joan Crawford, Jeff Chandler; "The Spoilers" (1956), Jeff Chandler, Anne Baxter; "Magnificent Obsession" (1954), Rock Hudson, Jane Wyman, Barbara Rush; "The Far Country" (1955), James Stewart; "The World in His Arms" (1952), Gregory Peck; "Meet Danny Wilson" (1952), Frank Sinatra; "Winchester '73" (1950), James Stewart; "Sword in the Desert" (1949), Dana Andrews, Jeff Chandler. Also included is a flock of Tony Curtis starrers.

Carter Davidson As Man on a Bicycle; Busiest Guy in Chi

Chicago, Feb. 26.

Carter Davidson, WBBM - TV news personality who only broke into broadcasting less than three years ago, today has one of the busiest schedules in Chicago television, logging probably more on-the-air hours per week than any other performer in the medium here. If that's not generally realized by local televiewers, it's undoubtedly because most of Davidson's chores are in the fringe time periods designated for egghead fare.

In addition to his regular three-hour Saturday midnight stint as moderator of WBBM-TV's "At Random," Davidson is regular panelist on "Insight" and host of "Vistas" (both 30-minute pubaffairs entries), and does a segment of commentary adjacent the Saturday night news roundup. On a once - a - month basis, he does "WBBM-TV Views the Press" and "Behind the Camera." Pro rata, that averages out to nearly four and a half hours of exposure per week.

This doesn't include the specials Davidson narrates or participates in over the year, nor the nightly commentary strip he's been doing at 6:10 p.m. following the station's local news. He's to be relieved of the latter chore permanently next week (John Drury taking over with

(Continued on page 40)

Storer TV Taps Guy

KCOP, Los Angeles, director of programming Robert I. Guy has been named program development manager for the tv division of Storer Broadcasting.

Guy, who has been in tv since the early 50's and broadcasting since '47, will headquarter in Detroit. He'll work with Storer tv station operations and program managers and general managers, assisting in the development of programs and talent and improving the overall on-air appearance of the stations in the areas of news, special events, promotion and pubservice.

Fuji TV's 100G Repledge to NBC

Fuji Broadcasting Co. of Japan is going to keep on buying NBC tv programs, and plans to pay another $100,000 next fiscal year for the privilege.

After an original two-year deal, Fuji is picking up a third-year firm. That will be from June, '63 to June, '64. More than money was at stake: All American news outlets for tv covet a permanent alliance in Japan, which is one of the three largest tv markets in the world. Consequently, news bearing its imprimatur and shown in Japan is big prestige for NBC.

Deal includes supplying more "White Papers," "Worlds Of . . ." (which are not really out of NBC News but out of NBC programming) and the Huntley-Brinkley output and hard news stuff too.

17 More Markets Buy MGM-TV Post-'48 Pix

MGM-TV has sold its latest package of 30 post-1948 films in 17 more markets during the three weeks, bringing the total to 29 since the films were made available early in January.

In all but a few cases, stations licensed the entire group of 30 features. Taking the full package were WKBW, Buffalo; KTVT, Fort Worth; WITI-TV, Milwaukee; WHEN-TV, Syracuse; WJZ-TV, Baltimore; WISH-TV, Indianapolis; WFLA-TV, Tampa; KFRE, Fresno; WHBF-TV, Rock Island; WMTW, Poland Springs, Me.; WOOD-TV, Grand Rapids; WISC-TV, Madison; WDBO-TV, Orlando, Fla.; and KORK-TV, Las Vegas. KCRA-TV, Sacramento, bought five features; KTVU, Oakland, bought 26; and KOTV, Tulsa, bought 23 films.

Gordon Davis 'Leave' For Radio Free Europe

San Francisco, Feb. 26.

Gordon Davis of Westinghouse Broadcasting Co.'s managerial pool has taken a two-year leave of absence to go with Radio Free Europe as deputy to RFE's director, Gen. C. Rodney Smith, in Munich.

Davis, who in the past had been manager of KYW, Cleveland, and WIND, Chicago, has of late been assisting WBC West Coast vicepres Phil Lasky since the demise of "PM West," the syndicated show that brought him to the Coast. Davis' boss, WBC prexy Don McGannon, is chairman of the Broadcasting Committee of Radio Free Europe.

Goodson Buy Okayed

Washington, Feb. 26.

FCC has okayed control transfer of KOL-AM-FM and Seattle (Wash.) Broadcasting Co. to a subsid of Peak Productions for $850,000.

Control was shifted from Marie and Archie Taft Jr. and W. L. Simpson to F-V Productions Inc., a subsidiary of Peak Productions headed by Mark Goodson.

Nielsen's Top 10 All Station Index

Working from the latest Nielsen Station Index, radio one[illegible] have figured the top 10 stations in the country for share of au[illegible] in their market (Nielsen cov[illegible] major markets for radio) and [illegible] in total audience.

By share of audience per average quarter hour, 6 a.m. to 12 midnight, seven days a week, here's how the top 10 rank for share: WCCO, Minneapolis - St. Paul, 67.2%; KDKA, Pittsburgh, 64.5%; WSB, Atlanta, 60.7%; WBZ, Boston, 60.0%; WHIO, Dayton, 56.9%; WLW, Cincinnati, 58.3%; WIBC, Indianapolis, 50.0%; WVOK, Birmingham, 48.3%; KMOX, St. Louis, 48.0%; WBEN, Buffalo, 46.0%.

In size of audience on the same basis, the top 10 are WOR, New York, 78,800; WNEW, New York, 75,000; WABC, New York, 68,800; WCCO, Minneapolis, 61,600; WIND, Chicago, 58,800; WGN, Chicago, 58,100; WMCA, New York, 54,700; KDKA, Pittsburgh, 54,300; WBZ, Boston, 48,800; WINS, New York, 48,500.

Sprucing Roach Studios For Telefilm Work

Hollywood, Feb. 26.

A modernization program to cost from $400,000-$500,000 will be undertaken on the Hal Roach Studios as soon as escrow closes Thursday (28) and new owners officially take over.

This was revealed by Maxwell Fenmore, secretary-treasurer of Penty-Fenmore Realty Fund, which acquired Roach studio recently. At the same time he disclosed negotiations are on with three different telefilmeries regarding their leasing the studio for vidpix production. Fenmore declined to identify the companies since negotiations are now on.

ITC's District Rights On Moscow, Blackpool Circus

Independent Television Corp. has acquired U. S. distribution rights to two one-hour circus specials, one of the Moscow State Circus and the other of the Blackpool Tower Circus, both narrated by Jo Stafford.

ITC exec v.p. Abe Mandell said distribution plans will be announced shortly. Neither circus, each world renowned, has ever performed in the U. S. although there are current plans by ice impresario Morris Chalfen to have the Moscow State Circus tour the U. S. next fall.

Sombrero Powwow

San Antonio, Feb. 26.

Market and media research projects dominated discussions as the Sombrero Texas Group of Spanish broadcasters met for their annual meeting last week in San Antonio.

Richard O'Connel, exec director and national rep for the Sombrero Group, said a special research project is getting underway covering national brand preferences of Latin Americans in the Southwest. Sponsored by Richard O'Connell, Inc., the study will be available to agencies and clients in June '63.

STG consists of KCOR, San Antonio; XELO, El Paso; KUNO, Corpus Christi; KGBT, Harlingen, and XEK, Laredo.

WLOU Night Bid Nixed

Washington Feb. 26.

U. S. Court of Appeals here backed FCC's refusal to let a daytimer go nighttime.

Court turned down appeal of WLOU Louisville, of FCC order on June 8, 1962 denying permission for nighttime broadcasts.

Hour Reruns Vs. Features

In the features vs. hourlong series battle, Allied Artists Television v.p. Bob Morin rebuts the contention that hourlong series prove cheaper to the station than the purchase of pix. Such a contention was made by an exec distributor of off-network hourlong series in a recent VARIETY issue.

In his rebutting letter, Morin says: "The rerun distributor, along with other errors, omitted the fact that the feature film transaction discussed in his article was for multiple runs. He uses an example of a feature film sold in San Francisco for $4,500 against an off-net hour sold for $800. He comes up with a half-hour cost of $1,500 for the feature, and $400 for a half-hour of the hour shows. He admits in his figures that his hour show was sold for only one run, and uses this one run price in his arithmetic. He then represents the $4,500 price of the feature as the cost for one run. Although the deal wasn't ours, we estimate that the features in San Francisco were actually contracted for from seven to 10 runs.

"To be conservative," continues Morin, "let us say that the $4,500 picture was sold for five runs. Putting a pencil to this, the average cost for one run would be $900. Using the basis of comparison of the cost of one half hour, the hour-and-a-half feature cost of $900 then becomes $300. The half-hour cost for the $800 off-net vehicle is $400. Therefore, in the example provided by the distributor, the true cost of the off-network property is 33% more expensive than the feature film.

"Not only do you wind up with a bookkeeping advantage before you start programming features, but the television station has a better set for higher ratings, and a progressively bigger share of the sponsor's dollar," concludes Morin.

McCarthy Deplores Failure To Get Fair Price Shake in Japan

By DAVE JAMPEL

Tokyo, Feb. 26.

"We are not getting a fair price here," said John G. McCarthy, president of the Television Program Export Assn.

"Based on a registered set count of over 12,000,000, the prices in Japan are out of line with those in other markets," he added.

McCarthy was here for almost two weeks trying to persuade Finance Ministry officials to make the greatest possible liberalization of Japan's restrictions on imported tv shows for the new fiscal year, which begins April 1.

At present, the total dollar allocation for all Japanese stations is $3,000,000, exclusive of news and special events programs. A good half-hour show today in Japan can earn $1,000, according to McCarthy. While it's a considerable increase from the $300 ceiling of several years ago, McCarthy thinks it is far from equitable.

"I feel I have given them a great deal of food for thought," he said of his meetings at the Finance Ministry. "However," McCarthy added, "I am not deluding myself that the game is won.

"I think I arrived at the right time," he offered. "The situation seems to be in the plastic period now."

McCarthy described his meetings with the Japanese officials as "a full exchange of views—the problems they face in what they regard as a transitional period before complete liberalization, their problems of foreign currency balance and, of course, our arguments."

He added that the Ministry's efforts to balance the conditions for foreign features and telefilms is a depressant on his interests.

McCarthy cited the anticipated numerical and dollar remittance increases for feature imports and said, "I don't think there's any doubt that the Finance Ministry

(Continued on page 44)

Europe TV's 'D-Day'

A group of European tv stations, under separate deals set by MCA-TV International, will telecast David Wolper's "D-Day" special on June 6, 19 years to the day after the actual date of the historic event.

"D-Day," first aired as a DuPont special, will be televised over stations in England, France, Holland, Belgium, Sweden, Spain, Denmark and Italy. Other deals are said to be pending in Europe. MCA-TV handles all Wolper tv specials overseas.

Detroit Digs Those FM Stereo Com'ls

Detroit, Feb. 26.

Stereo radio commercials are attention-getting, having the qualities of freshness and an infinite variety of sounds to keep them interesting.

That is the unanimous opinion of listeners to WDTM, Detroit's leading FM station. This is the same unusually responsive group of listeners who banded together last year and paid for unprecedented newspaper ads to express appreciation for WDTM's longhair commercial program policy.

For several weeks, WDTM has been broadcasting stereo commercials produced for the Chevrolet Motor Division of General Motors, via Campbell - Ewald advertising agency. The stereo commercials are used during Sunday stereo broadcasts of the Boston Symphony orch.

The commercials make full use of stereo to channel sound to either ear, or both. Campbell-Ewald sound men have wisely used the medium to pick up sounds from outside, as well as inside, the car to advertise its quietness and other qualities.

"The delighted listener response we have received as a result of these stereo commercials is very revealing," said Marshall Carpenter Jr., prexy and general manager of WDTM. "As a result of these listener comments, I am convinced that not only is there a definite place for stereo commercials in broadcasting but that it will be the preferred method in the future."

Carpenter said other advertisers are watching this pioneering effort with a great deal of interest.

AAT's New Sales

Allied Artists Television's "Group 1, Cavalcade of the 60's Feature" package, has been sold in six additional markets.

New sales include KHJ, Los Angeles; CKLW, Detroit; WANE, Ft. Wayne; WISH, Indianapolis; KNBC, Burbank, Calif.; and WDAU, Scranton. Pix in the group include "Friendly Persuasion," "Al Capone" and "Pay or Die."

3,156 Univ. of Minn. Students Now Take Closed-TV Courses

Minneapolis, Feb. 26.

Studying by closed circuit television is on a growth binge at the U. of Minnesota, according to figures revealed by Dr. O. Meredith Wilson, the institution's president.

It now has 3,156 students taking 11 different courses. The closed circuit tv links the east and west banks of the Minneapolis campus and also is used between this city's campus and that in St. Paul.

Dr. Wilson says that eventually it's hoped to link by the closed circuit tv the Twin Cities' campuses with those in two other of the state's towns, those in Duluth and Morris. Also, he announced, there's being explored the feasibility of exchanging tape recorded instruction among all Big 10 Conference universities and that of the U. of Chicago.

At present at the U. of Minnesota a professor's lecture is viewed simultaneously in four different Minneapolis and St. Paul buildings.

O'SEAS PIX-TO-TV EXPANSION

Price Range on TV Features O'Seas

Here's a rundown of the range of prices estimated for good pix product in some principal foreign markets. The highs, in many instances, refer to post-'48 product.

	Low	High
Canada (English CBC network and o&o sale) ..	$3,000	$6,500
(French language network)	2,000	6,000
Australia	750	3,000
Argentina	300	1,000
Brazil	500	2,000
Mexico	250	600
Puerto Rico	150	600
France	1,100	1,700
The Netherlands	500	1,300
Italy	1,100	2,300
Sweden	900	1,250

Public Service Can Be Sexy

Detroit WXYZ-TV's 'Sunny Seven' Glamor Spiels On Behalf of Charities

Detroit, Feb. 26.

On the well - established fact that "there's nothing like a dame," WXYZ-TV has built around its "Sunny Seven" stunners an interesting, always fresh program for the usually routine public service announcements.

The channel 7 ABC o&o station arranges for the selection of a new beauty each month by representatives of the various charities whose appeals for aid will be presented that month.

The project, conceived by WXYZ prexy John F. Pival, costs the station about $1,000 a month, but represents a value of about $5,000 if the taping, writing and production values given to the announcements were done by a commercial firm. The charities, of course, get the service free.

In addition, several "Sunny Sevens" have found the tv exposure a valuable stepping-stone into regular tv, or modeling work. Typical is Marilyn Barnett, housewife and mother of two, who found the stint a means of resuming her career.

A model and former regular on Soupy Sales' comedy show, which he originated at WXYZ-TV before moving to Hollywood, Miss Barnett took time off for motherhood. "My selection as 'Sunny Seven' was a help when I decided to do some modeling in my spare time from family duties," she said. "It brought me quickly to the attention of agencies and clients and I was back filming tv commercials and modeling even before I finished out my month as Sunny Seven."

Miss Barnett's experiences are echoed by several other Sunny

(Continued on page 44)

Storer Up 43% In '62 Earnings

Storer Broadcasting reports 1962 net earnings were up 43% over 1961, with the take, after taxes, totalling $6,388,336, or $2.61 per share, a new high for the company.

For the fourth quarter of '62, net earnings after taxes were $1,888,407, or 76c a share, compared to $1,718,507, or 70c a share in the final quarter of '61.

The '62 profits included a capital gain of $911,400 on the sale of radio station WWVA, Wheeling, W. Va.

Walter Reade-Sterling Specials Go to WOR-TV

Walter Reade-Sterling has sold its package of hourlong specials, "Special of the Week," to WOR-TV, New York, and the syndie firm says solid rating reports from Los Angeles and Cincinnati swung the Gotham sale.

Series includes "Hollywood: The Golden Years"; "The Legend of Rudolph Valentino"; "Invasion"; "Project: Man in Space"; "Race for Space"; "Invitation to Paris"; "Inside Red China"; and others.

WINN Sales Okayed

Louisville, Feb. 26.

FCC has approved the sale of radio station WINN, 1,000 watt, 24-hour-a-day station, to Kentucky Central Broadcasting, Inc., a corporation headed by Garvice D. Kincaid, of Lexington, Ky. Price paid for the station was $500,000.

Glen A. Harmon, g.m. of WINN, said the FCC also approved the sale of radio station KAJI, Little Rock, Ark. Harmon agreed to buy KAJI for $165,000. Harmon owns 40% of WINN. Oldham Clarke, a Louisville attorney, owns 20%.

Why McCaffery's No Longer Money In Bank to WNBC

Will First National City Bank stay as sponsor of WNBC-TV's "11th Hour News"? Immediate speculation at NBC is that the bank will stay, even though John K. M. McCaffery goes out.

First National City has always been a firm supporter of McCaffery as fronter of the local N.Y. latenight news stanza. But McCaffery, who acted as the bank's spokesman and off-the-air goodwill ambassador, is being displaced by NBC News, which favored some other newsman for the job. NBC News is giving the job to Frank McGee, beginning regularly on May 27.

NBC News wanted for some time to bring in a new host for the local news show, but First National support for McCaffery was stiff and, until now, the deciding factor. Execs at the NBC Gotham key are of the opinion that First National City, with whom the situation was discussed before the McGee decision was reached, will stick with the show.

It is nothing more, at present, than parlor room scuttlebut that McCaffery could still read the commercials on the stanza. This being the case, he could also continue as off-air ambassador for the string of N.Y. banks.

McGee has done a number of big network news stanzas, among them the anchor jobs for the various Gulf "instant" news specials. His star rose at NBC News about a year and a half ago, but in the past few months the rate of airing for the instants seems to have slowed down, although perhaps only temporarily.

Sillerman to 4 Star

Veteran syndication sales exec Michael (Mickey) Sillerman has joined the sales staff of Four Star Distribution, Four Star Production's New York syndication wing.

Previously Sillerman was a partner and exec veepee of sales of Programs for Television Inc. In 1953 he formed Television Programs of America with Milton Gordon and Edward Small and before that was senior sales manager for Ziv.

A 'TOUGH SALE' BUT CURVE RISES

For a variety of reasons, telecasting of features in most foreign countries hasn't caught on the way it has done in the U. S., but as tv abroad develops and as distributors pursue a more aggressive policy, the pix-to-tv foreign market is expanding.

Canada and Australia are the most lucrative pix-to-tv foreign markets, both countries developing tv commercial systems parallel to that of the U. S. Sale of features FIDO, an organization dedicated to keeping pix off tv, financed by the motion picture industry there. Strong exhibitor pressure has blocked any large-scale sale of pix in either West Germany and Japan, two key markets, although indications now are that the anti-tv freeze in these countries is thawing.

Screen Gems is considered to be the most active company in the feature field abroad, but now joining the Columbia subsid in a more intensified sales push abroad are such companies as 20th-Fox, United Artists Associated, Metro and MCA.

Post-'48's in many foreign markets already have been introduced and are said to be drawing good prices compared to the oldies. Prices, though, vary greatly from area to area, from deal to deal.

Dilemma of motion picture companies to sell pix to tv is compounded abroad. Abroad the motion picture companies are foreign interests and it's a case in many instances of a foreign interest selling product to a competitive medium which would undermine local business interests, namely the exhibitors.

It's a sensitive situation although indications are that ultimately the sale of features to tv abroad will gain momentum, triggered by the need of motion picture companies for added revenues and the recognition that keeping pix off tv will not kill off the tv viewing habits of any nation.

Sensitivity of the issue, though, forces many of the motion picture companies to treat the situation gingerly. They, along with the exhibitors, don't want to ruin the boxoffice revenues abroad, revenues which now spell the difference between a profit and loss. In short, the problem abroad is a king - sized dilemma for which there is no clear-cut general, overall solution. Sales policies vary from company to company, depending on local conditions.

Other factors which have tended to block the wide sale of pix abroad are that state-owned tv systems for the most part are not on the air long enough to need a large stockpile of pix. Some major companies have not sold markets where only $100 or $200 can be secured for a pix, a price which wouldn't cover the $200 print charge for a feature. In some areas, sponsors riding the commercial tv system prefer being associated with a show and eschew the participation buy so common in the U. S.

It's an uphill sell, but 20th-Fox's

(Continued on page 40)

COMEDY INSERTS FOR WABC-TV 'BIG NEWS'

"The Big News," WABC-TV's hourlong news stanza covering developments in the New York metropolitan area, is now experimenting with comedy angles for the show. As a starter, two members of "The Second City" comedy, Eugene Troobnick and Andrew Duncan, have been used on the daily show for satirical takeoffs on the news.

The duo has been used a couple of times on a one-shot basis but may become a regular part of the show if the reaction proves positive.

Chi WBKB-TV in Warmup For Rival News Foray; High on Dreier

Chicago, Feb. 26.

WBKB-TV will shortly be jumping into the 6 p.m. news competition here versus the two other network-owned stations. It will install its No. 1 news personality Alex Dreier in the first quarter hour and follow him with the ABC-TV news which it currently is taking at 5:30 p.m. The move apparently is a warmup for the big fireworks in the period next fall, when both NBC-TV and CBS-TV go with 30 minute newscasts and their local anchors expand the block to either 45 or 60 minutes.

The ABC outlet, which until now has been pitching syndicated fare against the news at 6, figures it ought to stand a pretty good chance in the three-horse race, with its more compact edition of the early evening news. Furthermore, as a station spokesman put it, "We'll be throwing our 'first team' (Dreier) against their second teams," the insinuation being that Frank Reynolds and Chick McCuen, the six - o - clock newscasters for WBBM and WNBQ respectively, are only understudies to the 10 p.m. news spielers on those stations. Dreier, by the way, will continue to do the late newscast for WBKB as well.

With the new 6 p.m. strip, which starts March 18, the ABC station initiates a new concept, using Dreier on the hard news and as anchor man for 12 stringers who will make brief contributions from time to time in specialized fields. Station has enlisted Ed Darby, financial editor of the Sun-Times, for business reports; bookseller Stuart Brent for literary news; and Sun-Times columnist Irv Kupcinet for general assignment and scoops from the celebrity world. Herman Kogan, asst. to the executive editor of the Daily News, is being sought for coverage of the arts; and a U. of Chicago prof will report science news. Rest of the stringers are WBKB personalities: Warren Culbertson, weather; Betty

(Continued on page 42)

WAGA-TV's 'What Is It'?

Atlanta, Feb. 26.

WAGA-TV, the CBS mouthpiece here owned and operated by Storer chain, has been carrying on a "top secret" experiment (which they are sharing with their viewers) and which has turned out to be quite mystifying.

For a week now and several times per day they have been telecasting a pattern which appears on receivers and "gives the effect of color."

Ned Jay, public relations man, says WAGA-TV is first station in the country to present the feature, which, at the present time, he cagily adds, is merely a test of some sort.

While what appears on the one-eyed electronic monster certainly is not color it sure does come pretty close. Visible to the eye are stripes of maroon, blue, green and yellow . . . anyway, that's what seems to evolve.

Station, however, clams up when asked to give with a few more details.

Sammy Davis Jr. Joins Late Nite TV Sweepstakes

John Kluge's Metromedia tv operation has joined in the late night comedic sweepstakes. Just as Westinghouse latched on to Steve Allen for his late night syndicated strip—now in more than 30 markets, with whopping results in most of them — Metromedia's WNEW-TV in N.Y. and its sister station in Washington, WTTG, will inaugurate a Sammy Davis Jr. series in the fall.

This will be a weekly two-hour live showcase, originating from N.Y. (while Davis will be doing his "Golden Boy" legiter). Final signaturing of the deal is imminent. Meanwhile Davis has already received the "count me ins" from Frank Sinatra and "the gang."

Along with the two-station live pickup, Metromedia plans to put the series into syndication.

It'll probably be a Friday night show.

11 KORDA FEATURES TO TV MARKETEERS

TV Marketeers has bought distribution rights to 11 Alexander Korda feature films.

Titles include "Drums," "Elephant Boy," "Jungle Book," "Four Feathers," "The Scarlet Pimpernel," "Return of the Scarlet Pimpernel," "The Man Who Could Work Miracles," "The Shape of Things to Come," "Knight Without Armour," "The Lion Has Wings," "Twenty-one Days."

Package, with four pix in color, is the first feature film offering of TV Marketeers, which also syndicates the "TV Six Pack," six specials out of the Victor Borge-Selden shop; two half-hour series and five rerun half-hour skeins.

KRE 500G Sale Okayed

Washington, Feb 26

FCC has approved the sale of KRE-AM-FM, Berkeley, Calif., from Central Broadcasters Inc to KPAT Inc. for $500,000.

Commission also renewed licenses of stations which will now be owned by Dickens Wright and Paul Bauman. Under sale agreement Central California won't compete within 50 miles of Berkeley for five years.

NBC Int'l's 450G Brazil TV Sale

NBC International is claiming the biggest sale ever made to tv in Brazil: Seven series were sold for in excess of $450,000 to the TV Excelsior Network.

A new station is going on the air in Sao Paolo, and this evidently was the basis for the overall deal. The stanzas will ultimately be bicycled to the other seven Brazilian stations on the network, a factor affecting the overall price tag.

Stanzas sold were "Laramie," "Dr. Kildare," NBC News & Public Affairs documentaries, "Funny Manns," "Panic," "Bonanza," and "Loretta Young." All are being dubbed into Portuguese.

CBS Films' Wakely Show, New 'Dawg' Segs

CBS Films will have fresh product to offer in its "Deputy Dawg" series and perhaps a new half-hour variety teleshow, helmed by Jimmy Wakely.

Third series of "Deputy Dawg" cartoons, produced by Terrytoons and distributed by CBS Films, Inc., will become available for telecasting next fall. Third series will consist of 52 new "Dawg" cartoons and will be offered in color for the first time as well as black and white. First two packages of "Dawg" cartoons are currently running in more than 130 markets.

Pilot of the variety teleshow, "The Jimmy Wakely Show," will be screened at the upcoming National Assn. of Broadcasters convention. If sufficient interest is generated there and elsewhere, CBS Films will take on the half-hour series for syndication distribution.

For Hungry Hands and Eager Eyes

As the Annual NAB Convention is reaching its major climax, VARIETY makes its way to the Convention floor . . . and to radio-tv interests in the world beyond the Conrad Hilton.

VARIETY's exclusive, exhaustive coverage when the NAB news is still hot . . . reaches hungry hands, eager eyes sooner than any other weekly trade publication.

Take fullest advantage of the fast and vast attention paid to the NAB . . . and to VARIETY's NAB issue.

It comes out April 3. Normal closing. Regular rates apply.

You're there first, with VARIETY.

PUREX'S PROFIT & PUBAFFAIRS

Saga of the B'fast Foods

In the evolution of tv habits, some strange changes have been taking place, as particularly evidenced by the buying for next season. General Mills and Ralston, for example, have for years gone after the breakfast food fans via sponsorship of westerns. Thus General Mills was dedicated to such items as "Wyatt Earp"; Ralston to "Cheyenne."

In sharp contrast, next season will find General Mills involved in sponsorship of the Judy Garland show and Ralston pouring its coin into Danny Kaye. GM, via Dancer-Fitzgerald, bought an alternate half-hour in the Garland Sunday night entry. This is regarded as a sales coup for CBS not only because GM has not been CBS-oriented in the past but also because the company, heretofore, has demonstrated a penchant for lower cost programming. (For a while it looked like GM would go to ABC for a participation in "Jamie McPheeters.").

ABC's Danny Melnick as Champion Of the Breakaway on Time Barrier

The breakaway from the traditional half-hour and hourlong limits for tv shows will be one of the most striking features of the new tv season, according to Dan Melnick, ABC-TV's programming v.p. "The rigid time barriers for tv," Melnick said, "have been traditions essentially inherited from radio and do not always serve tv's requirements."

ABC's odd-timed shows next year include two network firsts, the two 45-minute "Arrest" and "Trial" series and the two - hour primetime Jerry Lewis show. The 90 - minute version of "Wagon Train" follows in the trail of NBC's "The Virginian." For Melnick, the 90-minute form opens new possibilities for telling a story and generating excitement on tv.

Melnick, however, stated that the form of a show is hardly enough to insure its success. But the ingenious exploitation of a new time form for the suitable content will, he said, help generate the successful entity. Melnick added that production considerations preclude the possibility of having 90-minute shows every night of the week, but he favors more flexibility in handling the elapsed time problem.

The anthology form, while permitting more creative freedom than a dramatic series, have not proved economically viable, Melnick said. Only a limited number of advertisers have shown interest in them and the sharp weekly fluctuations in the shows have not clicked with the public. Next season, ABC-TV will have one anthology series, "Please Standby," but this one, Melnick pointed out, will be highly thematic in that all of the shows will deal with science fiction.

'Space Age' Fees Get AFTRA Okay

Hollywood, Feb. 26.

Full support of an international pay scale for programs telecast by Telstar and other satellite communications has been pledged by the L. A. chapter of the American Federation of TV and Radio Artists. Action was taken at local's membership meeting last week (20).

Members approved the principle of an international scale, in addition to domestic rates, for instantaneous international transmission of televised performances by means of satellites, whether live or recorded.

Exec secretary Claude McCue said performers would receive AFTRA code rates, plus additional rate of pay to be determined by collective bargaining to cover international broadcasts. Added rate would not be a percentage but set fee applicable in all other countries.

AFTRA local announced its opposition to "runaway" production by which a telepix producer seeks to evade minimum rates and conditions by removing production activities out of this country. "Space age" agreements will be major subject at AFTRA national convention to be held here in July, as well as wage proposals to be sought.

NAB's 'Great Debate'

Washington, Feb. 26.

The "great debate" of the NAB convention will feature FCC Commissioner Robert E. Lee and TV Code Review Board Chairman William D. Pabst on the subject: Should FCC incorporate the code into law?

Also on the agenda for the March 31-April 3 Chicago meet will be a discussion of computers' role in deciding tv time buys.

Several station managers will parley on the topic "The Station Image—Local Programming and Public Service."

Another panel will discuss topics affecting markets of 100,000 or less.

British AR Snubs Indie Pubaffairs & Draws a Blast

London, Feb. 26.

In a surprisingly blunt statement issued reluctantly last week (21), AR-TV gave its reasons for turning down programs produced by the new all-star independent company, Television Reporters International Ltd., topped by Lord Francis Williams. The program has already been taken by ATV, but both AR and Granada refused to allow it to be fully networked because they said they had no wish to screen any of TRI's programs.

Nub of the snub was contained in these words tucked away in the initial statement: "We feel that we should not transmit programs which are not produced by authorized broadcasting organizations responsible to Governments or appropriate Government agencies." Lord Francis Williams' immediate action was to tag AR "monstrously arrogant."

AR toppers, however, who augmented their main reason with the claim that they had enough documentary and news gathering staffmen to produce all the pubaffairs programs they could use in any

(Continued on page 42)

Fedderson's Merger With Klaeger Assoc.

Hollywood, Feb. 26.

Don Fedderson Commercial Productions have formed an affiliation with Klaeger Associates of N.Y. and headquarters of the merged companies will be established at Fedderson's Commercial Production Center, formerly the Nassour studio. Robert Drucker, veepee in charge of Klaeger's west coast operations, joins the Fedderson Co. as veepee succeeding Peck Prior, resigned.

Production facilities and personnel of both companies will be under one roof, Jack Minor, prexy of Fedderson Productions, said in completing the merger. Robert Chenault, who joined DFCP last year, has been promoted to veepee and studio production amanager.

CADILLAC SHOWS FOR SUDS PITCH

Two major news-public affairs hour shows out of the NBC production shop are on the Purex spring agenda. One of them is "The Business of Gambling" (an NBC White Paper). The other is "The Quiet Revolution," in preparation by NBC News, treating with religion's growing concern with current social problems, notably in the area of civil rights.

In its own way, Purex, too, has been fomenting a quiet revolution of its own, particularly in its approach to tv in the highly competitive bid for the consumer soap and laundry dollar. For Purex is flaunting every known tradition where mass packaging is concerned, as, for example, with soaps and detergents. While Procter & Gamble and the others dedicate themselves to minute and spot buys on low circulation shows, Purex is unique — saturating the airlanes (NBC's in particular) with "image" and prestige programming. Thus this spring and summer will find the company embarking on an unprecedented campaign on NBC with 15 hour shows (the majority of them reruns representing the best of the White Papers, the Projects 20's and the NBC News actualities). Purex's reason: they fetch more than enough audience to move the product off the shelf. For a laundry-conscious outfit to go after the Cadillac audience may be the tv Ripley of the year, but Leo Bruce, the advertising director of Purex, has long since established that profit and pubaffairs can complement each other very nicely, thank you.

Purex has been no stranger to such programming. It has sponsored such provocative, controversial shows as "The Frigid Woman" and "The Sacco & Vanzetti Case," along with the upcoming "The Quiet Revolution." Now that NBC's Jack Otter, national sales manager, and Ed Friendly, program veepee on specials, have wrapped up the new multi-program campaign, CBS and ABC are beginning to ask questions.

Starting with "The Business of Gambling" on April 21, followed by "Revolution" on May 24, here's the upcoming Purex rundown (with virtually all the programs slated for prime time 10 to 11 p.m. exposure).

June 27 "World of Bob Hope"; July 4 "World of Jimmy Doolittle"; July 11 "World of Jacqueline Kennedy"; July 18 "World of Maurice Chevalier". July 25 "World of Sophia Loren"; Aug. 1 "World of Billy Graham"; Aug. 8 "World of Darryl Zanuck" (initial exposure on this now-in-preparation entry will be April 2, about the same time "Cleopatra" goes into release); Aug. 15 "World of Benny Goodman"; Aug. 22 "Joseph Wood Krutch — Voice of the Desert"; Aug. 29 Project 20's "Will Rogers"; Sept. 5 "Project 20's" Circus show; Sept. 12 Project 20's "The Real West."

TV Snorers

Fankfurt, Feb. 26

What do people do while they're watching television in Germany? Most of them sleep!

Latest study revealed by the Allensbach Association for Folk Testing here reveals that at least 54% of the television watchers state that they fall asleep, either regularly or often, while watching the little box.

Most of the sleepers are out in the country, where 23% slumber during the programs as against 17% in the big towns. And next to the farmers, most regular television-snorers are the workers, followed by the white collar workers, and then the executives.

Merv Griffin: 'So If They Love Me How Come I'm Being Bumped?'

Merv Griffin and NBC-TV are about to end one relationship, but they are talking about a new relationship and a new contract. Whether the new contract is written will be decided soon.

As is well known now, NBC-TV has decided to cancel Griffin's daily daytime program at the end of March, 26 weeks from the date it started. Still, the network says it wants Griffin to stay on, and is willing to guarantee him money for remaining NBC-TV's exclusively even if the network hasn't a regular show to offer.

For his part, in this love-after-divorce affair, Griffin likes the guys in the program department very much, but isn't at all sure he could stand it unless he has a definite show of his own. "I'm just frightened," he said to VARIETY last week, "as to what happens to me if I sit around the house all day. I'd be on the phone every morning, I suppose, asking about what they've got for me. I want to work.

"They have offered me an overall personal deal," the performer said. Whether he will agree to reconciliation on these terms — even he doesn't know, he indicated.

By way of background, NBC-TV affiliates love Griffin. They saw him perform as temporary emcee of the "Tonight" stanza. They loved him, and said so, but by then NBC-TV had signed Johnny Carson as their regular "Tonight" host. Carson's now in solid, but Griffin's experience taught him to love the "Tonight" format, and this mutual love gave NBC and Griffin a chance to try out a daylight version of "Tonight."

But a few weeks ago, after the afternoon strip was on some 17 weeks, the web decided that talk before dark was not their cup of Nielsen tea. Brass explained that they'd experimented, but that the experiment while developing a hard-core of Griffin followers did not show any signs of commercial growth.

In the midst of negotiating a possible new show for himself or for his production company, Milbarn, Griffin had a fault or two to find with NBC-TV. "We had a lot of problems at first, shaking down. They threw 11 commercials at us a day: We did three minutes and a commercial, three more min-

(Continued on page 46)

As Others See Us

Picture of the U S, as seen on the tv screens of the non-Communist world, is that of racial trouble, economic problems in depressed areas, with an occasional lift in America's image via the Glenn feat.

That was gleaned from the bulk of the footage requests received by the CBS News Film Library, as explained by manager Virginia Dillard. In the human interest field, footage on Marilyn Monroe was the most frequent request in recent years received by the library, which serves film producers in the theatrical and non-theatrical, and tv fields. Countries serviced include western Europe, Asia, all non-Soviet nations.

Russo Pic Banned In France Sought By CBS & Others

Paris, Feb. 26.

The special tv program done by Frederic Rossif in Moscow last month, dedicated to the Battle of Stalingrad, and which was refused permission by the governmental tv heads to be shown, has led to offers by Eurovision, Belgian tv and the U. S. web CBS (a reported $100,000 offered) for showings on their respective stations. The French have refused, even if Russo reps here say they would like it shown.

Program, with mostly clips of the siege of Leningrad, also had an interview with Premier Khrushchev in which he lashed out at West Germany. French Ministry of Information nixed this and then the program when Rossif would not delete it. Recent French-German treaty was felt reason for the move.

Meanwhile Rossif had made a montage pic on the Spanish Civil War "Mourir A Madrid" (Die In Madrid) which got an okay from the censor board though it reportedly takes a Republican stand and France and Spain have been talking closer relations. Even if the Info Ministry can veto the board okay, it does not look likely, and Rossif's pic will soon be released if his tele program stays under wraps.

HUGH BENSON EXITS WB FOR OWN INDIE

Hollywood, Feb. 26.

Hugh Benson, who has been exec assistant to William T. Orr, ex-chief of Warner Bros. tv production since Warners began its vid-film operation in 1955, has exited the Burbank lot to go into indie tv production.

Benson's exit follows in the wake of WB's revamp of its tv branch, with Jack Webb replacing Orr as tv film production chief. Benson's first indie will be "A Lot of Living," comedy series from an original story by Jerry Davis.

'College Bowl' Stays Put

"GE College Bowl," waxed by NBC-TV as part of the hoped-for General Electric biz riding on Jack Webb's "True" series, is remaining with CBS-TV.

CBS-TV, concerned over the BBDO recommendation that "GE College Bowl" switch network allegiance to NBC [illegible] the "True" [illegible] last-minute hard pitch which won over the client.

Dunlap Preps For Oscar's TV Strut

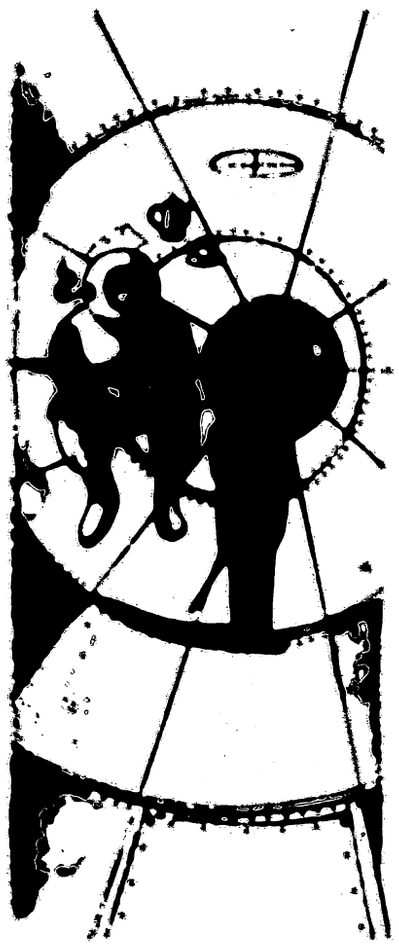
The video coverage of the "Oscar" Awards on ABC-TV April 8 will have some new showmanship twists, but the show will still essentially be framed around the handing out of the statuettes in 22 different categories. Dick Dunlap, producer-director of the tv show, said the biggest change this year will be the show's starting a half-hour earlier at 10 p.m. for the east, permitting the major awards to be telecast around midnight.

Dunlap just returned from a four-week trip to Europe where he filmed sequences with five former Oscar winners who will introduce the new award winner. The Academy of Motion Picture Arts & Sciences is trying to line up all former Oscar winners to handle the introos for the 22 categories. In Europe Dunlap got Simone Signoret, Audrey Hepburn, Laurence Olivier, David Niven and Ingrid Bergman on film.

The handing out of the awards will be punctuated by some musical acts headlining Ethel Merman in an Irving Berlin program and Eddie Fisher in a medley of Oscar-winning tunes. Dunlap, who has handled the tv show for the past couple of years, has worked with Frank Sinatra when he hosting this year's presentations, on the latter's last two tv specials.

Labyrinth

The complete libretto by GIAN CARLO MENOTTI



(In a corridor of the Grand Hotel. The Bride and Groom are standing by a large valise. He is desperately searching his pockets)

BRIDE: Look, my dear. Look again. In your waistcoat.

GROOM: Nothing.

BRIDE: In your trousers?

GROOM: Nothing.

BRIDE: In your coat? Are you sure you had a key?

GROOM: Well...yes...it seems to me that as a child I had a key.

BRIDE: What happened to it then? Did you drop it? Was it stolen?

GROOM: I don't know...I can't remember ...but somewhere in this hotel there must be someone to guide us.

BRIDE: Wasn't there an entrance hall? And a man behind a desk?

GROOM: Yes...perhaps...I recall...

BRIDE: Ah! At the desk they surely know.

GROOM: I find no lift or stairway. How can I reach the floors below?

BRIDE: Is it days? Is it years that I've been wand'ring here?

GROOM: I have called but the halls are all deserted. I have knocked but the bedroom doors are locked.

(A Bellboy hurries into the corridor, knocks at a door, and slips a message under it)

BRIDE: Quickly, quickly ask the bellboy... Bellboy! Bellboy! Wait for me... wait for me...
Can you guide us to our room?
Have you found by chance our key?

GROOM: Bellboy! Bellboy!
Can you guide us to our room?
Have you found by chance our key?
Bellboy! Bellboy!

(He disappears around a corner after winking at them)

BRIDE: Why did he wink at me?

GROOM: I think that makes it clear that that's the door we're looking for.

BRIDE: Well, then, look through the keyhole.

GROOM: It is not proper, dear.

BRIDE: What else are we to do? Sleep in the hall?

(He looks, sees a woman's legs leading up to a tabletop, around which people are eating spaghetti)

GROOM: Your bellboy must have lied. The room is occupied.

(The Spy enters the corridor)

SPY: *(Disdainfully)*
Qu'est-ce que tu veux?
Speak fast. I'm in a hurry.

GROOM: Kare kare fare fare (etc.)...

SPY: Too fast!

GROOM: My wife and I are looking for our room...

SPY: That's better.

GROOM: ...but I have lost the key with the number of our door and I'm not even sure that this is the right floor. Is there a desk where I can ask?

SPY: Oh, lucky lucky you!
I'm just the girl you're looking for!
And it is just by chance that I was passing by.
But we are alone?
Well then, listen...listen well..
I am the official spy of the Grand Hotel and you, cheri, had better hire me pronto
perchè non si sa mai, non si sa mai.
Although I like my fee in dollars or gold pounds, I get along quite well on fresh caviar and Russian hounds, but I must have real pearls or else I die;
but, lieber, sois tranquille about paying the bill because we all must pay it at the end, chéri.
Quoi faire, ça, c'est la vie; ça, c'est la vie.
I'm not difficult to find: should you ever see a firing squad I'm not far behind.
Don't let anyone know that we have met before and whatever I shall tell you don't repeat it to a soul.
I am the official spy of the Grand Hotel and you, my dear, had better hire me pronto
perchè non si sa mai, non si sa mai.
If in passing I should drop in your lap a coded letter please don't lose your self-control; pick it up and swallow it whole.
If pursued by counterspies you can't find a place to hide, mix champagne with cyanide.
There is nothing that tastes better.
Never slumber, never stare, never go to Bucharest,
(Ominously)
but beware, my dear, beware of the clerk behind the desk.

(She disappears around the corner, having dropped a folded piece of paper. The Groom picks it up and reads; it contains only one word: Beware.)

GROOM: She means well, I guess, but it gets us nowhere.

(An Old Man in a wheelchair pushed by an attendant enters the corridor)

BRIDE: Look, look!
Old man, old man!

GROOM: Please stop to give us help.

OLD MAN: Who are you?
What can I do for you?

BRIDE: We lost the key that should unlock our door.

GROOM: I lost the key that should unlock our door and now I can't remember the number or the floor.
Only one thing I remember well, the place is this: the Grand Hotel.

OLD MAN: Oh, lucky lucky boy!
I'm just the man for you for I am old and very wise.
Take your pen and write this down.
Ready?
Hold your breath and count 'til ten then blow your nose as hard as you can; the hiccup will stop and come out of your eye;
the better it is the sooner you try.
If you fail the first time you must try it again, and should it fail again you must try again and again and again.
Have you tried catnip tea in your soup?
It's had some effect on the teen-agers group.
Still better fresh pepper on lobster bisque;
it turns an old maid into an odalisque.
The better it is the sooner you try
If you fail the first time you must try it again
And should it fail again
You must try again and again and again.
Have you tried a trip to Tibet?
There is nothing like a trip to Tibet to help you forget.
Have you tried putting salt on its tail?
I have never known it to fail.
A good combination is Marx and Zen; it has made many a man a new man
many a man a new man
many a man a new man
many a man a new man...
(He starts to fall asleep mumbling, then wakes up suddenly)
The better it is the sooner you try.
If you fail the first time you must try it again and should it fail again you must try again and again and again.

BRIDE: Thank you; you're very kind indeed.

GROOM: But this is hardly what I need. Is there a manager? Is there a desk?

OLD MAN: I can help you further but before I can proceed let me look up your family tree.
(He consults a small book)
No king, no duke, no cardinal, no pope!
With such a pedigree, my dear, there is no hope
that you may find your key.

BRIDE: What shall we do then?

GROOM: Where shall we sleep?

OLD MAN: *(Sympathetically)*
But because you look so nice I shall give you this advice.
Do not take the risk of seeking the gentleman at the desk
You will meet him soon enough when your time will come.

GROOM: What shall we do then?

BRIDE: Where shall we sleep?

OLD MAN: I tell you what I'll do.
I agree to tell you all I know if you'll play a game of chess with me.

GROOM: *(Eagerly)*
All right, let's go.

OLD MAN: I'm afraid that your wife must be left outside.
Are you coming?

BRIDE: *(Encouragingly)*
Go, my dear! Hurry! Hurry!
I shall wait for you. Don't worry.

(The Old Man leads the Groom into his room, which looks strangely like a jungle growing in a solarium. Amid the growth we see several chess tables at which players are seated facing each other. All the players are very old and wear old-fashioned evening-clothes, rich but rather tattered. They are all immobile and half-covered by creeping vines. The Old Man is wheeled to a table opposite a very old lady who sits erect in a huge decaying Louis XIV armchair)

OLD MAN: Here is our game. Sit down, my friend,
and let us take our time.
I have no other date.

GROOM: *(Seeing the old lady occupying the chair)*
But...

OLD MAN: Don't mind her
She hasn't made a move since eighteen eighty-eight.

(He gently pushes the Groom into the chair; as the Groom sinks into the old lady's lap, she dissolves into dust)

There, you see.
She's quite used to it.
For me it's all the same with whom I play the game as long as it is played according to the rules.
(Whispering)
Protect your king.
Open.
(The Groom makes his opening move)
Too fast.

GROOM: Next move is yours.

OLD MAN: Now, now, don't hurry me, I must think.

(The Old Man sinks into deep thought, staring at the board as if in a trance. The Groom waits patiently. The scene dissolves back into the corridor, where we see the Bride seated disconsolately on the valise. Once again the bellboy hurries by)

BRIDE: Bellboy Bellboy!
Wait for me, wait for me!

(She runs after him but he disappears around the corner. She sees more sits on the valise)

Oh how far, how far my evening hills, how far my burning path of secret dreams.
Oh where, oh where is my pebbled sun, where the velvet sleep of sheltered nights.
I shall never, never see my home again.
Stormy seas, burning wind have swept me away, swept me away.
With cries of fear and joy I let myself be carried.
On barren shores I wander now guiding the stranger who should have been my guide.
No ship, no light to show the way, no hope for backward journey.
The children's isle is forever lost.
Oh how far, how far my bedroom sky, how far my wind-tormented cypress tree.
Oh where my mother's scented room? Where my father softly crying?
I shall never, never see my home again.

(The scene returns to the Old Man's room. No one has moved since last seen. The Groom sighs impatiently; then realizing that the Old Man has fallen asleep with his eyes open, he gets up slowly and silently and pushes his way through the jungle-like growth until quite unexpectedly he finds himself back in the corridor)

GROOM: *(Relieved)*
Oh, there you are!

BRIDE: *(Eagerly)*
What did you find out?

GROOM: Nothing; he fell asleep.

(The Spy passes by quickly, and after giving the couple an imperious look, drops a folded piece of paper at their feet. It contains a crudely drawn arrow pointing to nowhere)

BRIDE: What does she mean?

GROOM: Who knows?

BRIDE: Perhaps she means...there...

(She moves in the direction in which the Spy disappeared, and suddenly notices a door which bears a plaque with the inscription "Executive Manager.")

(Excitedly to the Groom)
Come here...look.

GROOM: Shall I knock?
(He knocks)

MANAGER'S MANAGER: *(From inside)*
Come in.

GROOM: *(To the Bride)*
You wait outside.

(The Groom opens the door and finds himself in an office outrageously cluttered with filing cabinets and half-wrapped bric-a-brac. Behind a huge desk sits a masculine-looking woman surrounded by many telephones of every style and period. Beside her sits a mousy-looking secretary wearing uncommonly thick glasses. She is continually either wrapping objects or closing envelopes but acts as if she were almost blind.)

E. M.: *(Holding a telephone receiver and speaking as if both busy and impatient)*
Come in, come in.
I'm very, very busy.
Take a seat.
I'll be with you in just a minute.
(On the telephone)
Hello. Hello, hello.
Yes, my dear.
If you cannot buy it sell it.
(On another telephone)
Hello, hello.
I'm sorry but I'm busy now!
Bury him and call me later.
(To the Groom)
Is there something I can do for you?
Make it brief. I have piles of correspondence and I have to file my files.

GROOM: *(Timidly)*
Yes, I have lost the key that unlocks my door and remember the number no more.

E. M.: *(Handing one of many objects to her secretary)*
Wrap it, my dear, wrap it!

GROOM: Lost in this strange hotel

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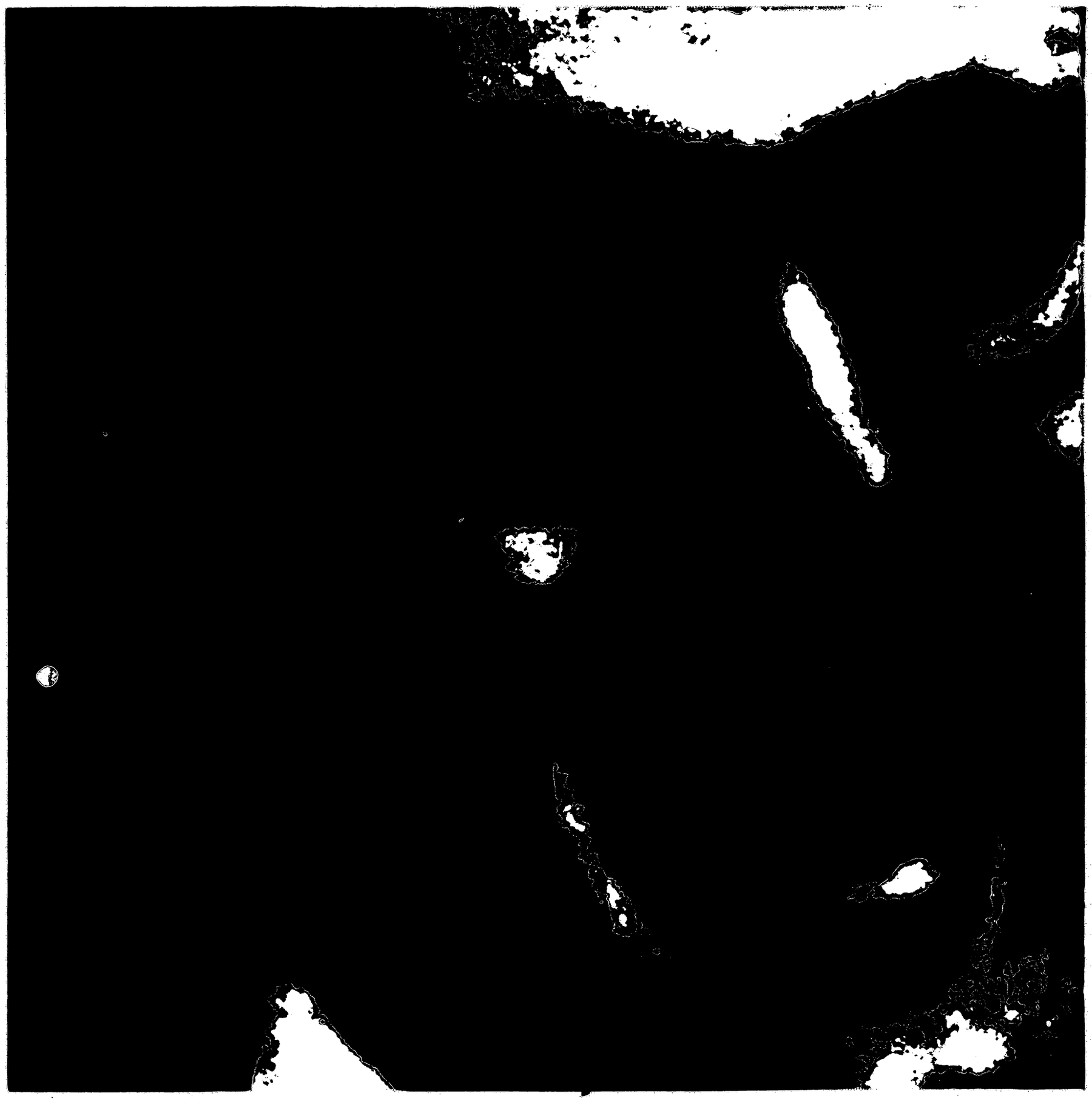
I met both the Spy and the Bellboy
and I know that they know but
won't tell
E. M.: *(Handing her secretary an envelope)*
Lick it, my dear,
lick it.
GROOM: I was told at my birth
that a room had been destined for me
and I'll never stop searching and
asking
'til I know what's the key to my key.
E. M.: Wrap it, lick it, and mail it.
GROOM: Yes, I have lost the key
that unlocks my door
and remember the number no more.
(A telephone rings)
E. M.: Excuse me.
(Speaking on the telephone)
Hello!
It is so simple, my dear.
Take a box of white mice,
add six percent to the wholesale price,
divide the rest by special delivery,
leave the balance at the lost and found,
sprinkle with pepper and turn it around,
spread the whole thing over the fiscal
year.
If you do it correctly it will all
become clear.
(Another telephone rings)
Hello! Yes.
Closing, foreclosing,
merging or mortgaging,
no matter which, it's simple enough:
subtract from the poor and add to
the rich.
(A telephone rings)
Hello!
(Another telephone rings)
Hello!
(Another telephone rings)
Hello!
(She is trying to disentangle herself from a tangle of telephone cords. The Groom is swallowed by her high note, slides down her throat as if it were a chute, and lands back into the corridor)
BRIDE: *(Surprised and delighted)*
Oh! There you are.
Did you find out anything?
GROOM: *(Disconsolately)*
She was too busy to listen to me.
BRIDE: Don't be discouraged, my love.
I shall help you to search and to find
and never leave you until I die.
(Again the Bellboy hurries by)
Bellboy! Bellboy!
Wait for me! Wait for me!
GROOM: Bellboy! Bellboy!
(The Bellboy disappears around the corner after pausing briefly to wink at them)
BRIDE: This time he clearly indicated
that door.
GROOM: I don't trust him; let me see.
(The Groom looks through the keyhole. He sees a huge operatic chorus dressed in Aida-like costumes in front of heavily elaborate scenery. A mustachioed baritone with a dishevelled heroine clinging to his legs is pleading to them)
CHORUS: Maledizione, o traditor!
BARITONE: Abbiate pietade, abbiate mercè.
CHORUS: Maledizione, o traditor!
GROOM: *(Turning back to the Bride)*
The boy again has lied.
The room is occupied.
BRIDE: *(Piqued)*
Oh well, he must have meant *that*
door.
GROOM: Let me see.
(He goes to the next door and puts his ear to it. Hearing strange noises, he decides to go in)
You wait outside.
(As soon as the Groom enters the room he loses weight and floats through the air; he finds himself inside a huge rocket. Through the porthole we see a starry sky. The Astronaut too is floating through the air, but the two never quite meet)
GROOM: *(Frightened)*
Oh! Oh!
ASTRONAUT: Don't be afraid. The loss of
gravity does not impair your
respectability.
GROOM: But where are you?
ASTRONAUT: Here and nowhere.
Will you have some tea
with jam and biscuits?
GROOM: Thank you.
(The Astronaut tosses afloat into space a cup, saucer, teapot, and cookies)
ASTRONAUT: But I warn you
eating jam inside a rocket
is a difficult affair;
you must lick it off the air.
(The Groom is floating helplessly upside down)
GROOM: Oh! Stop me!
I'm getting dizzy! Stop me.
ASTRONAUT: Hold on to the periscope.
But be careful,
don't step on the barometric valve.
GROOM: *(Getting hold of the periscope)*
Oh thank you, thank you,
but it is not tea
I want; I'm only looking
for my key.
ASTRONAUT: *(Laughing)*
Your key?
But why look for
key or door
with so many stars
to explore?
GROOM: But I dearly love my wife
and I want to lie beside her.
ASTRONAUT: *(Floating farther and farther away from the Groom)*
Fly, fly into space with me
past the Dipper and the Lyre.
Both my body and heart are weightless
and my brain is laced with numbers.
We have gone above man's love.
There's no longer home or town,
there's no longer flag or nation
once you're master of celestial
navigation.
(With a warning cry)
Ah!
GROOM: What is it?
ASTRONAUT: The meteors!
GROOM: What shall I do?
ASTRONAUT: The meteors!
(A blinding explosion. The Groom is catapulted into space and finds himself back in the corridor)
BRIDE: *(Exasperated)*
Oh, there you are!
Did you find out anyth'ng?
GROOM: No, for things are rather queer
in the upper stratosphere.
BRIDE: And then?
GROOM: We're back where we began!
BRIDE: Don't look so sad, my dear.
GROOM: I begin to be afraid.
BRIDE: Afraid of what?
GROOM: Of you!
BRIDE: Of me?
GROOM: Yes, that you may find the key
and then hide or flee
without as much as telling me.
BRIDE: What a silly notion!
What would I do all alone
in our wedding room?
You must be tired my darling
Come, rest beside me.
GROOM: Hold my hand, still my fear.
For beyond our blind belief
in love what else is there
my dear.
BRIDE: Lean against me
close your eyes,
for as long as you
believe in love,
love never dies.
BOTH: Without compass,
without guiding light
with no pilot
in unchartered flight
who will tell us
when or where
we shall find
our joyful night.
BRIDE: Never falter,
never fear,
I am always
where you want me,
always near.
GROOM: Still my darling
don't despair
for our bridal room
cannot be far.
(The Bellboy appears once more, but this time the Groom is able to catch his coattail and then grabs him)
GROOM: I caught you at last.
(Clutching the nape of his neck)
Speak to me!
BRIDE: Oh, please don't hurt him.
GROOM: Speak to me!
(The Bellboy opens his mouth but his speech is completely incomprehensible. While he is still making enigmatic sounds, the Spy silently creeps up behind him and with a quick gesture lands a dagger in his back. With a whimper the Bellboy falls lifeless to the floor)
GROOM: Why did you kill him?
BRIDE: *(Desperately shaking the Bellboy)*
Bellboy! Bellboy!
SPY: He was a counterspy;
he had to die.
(The Bride runs away screaming)
GROOM: What shall I do now?
SPY: Escape, escape. Don't worry;
I shall dispose of the body.
(The Groom runs through the corridors of the hotel trying to find the Bride. At times they hear each other's voices calling, but they are unable to meet)
(We now see the Groom running blindly through the world: rivers, mountains, forests – nothing stops his desperate escape. He finally finds himself outside a train compartment)
(Looking into the car he sees that the interior is flooded with water and that a group of happy passengers in bathing costumes are blissfully swimming in that narrow sea. He opens the door and suddenly finds himself wearing a bathing suit too; he joins the happy vacationers. At a warning from one of the passengers, the water is quickly let out of the car and everyone is suddenly dressed in normal clothes, stiffly sitting in their proper seats pretending to read newspapers or to look out the windows. The conductor enters the car and traverses it, eyeing everyone very suspiciously. As soon as he leaves, closing the door behind him, the water is once more let into the car and the passengers, once again in bathing costumes, gaily resume their sunbathing, fishing, and swimming.)
(Slowly the atmosphere darkens, swiftly-moving clouds cover the sky. A few drops of rain corrugate the water. The Groom finds himself alone in a stormy sea. He calls for help and the Bride helplessly answers. She tries to reach him but drowns. Hanging onto a billiard table, the Groom is also fighting the sea. A mysterious cue sets the billiard ball in motion and aims it at the clutching hands of the Groom. With a moan he releases his hold on the side of the table and sinks into the opaque waters.)
(Down and down he slowly goes, holding onto a bunch of balloons. Waltz music is heard in the distance. The water vanishes, and floating down through an elaborately gilded ceiling the Groom, only covered by a few weeds and shivering in his nakedness, lands in a ballroom where innumerable couples are gaily dancing. Although he feels embarrassed and ashamed of his wretched condition, people seem completely oblivious of his consternation. Slinking by the dancing couples he edges toward the ballroom door, where he is confronted by a severe-looking Lackey.)
GROOM: I beg your pardon.
Is this the way to the reception desk?
LACKEY: The reception desk?
GROOM: I meant the entrance hall where I
can see
a clerk or the director.
LACKEY: The entrance hall! My dear sir!
You left that far behind.
It is the exit hall
that now you must find.
GROOM: Is there no one to guide me?
LACKEY: Come with me.
(The Groom follows the Lackey into a large hall, where a sinister-looking Director is waiting behind the desk)
DIRECTOR: What can I do for you?
GROOM: Oh, I am so glad to see you!
DIRECTOR: Are you so sure that you're
glad to see me?
GROOM: Oh, yes, it took so long to find
your desk.
I believe there is a room that has
been reserved for me.
DIRECTOR: Are you not ashamed to come
here like that?
GROOM: I know I look indecent.
In searching for my key I lost
my way, my clothes, and my wife.
I have not one thing left
and not a place to hide;
but I shall rest at least
and forget the past,
if you kindly will show me to my room.
DIRECTOR: Your room?
(With a sinister chuckle)
He wants his room!
LACKEY: *(Joining the Director in the merriment)*
He wants his . . . !
BOTH: Ha ha ha ha ha ha ha ha!
Oh, yes, dear sir! We have your room.
In this hotel
there is a room
for everyone.
LACKEY: It's lots of fun.
It's quickly done.
DIRECTOR: Just lie down here
and have no fear.
(The Director and his Lackey make the Groom lie on a low bench near the desk, then quickly pull from behind the desk some wooden boards, and with incredible swiftness they build a coffin around him, nailing the lid down with ferocious hammer-strokes. Afterwards with ceremonial mien they lift the coffin to their shoulders and vanish with it into one of the corridors. The coffin, however, has no bottom; therefore the Groom is left lying on the bench. Completely still, he listens to the sound of receding footsteps. Then making sure that both the Director and the Lackey have disappeared, he opens his hand, which finally holds the long-sought key.)

Sunday, with libretto in hand, you can attend the world premiere of Gian Carlo Menotti's provocative new work, "Labyrinth," which the composer calls, "an operatic riddle." Commissioned by NBC, "Labyrinth" will be performed in color by the gifted NBC Opera Company. This work by the most famous living operatic composer, is the 57th opera to be presented by NBC over 12 seasons. All of them have been staged especially for television and broadcast in English for millions to enjoy.

2-3 PM
SUNDAY ON
CHANNEL 4



FUNNY, MAN!

And television's funniest program is really packing them in! ARB data shows The Steve Allen Show in first place, or tied for first, in markets like: Los Angeles *(5 rating, 33% share in 7-station market)* Pittsburgh, Kansas City *(10 rating, 39% share in 3-station market)*, Boston *(7 rating, 41% share in 3-station market)*, Baltimore, Washington *(5 rating, 33% share in 4-station market)* and Cleveland!

In fifteen markets surveyed by ARB in October and again in November, the average market showed a 30% increase in rating and a 21% increase in share of audience for The Steve Allen Show in a month's time!

Let us show you a sample of the series which Cecil Smith of the Los Angeles Times called: "wild, uninhibited fun"; fill you in on its outstanding rating performance; and present several other succinct reasons why The Steve Allen Show should be on *your* station. Interested? Get in touch with Al Sussman.

Source: ARB Reports, October and November, 1962. Average ¾-hr. rating on Steve Allen time period.

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SEE PAGE 46

TV-Radio Production Centres

IN NEW YORK CITY . . .

Mort Werner to Japan for three weeks vacation starting April 1 . . . Betty Furness is a member of a panel on television as a public service, set up March 20 at the Hotel Roosevelt for the Girls Clubs of America conclave there . . . Gil Cates, director of "International Showtime" on NBC-TV, is still travelling—now he's off for Innsbruck, in Austria, where the [illegible] is [illegible] . . . Thong Fran Lee is busy—lately a blowsy blonde on CBS-TV's "Guiding Light," a [illegible] on "Car 54" at NBC-TV, a secretary on an upcoming "The Defenders" at CBS-TV and as a retired woman in Florida for an insurance company commercial . . . CBS-TV technical director William J. Gayan to address the 8th Grade Assembly at Roy W. Brown Jr. High in Bergenfield, N. J.—as one of the experts in tv being fielded by the TV Academy's local Speakers Bureau . . . Bill Hollenbeck, boss of NBC Radio, has decided to bring his network back into the Radio Advertising Bureau, lately come under the direction of Ed Bunker . . . WNBC-TV newsman Gabe Pressman won the annual award from the politcl department of St. John's U. for "distinguished service in the field of government and public administration"; Pressman covers local politics, etc., for NBC bay . . . Flack Sydney S. Baron announced to one and all the other day that he was offering to finance full, live radio and tv coverage of the newspaper strike negotiating sessions regardless of (the dicker) duration"; he said he told this to negotiators for the papers and for the typographers, who together have kept details of the sporadic bargaining sessions from the public. Reaction of some network newsmen is that if the dickers were open, they'd carry the story without Baron's sponsorship, although perhaps not in full as the public relations man suggests.

Mike Dann, CBS-TV program v.p., N.Y. to Coast . . . Sal Iannucci, CBS-TV v.p. of business affairs, back at desk after virus hiatus . . . Robert Lewine, CBS-TV v.p. of programs, Hollywood, back to Coast after a week in N. Y. . . . Red Barber off to the N. Y. Yankees Florida spring training camp . . . Lou Teicher, CBS-TV's director of music operations, off to Coast . . . Baltimore Ad Club selected Frank Pantaleo as "outstanding personality of 1962" . . . Jim Lonsdale, administrative manager of CBS-TV program department, named to the site committee for the archives of the Academy of Television Arts & Sciences . . . KBLU-TV, Yuma, Ariz., will join the CBS-TV network as an extended Market Group affil effective June 1. KBLU-TV replaces KIVA as CBS-TV affil in Yuma . . . Robert A. Bowman and Arthur E. Peterson named associate producers of CBS Newsfilm . . . Daniel L. Taylor named manager of station promotion for CBS-TV. He succeeds Leonard Broom, who is resigning for a business commitment in New Zealand . . . Peter J. Mooney, of Audio Productions, has been elected prexy for '63 of the Film Producers' Assn. of N. Y. . . . WOR-TV's "Memory Lane" emcee Joe Franklin signed with Wm. Morris agency for sales deal on his "Silent Screen" tv series. Agency is seeking a summer network slot . . . Frank Fontaine, Phyllis Diller and Kip Taylor panelists in the pilot film for a tv version of the old radio show, "It Pays to Be Ignorant," being readied by Jackie Gleason's production company . . . New York Mirror film critic Frank Quinn plans to syndicate his nightly radio stint for WJRZ, N. J. . . . WNBC-TV newsman Gabe Pressman won the annual award of the political science department of St. John's U. for "distinguished service in the field of government and public administration" . . . [illegible], g.m. of New York radio independent WLIB, reelected to the Council of the Greater New York Young Men's Christian Assn. Term of office is three years.

Mike Roberts is exiting as v.p. and general manager of WBC program sales March 1 . . . Sportscaster Bob Wolff joins Joe Garagiola as one of the commentators on NBC-TV's weekend "Major League Baseball" telecasts during the 1963 season . . . Fred Hall pinchhitting for Sonny Fox as host of WNEW-TV's "Wonderama" during the latter's vacation . . . Fred Robbins to Vegas this weekend for tape on United Artists' "Love Is A Ball" junket . . . ABC Radio's Tom [illegible] and staff shifting from Hollywood to Florida this week for baseball's spring training season . . . ABC engineering chief Frank Marx off to the Antilles on vacation . . . Roone Arledge producer of ABC-TV's "Wide World of Sports," off to Argentina to film a challenge fishing tournament.

IN HOLLYWOOD . . .

For his creative contribution to tv comedy, Ernie Kovacs was posthumously cited by Western Radio and TV Conference in convention here . . . Bob Guy moved out as program director of KCOP to join the Storer Group as program development manager and Gary Walker, promo director, moved into his berth . . . Lou Derman, head writer of "Mr. Ed," whipped up a format for Zsa Zsa Gabor, who hopes that tv camera . . . Paul Henning moved the locale of "Whistle Stop" to upstate N. Y. Show was originally called "Grass Widow" but that's "Hillbilly" country . . . Dick Linkroum back at the typewriter with a hot idea for the season after next. Now a partner of Herbert Leonard, he started in radio writing [illegible] . . . Mike Dann pausing a week here on CBS program matters . . . Bob Lewine back after a week of meetings in N. Y. with Hubbell Robinson and James Aubrey.

IN CHICAGO . . .

Some format changes are imminent at WBFC now that it's in the hands of Leonard and Phil Chess, but not until the new owners and general manager Frank Ward find their way around the shop . . . WBBM Radio loses another staff vocalist, Louise [illegible], who's quittin to try her luck in New York. Bob Vegas preceding her a couple weeks ago . . . WBBM-TV is going to fly in two ex-Second Citizens now living in Gotham, Mina Kolb and Bill Alton, for a "Repertoire Workshop" seg on instant comedy. Others taking part will be Avery Schreiber and Dick Schaal of the present Second City company . . . WBKB's 60-minute special with the Second City troupe finally has an air date, March 15, at 9:30 p.m. . . . WTTW devoted a "Festival" outing last Monday (25) to the songs of Mark Stern, a Chi composer . . . John Bliss, producer at WBBM Radio, switches to WBBM-TV to write news specials . . . Don Kibble has left WBKB's press-promo staff to go with Gourfain-Loeff as a tv producer . . . The Red Quinlans are honeymooning in Puerto Rico and Aruba after their merger last Saturday (23) . . . John Madigan will do a half-hour special on WBBM-TV next Tuesday night yclept "Letters to Standpoint" marking the first anni of the station editorials which he delivers . . . Dick Dudley, ex-WBKB producer-director, has taken Dick Reinauer's former post with American Medical Assn. as director of radio, tv and motion picture activities . . . Ted Leitzell, p.r. director of Zenith Radio Corp., was initiated to the firm's Pioneers, those being employees with 20 years service . . . "City Desk" clocked its 11th year on WNBQ last Sunday.

IN LONDON. . .

"The Stag," specially written for BBC-TV by Alun Owen, will be the first play to be produced from the new BBC studios in Wales when it airs March 1 . . . The same night a new "Comedy Playhouse" skein by top gagscribes Alan Simpson and Ray Galton opens for six

(Continued on page 42)

Teaser Toll

Washington, Feb. 26.

FCC has fined KVOB-AM, Bastrop, La., $1,000 for broadcasting unidentified "teaser" advertisements.

Commission said Bastrop Broadcasting Co., licensee of KVOB, aired the teaser ads 20 times daily for eight days before identifying the sponsor of the product.

On behalf of a Bastrop automobile dealer KVOB ran the one sentence teaser: "legal stealing days are coming to Bastrop, sh-h-h—be ready for legal stealing days."

ABC Int'l Deal On Mex-U.S. TV Link

Television del Norte, S.A., on behalf of its station XET-TV, in Monterey, Mexico, is linking up with the ABC International Television via a deal under which the latter company will act as sales representative and program purchasing agent. Don Coyle, prexy of ABC International Television, said that with the formation of a second tv network in Mexico, now in process, XET-TV will become a major force in servicing the Mexican public.

Coyle pointed out that XET-TV has been pioneering in international tv by telecasting live programs from the U.S. through Weslaco, Texas. A new microwave line with new united Mexico City, Monterey and Laredo, Texas, is expected to boost the programming interchange between Mexico and the U.S., Coyle said.

XET-TV went on the air two years ago and now operates from two studios with videotape facilities. ABC International's new associate in Mexico now brings its tally of tieups outside the U.S. to 26 stations in 19 countries.

U.S.-Mexico-Canada TV Link Delayed In Jurisdictional Row

The projected linkoff of transcontinental tv between the U.S., Mexico and Canada last Sunday afternoon (23) over ABC-TV was cancelled at the last minute because of an apparent jurisdictional dispute in Mexico. The row involved the Mexican Government Communications authorities and the Mexican Telephone Co., which prevents the live pickup from Mexico City.

New York Gov. Nelson Rockefeller had been slated to appear on the show along with former Mexican President Miguel Aleman from Mexico City and Premier John Roberts of Ontario, out of CFTO-TV studios in Toronto. ABC execs said they hoped to schedule a similar program in the near future.

'Today'

Continued from page [illegible]

gan's advice to his entire staff that everyone should bend over backwards to make friends and keep the peace and that went for avoiding troublesome theoretical arguments.

"Today" is presenting five programs on New Orleans and Mardi Gras. The second of them was today on "Today" and the remainder will be spun off on tape this week. Morgan and his scribes last week taped a tour of Royal St. in the French Quarter and moved along to Jackson Square, the locale of some venerable living apartments that are the pride and joy of the town fathers. They did another seg on Tulane U., Audubon Park Zoo and the poshy Garden District residential area.

Afterwards, they took a flat boat a couple of hours away up the Mississippi. This week, to be shown toward the end of the week on tape, they did a jazz-food roundup and today (Tues.) they climaxed the MG coverage by taking WDSU cameras to the Krewe of Rex parade. Tonight, in a windup, they do another parade and then, for the piece de resistance, go to the gala Comus and Rex Balls at the Municipal Auditorium.

Ralston's $20,000,000 Ad Budget; McCann's Harper On a DC-7 Jag —On Other Adv. Agency Fronts

By BILL GREELEY

With takeover of Van Camp—via a $70,000,000 stock deal—Ralston Purina's ad budget this year will reach $20,000,000 with the major expenditure going to broadcasting.

A few years back the food company's annual ad outlay was down around $5,000,000. Last year trade estimates put the Ralston's total at $16,000,000. The Ralston division will be up from that a couple of million, and Van Camp expenditures for this year will be around $2,000,000.

Robert L. Rebridge, ad director of the Ralston division, says there will be no immediate changes in Van Camp agencies. Erwin, Wasey, Ruthrauff & Ryan has Chicken of the Sea and Cunningham & Walsh handles Captain Kitt cat food. Guild, Bascom & Bonfigli, San Francisco shop, has Ralston's check cereals.

Also in the food field, Benton & Bowles has picked up the Anderson, Clayton food division from McCann-Erickson. Company is currently marketing Seven Seas liquid salad dressing in Chicago and Cleveland. It's presumed by B&B spokesmen that the test campaigns have involved heavy tv coverage, and that the dressing will go national before long.

Harper's Ferry

Interpublic (McCann-Erickson) topper Marion Harper Jr is reportedly having a DC-7 in Dallas fitted out with 20 seats (plane handles about 100 passengers normally), a shower and other niceties.

Harper has been junketing in a converted B26 bomber, leased and maintained by the agency at a reported cost of about $400,000 annually. Observers figure the switch to the bigger plane will allow for non-stop overseas flights which the bomber didn't.

Vidtape Advance

General Electric blurb on the "G. E. True Hour," CBS-TV, Sunday (24), contained 30 different scenes, a number previously impossible on vidtape.

Blurb producer-director Al DeCaprio says it's the first time in this country that an electronic editor, Editec, has been used. Shot at the Winnetka Tennis Club in Illinois, the vidtape was produced in complete film technique. Edited at the Videotape Center in New York, 30 scenes were selected and put through the Editec for electronic editing to one-second and one and a half second scenes.

DeCaprio says, "This development now makes it possible to splice on the exact frame as in film and is regarded as the most important development for commercials since the innovation of videotape. Animation, stop action, quick pop-ons and the single camera technique of film can now be duplicated on tape."

With the Station Reps

The care and feeding of agency time buyers has always been a major headache to station execs and their reps. From elaborate research and promo materials to market junkets, the outlay can be costly when dealing with the 200 time buyers who control 90% of broadcasting's spot biz.

One rep not so long ago advised his stations to cut out the junkets, the lunches, the propaganda, the lavish gifts. His plan called for a $20 gift wholesale (worth $60 retail) to be sent to each buyer twice a year—once on their birthday and once at Christmas.

One station followed through on the plan. At year's end the station could report half business from all concerned.

Latin Crescent

What is touted to be the first study of the total Mexican-American market in the "Latin Crescent" stretching from South Texas to California has been published by Belden Assoc.'s, market research firm of Dallas and Mexico City.

"The Mexican-American Market in the United States" was made in communities of 40,000 or more Mexican-Americans in Texas, Arizona, New Mexico, Colorado and California. Total such population in the five states is 3,000,000.

Study was not commissioned by media, according to Belden. Initial surveys were ordered by a national advertiser, Quaker Oats Co., and expanded by the research org itself.

Survey (via personal interviews in Spanish with housewives) concludes that 50% of the population own their own homes, about a third having bought them new; 20% had family checking accounts; 30% had savings accounts; 60% made installment purchases as well as cash; 30% purchased only for cash, 75% owned cars or trucks; 67% had radios.

B'cast Pioneers Award to WSB

WSB-AM-FM-TV, Atlanta, was this year's recipient of the Broadcast Pioneers annual award at the Americana Hotel banquet Monday (25) night.

Before close to 1,000 industryites, the Mike Award was presented to James M. Cox Jr., board chairman of WSB, by Arthur Simon, president of the Broadcasters' Foundation. On the dais with Cox were J. Leonard Reinsch, exec director of the Cox stations; Frank Gaither, g.m. of WSB Radio; and Marcus Bartlett, general manager of WSB-TV.

Honored guests included FCC members and top industry brass.

While the Mike Award honors were being bestowed in New York, WSB same night was receiving the Freedom Awards in Atlanta on both radio and tv.

A BRITISH 'SNIPPET' ON JULIE & CAROL

London, Feb. 26.

Excitement is so high among the toppers of AR-TV over their buying of the Julie Andrews-Carol Burnett Carnegie Hall marathon for Lipton's which CBS put out last summer, that although the show doesn't air on the network here until April 17, they threw a cocktailery last week (20) for newsmen and critics to catch a sneak 10-minute snippet.

About 80 stood to catch the excerpt and hear program controller John Macmillan call it ". . . the finest personal artist show I've ever seen in all my years in tv—and that goes back to 1936." Reaction to the morsel among local newsmen and critics was highly favorable, which augurs well for the actual notices when the show goes out.

Scottish Equity Blasts TV Setup

Glasgow, Feb. 26.

A bitter attack on local commercial tv for not producing more drama and giving employment to more actors has been made here by the Scot Committee of British Actors' Equity Association, in its annual report.

"If Scottish Television is ever to justify its claim to be true tv, and not a machine to print money, it must take some positive action now," said Equity.

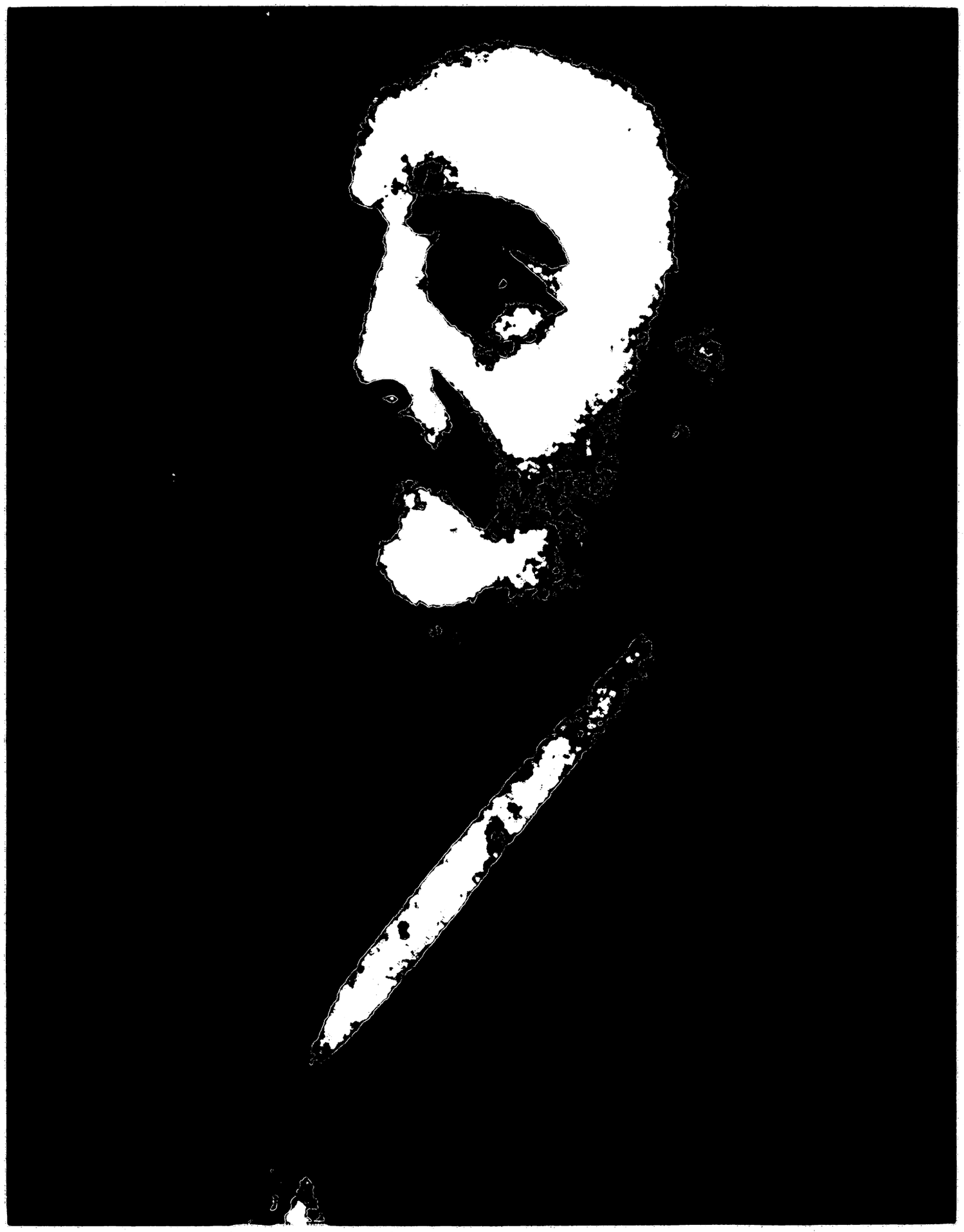
"STV claim they cannot find the necessary scripts for their plays. We suggest they follow our chairman's (actor Duncan Macrae) challenge, and set up a workshop theatre in Glasgow.

"Only by injecting practical help into the theatre will they create a climate where scripts will be produced. They have the money to do this, their profits are immense.

"In one day Scottish Television have a revenue of approximately $36,000 to $45,000."

The Equity report said the Scottish Television record was "deplorable" when compared with other commercial tv companies.

FRANCO SPAIN



On the next two Sundays at 6pm e.s.t. THE TWENTIETH CENTURY will present the first comprehensive television interview with Generalissimo Francisco Franco in a two-part assessment of his regime. Reported by CBS News Correspondents Walter Cronkite and Winston Burdett, the broadcasts will contrast Franco's evaluation of his regime with that of his critics, emphasizing the issues of social and political freedom, and the economic pressures which are changing the face of Spain. The 70-year-old Generalissimo, still ruler of 30 million Spaniards after a quarter of a century, expresses his fears of communism gaining a foothold in Spain under the guise of liberal democracy.

Next Sunday's interview was obtained only after persistent overtures by CBS News through the Spanish Embassy in Washington and the Ministry of Information and Tourism in Madrid. It represents the second of only two television interviews granted by the Generalissimo, the first having been obtained by CBS News in 1950. The two-part report was filmed entirely in Spain with the exception of a sequence on Don Juan of Bourbon, pretender to the throne, and head of the clandestine Christian Democratic Movement. This portion was filmed in Portugal where Don Juan is living in self-imposed exile.

CBS NEWS

TAM's Top 20 in Britain

(Week Ending Feb. 10)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	8001
Coronation Street (Mon.)—GRANADA	8700
Steptoe & Son—BBC	8021
Parnell's Sunday Palladium—ATV	7656
Laughter U.S.A.—BBC	7533
No Hiding Place—AR	7400
Play of the Week—AR	7162
Take Your Pick—AR	7162
Emergency Ward 10 (Fri.)—ATV	6915
Wagon Train—BBC	6606
Double Your Money—AR	6546
Sportsview—BBC	6421
Z Cars (Wed.)—BBC	6175
Take A Letter—GRANADA	6060
Emergency Ward 10 (Tues.)—ATV	6051
This Week—AR	6051
Tales of Mystery—AR	5841
Television Playhouse—GRANADA	5804
The Piano Makers—ATV	5700
Arthur Haynes Show—ATV	5681

'Flintstones' $100,000 Baby

ABC, SG, Hanna-Barbera Collaborate on Unique Bally For 'Pebbles'

The just-announced birth of child to the cartoon family of "The Flintstones" has become the takeoff point for one of the most extensive and expensive pieces of ballyhoo in network history. Screen Gems and Hanna-Barbera, producers of the series, and ABC-TV are spending over $100,000 in pushing a cross - country contest in which viewers must guess the correct weight of the baby, which was born on Friday's show (22) and christened Pebbles Flintstone.

ABC and the producers kicked off the contest Jan. 10 with a heavy campaign of teaser ads about a major event occurring on "The Flintstones." A crew of Screen Gems' promotion men, working under publicity chief Don Garrett, have been touring the 170 stations carrying the show to push the contest via local ads and promos. ABC-TV also spotlighted the promotion for its affils via a half-hour closed circuit presentation which Garrett produced. In addition, various bits for spot announcements on both radio and tv were circulated to the stations.

The single top prize is an all-expense around-the-world trip on BOAC facilities and $2,000 in cash via an Ideal Toy thing. However, a local station angle, in which any child born during the interesting gets a $25 bond, has been ragging of the Feb. 22 "Flintstones" episode tremendous promotion on the affil level. Some stations have been pushing the contest with as many as 65 promos daily. The total mail, based on initial response, is expected to top the 250,000 mark.

Impact of the contest on the ratings has also been considerable. A week after the teaser campaign opened, the show jumped from a

(Continued on page 46)

Radio Set Sales Hit Peak in '62

Washington, Feb. 26.

Radio set sales reached an all-time record in 1962 and tv set sales were at their highest peak since 1955, Electronics Industries Assn. revealed.

Radio production fell slightly short of the 1947 peak and tv output climbed to its highest level since 1956.

EIA said 11,737,000 radios were sold in 1962 and 1,307,200 of these were in the pace setting month of December.

The total 1962 figure compares with 11,225,010 in 1961 and with 9,335,165 in 1960 when radio sales began their upward trend.

Total tv sales for 1962 stood at 6,301,340. The record 1955 mark was 7,092,456.

Radio production reached 10,-101,906 falling slightly below the 1947 record of 20,000,000.

Pacing the radio production figures was the record 7,240,297 automobile radio output.

WLOL Moves In to Take Up Daytime Sooper Lag

Minneapolis, Feb. 26.

Local one-network WLOL Radio has set out to remedy what it believes to be the "nerves" of housewives here because of daytime soap opera' disappearance from Twin Cities' radio.

It's trying to alleviate the regret which has come to its attention, station officials say, by offering its own produced series of soap programs five to six times a day.

Its own Carmen Rennie and Ray Christensen are the producer-adapter and narrator, respectively. Also, all of the parts are played by station staffers.

Series tied off last week with "Bradley at the Bar." Current is "Revolt in the Home" which will be followed by "Lydia Under the Lights."

New German TV Network Accent On Cabaret Acts

Mainz, Feb. 26.

The cabaret business, which has seemed to be on the skids for the last couple of years in West Germany, is going to be revived for the next couple of years via television.

West Germany's Network Number Two, which starts broadcasting on April 1, is planning at least 120 cabaret performances during its initial year.

The new musical and cabaret division of the Second Network is under the general management of Guy Walter, who was former head of the cabaret section of the Baden-Baden radio station.

"There are certainly enough cabaret authors, composers and interpreters in West Germany to keep the public entertained," he noted.

The first cabaret production of the new net will run from 60 to 90 minutes, and is under the control of noted musical writer Friedrich Hollaender. A review of this length will be performed about every six months, while shorter cabaret shows of 30 minutes will be done about twice a week.

The Hollaender production will center around a crowded train, with travellers of all nationalities, and problems of all kinds.

A combination of trick films with famous German recording artists will be utilized in the musicals, with, for instance, sketches from Toulouse-Lautrec illustrating the songs of Yvette Guilbert.

Marionettes and puppets will also find work in the new musical series, with parodies on operas and ballets planned.

Some of the initial productions are titled "Cabaret of the Comics," "Plush, Plisse and Pleurisy" (cabarets around the turn of the

(Continued on page 46)

Radio-TV Access To U.S. House Hearings Now Seen As Certainty

Washington, Feb 26.

In a major breakthrough for broadcasting journalism, prospects look rosy today (Tues.) for both radio and television to win authority to cover U.S. House Committee hearings.

Such permission has been vigorously sought for years, but broadcasting newsmen could never make any headway because of the opposition of the late House Speaker Sam Rayburn. Rayburn ran the House his way until his death last year.

Rep. Oren Harris (D.-Ark.), House Commerce Committee, has been quietly at work since Rayburn's death to make possible such news coverage by radio and tv. It now appears he will be successful.

Harris has introduced a resolution to change House rules to allow broadcasting coverage of House Committee meetings with these conditions:

Each committee must vote to authorize coverage of its sessions.

No witness testifying before a committee can be compelled to be televised if he requests that the camera be turned off him. (The Senate has a similar limitation on broadcasting coverage.)

Each committee chairman can "supervise or direct" tv coverage, in the interests of keeping hearings "orderly."

There can be no commercial sponsorship of a telecast hearing, if it is carried as a special program or is broadcast or telecast live. This ban on ads will not apply if film clips of hearings are used in a documentary or a regular news show which is sponsored.

Harris' resolution would amend House rules specifically to allow broadcast coverage. The rules now make no mention of it. Rayburn's position was that if rules don't authorize it, there could be no coverage.

Harris has reportedly cleared the rules change with House Speaker John W. McCormack, who took Rayburn's place, and Rep. Howard W. Smith (D-Va.), House Rules Committee Chairman.

Smith's rules group was assigned Harris' bill, and hearings will be held on it within a few weeks. Although there will be some opposition, it is generally assumed the resolution will be passed this session.

TV Finally Comes To Singapore But Not Much Fanfare

Singapore, Feb. 26.

It came at last! And the island State of Singapore and its 1,700,000 people rejoiced when welcoming in television last week. Called Television Singapura, the new pilot service was inaugurated at 6 p.m. Feb. 15.

First person to appear on the screen was appropriately the Minister for Culture, ex-Indian journalist S. Rajaratnam who was in England late last year hurrying up the tv equipment. Opening the ceremony celebrating the birth of tele here, he said:

"Tonight might well mark the start of a social and cultural revolution in our lives.

"If used intelligently and responsibly, television can, far more effectively than any other medium of communication, broaden the intellectual horizons of the ordinary man."

The Minister's speech over, Singapore's first televiewers saw a film produced by the news section of Television Singapura "TV Looks At Singapore." The rest of the program comprised 10 minutes of cartoons, news and a canned comedy, among others.

Of extra interest to locals were the items from the main cultural streams here and a multi-lingual "on camera" appearance by English, Chinese, Malay and Tamil announcers to give a summary of the morrow's programs to round off the first day's transmission. Day after Singapore saw "Rushlo-heavy Hound" cartoon with introduction in Malay, the national language; and "The New Adventures of Charlie Chan." There was also a basketball match produced by Keith Miller, a tv expert from Australia and K. Shiraishi, of Japan. They came here to help under the Colombo Plan.

Meanwhile all the city is excited about tv. But tv came without much fanfare. For one thing majority of the populace could not afford a set. For another, it will take some time before the public gets used to what is here termed "the home cinema."

Knoxville — Mrs. Lucille G. Bless appointed promotion director of WBIR-TV. She replaces Lowell Bronham who was called to active military duty in the U.S. Army.

GWU Students Hoot It Up for 'Hootenany'

Washington, Feb. 26.

"Hootenany" taping at George Washington Univ. drew a "bursting at the seams" audience of GWU undergraduates, and ABC-TV looks for a similar outpouring of students next Monday and Tuesday (March 4 and 5) when executive producer Richard Lewine and ABC-TV program exec John Green take their crew to the Brown campus in Providence for a taping at Sayles Hall.

Judy Collins and Theodore Bikel are among the guest stars slated for the Brown U. taping, the former coming in from Denver for the program. Host Jack Linkletter will fly in from Hollywood.

High interest is being evinced in this folk singing program, first regular network tv series based on folk music. It is scheduled to start in the Saturday at 8:30-9 p.m. spot on ABC-TV now occupied by "Mr. Smith Goes to Washington," which folds after the March 30 program.

Brit. Prime Time Average Home And 9,874,000

London, Feb. 26.

The bitter winter that has gripped all of Britain these past two months looks like having done the tv companies a bit of good—even if the live houses are weeping over lost audiences. According to the latest TAM figures just published, in the first five weeks of this year (up to Feb. 3) the average ITV-BBC homes viewing audience watching tv between 7:30 and 10:-30 each night was an all-time high: 9,874,000.

In addition to this figure—867,-000 more than the previous best in February '63—TAM reports that the number of hours spent watching tv in these homes was 5.1 hours, the highest since February 1960, when the figure was 5.2 hours. Of this ITV's share was 2.9 hours, the BBC's 2.2 hours.

During the past four months the daily average number of hours viewing has been as follows: (1962) Oct.—4.5 hrs, of which ITV's share was 2.6 hrs; Nov.—4.8 hrs, ITV share 2.7; Dec.—5 hrs, ITV share 2.9; (1963) Jan.—5.1 hrs, ITV share 2.9.

Andy Griffith's Daytime TV, Too

Andy Griffith series, in a deal in the neighborhood of $3,000,000, has been lined up for a daytime rerun ride on CBS-TV, starting in the fall of '64.

Deal, made via William Morris representing owners Sheldon Leonard, Danny Thomas, and Andy Griffith, does not affect the nighttime exposure of the series, a top-rated show sponsored by General Foods. Griffith situation would be similar to that now prevailing on "Real McCoys," which has a daytime rerun ride and a nighttime exposure, the latter composed of fresh episodes.

In fall of '64, series available for daytime telecasting would have about 120 episodes. Other nighttime series currently being given a daytime ride on CBS-TV are "I Love Lucy" and "Millionaire."

Syracuse's Johnson's Estate (Late Zealot 'Commercial Muscle') Only $300,000, Faulk Audit Show

A sample of how much or how little cash and/or influence some publicized "supermarket tycoons" really have, when an accounting is made of their personal fortunes, is painted up by the late Laurence A. Johnson, the Syracuse (N.Y.) grocer whose sniping at John Henry Faulk fostered the boycott which caused that radio personality to sue him. Aware Inc (the selfappointed "Red"-spotlighting sheet) and its executive secretary, Vincent Hartnett. Louis Nizer, attorney for Faulk, who won a staggering $3,500,000 libel victory against all three, has found, following accounting of the Johnson estate assets, that it only comes to around $300,000. Thus, this amount will probably constitute Faulk's actual recovery.

It is expected that after the Johnson estate makes settlement with Faulk, the other two defendants—Hartnett and Aware—will have their assets examined. Faulk won the other $2,500,000 damages against both, broken down into punitive and compensatory damages. Johnson, who died in midst of the trial in N.Y Supreme Court last year, could only be assessed the compensatory damages and nothing punitive, since you cannot punish a dead man.

Presumably whatever assets Hartnett and Aware Inc. have will be sequestered or attached, including the publication itself.

While it may appear that Faulk's actual recovery will be but 10% of the $3,500,000 awarded him, because of shrunken or non-assets, attorney Nizer had taken the case chiefly as a matter of principle. The practice of depriving anybody of employment by boycott or prejudged guilt by association—right or wrong—was repugnant to his personal credo.

The evidence had shown Faulk's deprivation of career and opportunities because of supermarket owner threatening "to take the merchandise off the shelves in his stores," and whether the networks heeded and feared that threat, or whether Faulk "by coincidence" found himself without work, became the legal issue.

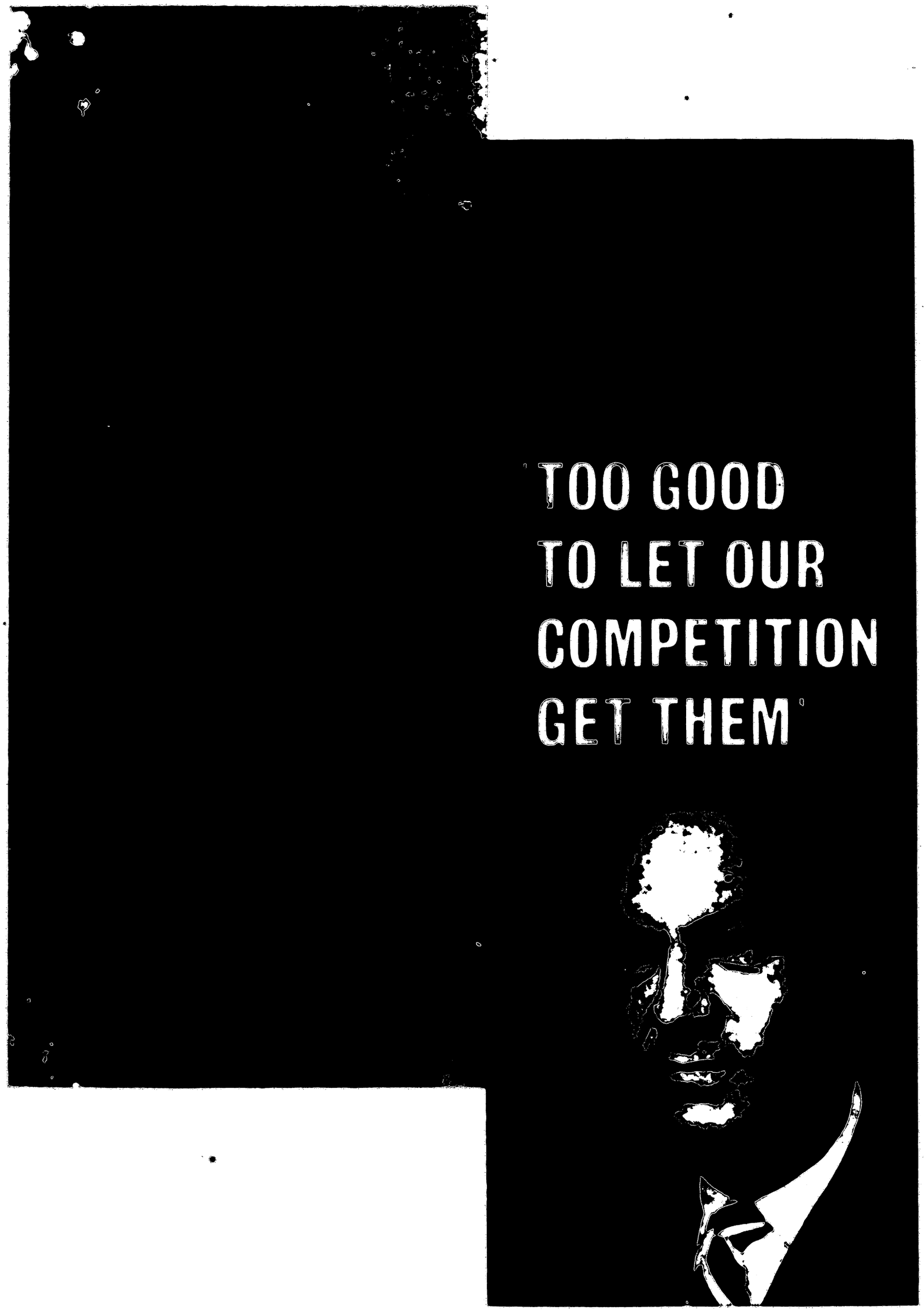
Fact is that Faulk's income is back in the $40,000 bracket on radio-tv, he has written for Look, has lecture bookings, and has a book commitment with Simon & Schuster.

Expect Met Life Return For CBS Instant Specials

Metropolitan Life Insurance, which has bankrolled the news extras on CBS-TV, looks like it will be around next season as sponsors of the instand specials on the network.

Met Life picked up the next 13-week cycle on the web for this season, with two news specials now tagged for its sponsorship, the March 6 telecast of "Where We Stand" and President Kennedy's upcoming trip to Costa Rica. Insurance company is reported to be happy about its web association and the likelihood of its return next season is held to be bright.

Why WJAC-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2, 3, 4 and 5



THE PROBLEM WITH WATER IS PEOPLE
With Chet Huntley
Producer: Reuven Frank
Director: George F. Murray
Writer: William B. Hill
60 Mins.; Sunday, 10 p.m.
INSTITUTE OF LIFE INSURANCE
NBC-TV (film)
(J. Walter Thompson)

The Colorado River is 1,400 miles long and flows through seven states but its waters are vastly misused and often disused, causing a major water problem in the southwestern U.S. This was the thesis of an hour-long pub affairs show, produced by Reuven Frank, and aired over NBC-TV last Sunday (24) at 10 p.m. as a part geographical, part problem study essay.

On the geographical side, the program, photographed in color with scope and skill by Carl Yost, traced the Colorado from its beginnings in Alpine tundra to its end in the California Gulf. Lots of picturesque scenery was captured in the course of the trip, including a look at various dams that dot the river, the people and places that line its shores, the lakes that derive from it and the uses to which it is put. This proved a nice peg for the documentary overtones of the show which all went to prove, as a housewife was quoted as saying at one point, "water is a priceless item."

Studying the problem of how this precious resource is being misused because of squabbles over water rights, improper sewage systems and other disregards for the well-being of the people it serves, Chet Huntley narrated from a script by William B. Hill. It was an often-stern indictment of water policies of various cities and states, dwelling on the difficulties of Denver, Phoenix, Yuma, and various tributaries like the Platt River and Clear Creek which, though very much in need, have been allowed to become polluted and unusable.

Interviews with citizens and local and state officials punctuated the film which was chock full of detail, data and solid illustration, under the direction of George F. Murray. Jacques Belanoe provided some dramatic background music for the outing and even commercials (via J. Walter Thompson) for the Institute of Life Insurance tied in with the format.

Huntley's narration was firm and smoothly-delivered and the essay proved an effective sampling of documentary and traveling technique to demonstrate an important point. *Kalt.*

LITTLE RED SCHOOLHOUSE
With Dave Kraman, others
Producer: Robert S. Coughlin
Director: Grant Van Patten
30 Mins.; Sun., 10 Mins
GENERAL ELECTRIC
WRGB-TV, Schenectady
(*George R. Nelson*)

Switching the emphasis from sports to scholastic achievements, WRGB and its parent company are now presenting a half-hour quiz show in which teams of four contestants from area high schools, public and parochial, compete. Kraman, a Linton High teacher, with a television-radio background, reads the questions, interviews the contending boys and girls, and chats briefly with faculty members of the participating schools.

This is a video version of a program presented, under the same title, on WGY Radio, some 20 years ago. It also was staged several times, via WRGB, in the latter's experimental days.

Half-hour, which spotlights bright, but not necessarily super-intelligent, youngsters, is both an educational and an entertaining one. On the show caught, Chalmont School repeated its previous triumph over another suburban area, by suddenly nosing out Hudson High, 230-240, on the last question. Chalmont had been trailing until the final minutes. Naturally, its students in the studio audience up-volumed their cheers. In case of a tie, an added query settles the winner, who receives $50, loser draws $25.

GE engineers and officials handle competently institutional and product commercials (strikingly visual). So many schools have registered to participate that program will return in the fall, after a signoff for summer months.

Program may pickup additional viewers, because it is spotted immediately prior to WRGB's pioneering, high-measurement "TV Bowling Tournament." *Jaco.*

VICTOR BORGE SHOW
With Victor Borge, Marcel Marceau, Leonid Hambro, Robert Emmett Dolan, others
Producer-Director: Sid Smith
Writers, Borge, Larry Marbus, Tony Webster, Sidney Reznick, Art Baer, Ben Joshua, Ron Friedman, Jim Lehner
60 Mins., Mon., 9 p.m.
PONTIAC
NBC-TV from New York
(*McManus, John & Adams*)

Victor Borge has had a successful ride on the Pontiac wide tracks for several seasons with both getting tremendous mileage from the association. Borge, however, found it difficult to get any acceleration on Monday's (25) ride despite the attractive passengers with him including Marcel Marceau.

The major fault seemed to be the outside material. The top gambit during the first part was a specially written musical piece by Hershy Kay in which Borge and pianist Leonid Hambro alternated at the piano and baton. Musically, it was a week gag, and perhaps with some smart choreography it could have been a highlight. As it was, it seemed an unnecessary detour.

However, Borge found the going much smoother with Marcel Marceau. This talented French mime, sans props and voice, is able to depict virtually any situation. His man climbing a staircase seemed a marvel of imaginative movement. Together they performed a concert pantomime which came off well. Marceau's other contribution, a depiction of a circus performer, was another highlight.

Borge's small talk came off rather well, but, in this show, the big focal points failed to reach the necessary heights. Another plus, on this show was the middle commercial which called for Borge getting a ticket while extolling the marvels of the car. He also made great capital out of the origination point, the Lincoln Center of the Performing Arts. The majority of the ideas as presented here were sound, but it just didn't hit the needed pace. *Jose.*

FLASHBACK
With Alan Miller, Maggie Morris, Allan Manings, Juliette Covent, guests; Paul Soles, moderator
Director: Donald Brown
Writer: Bernard Slade
30 Mins.; Sun. 7:30 p.m.
FORD OF CANADA, SHERWIN-WILLIAMS
CBC-TV, from Toronto (tape)
(*Vickers & Benson, Cockfield-Brown*)

From idea of Sydney Wayne, John Aylesworth and Frank Peppiatt (latter duo writers for the Perry Como Show), "Flashback" presents three mystery guests of tv, radio, old-time films and vaude. Nostalgic appeal lies in viewers over the 40-year bracket, with the parents of the teen-agers taking precedence on this Sunday night show. The 39-week series goes coast-to-coast over the 40-station tv web (English-language) of the Canadian Broadcasting Corp.

While contestants are known to tv audience, concealment of contestants is held to identifying questions of the panelists, with guessed-at identities of former stars being successfully scored by the former. Outlay is $50 to those who are successful in stumping the panel — $25 to the non-winners — plus a fee to those who appear.

Juliette, CBC singing star and guest, scored two of the identification wins on Connee Boswell and the Dead End Kids, with Maggie Morris getting The Shadow (Bob Johnstone). There followed a get-together of panelists in which Connee Boswell told of her current night club appearances as a single; Gabe Dell recounted the breakup of the Dead End Kids after their motion picture appearances; and Bob Johnstone traced his five years as The Shadow, plus a horrifying repeat of his ghastly laugh.

Flat fee of guest artists is not revealed by CBC, but contestants must pay their transportation. Memories and what ever happened — to queries of viewer-listners add to the poignancy of the passing years. Fortunately, all the stars are currently working in the profession, either in tv or the night club circuit. *McStay.*

WORLD OF MAURICE CHEVALIER
With Maurice Chevalier, Alexander Scourby, others
Producer-Director: Eugene S. Jones
Writer: Joseph Liss
60 Mins., Fri., 8:30 p.m.
PUREX
NBC-TV (film)
(*Edward H. Weiss Co.*)

Maurice Chevalier got a fairly complete treatment on the NBC-TV essay describing the life of this veteran Gallic entertainer. Chevalier has been an unusual personality throughout his years on the various circuits, and this show described a set of circumstances that would make him unique.

Chevalier's life as pictured, had some rather grim moments. His father ran away while Chevalier was still a youngster and he was faced with the necessity of making a living for himself and his mother. At various times, he was a boxer and finally, Mistinguett took an interest in him, in more than a professional way. His most bitter moments came, apparently, during World War II, when caught in France, he refused to entertain for the Germans. However, he agreed to tour the POW camps on condition that 10 French pollus be released, and also to spare Nita Raya, his Romanian-Jewish sweetheart who remained unmolested on the Riviera. This, according to the version in this show, was exploited by the Nazis to indicate that Chevalier was "collaborating." This brought about some extremely bad moments in his life and, at one time, he was even refused a visa to the U. S.

All these seem to have contributed to a mellowed, understanding individual. This show, which had apparently been in the can for some time, depicted him on a previous tour, but the events were germane, as if filmed yesterday.

He remains one of the greats of this era, a man who no longer works to live but rather vice versa. A hard worker, on and offstage, who is constantly seeking new material, has tux and straw hat and will travel. Chevalier has remained the personification of French charm in virtually every entertainment media. Liberal samplings of his work revealed how much he has contributed to the musical catalog of the world and probably paved the way for the great waves of French cafe singers later to invade the U. S.

This show tied together the times which Chevalier spanned with his work and provided a better understanding of what makes the man under the straw hat tick. Alexander Scourby's narration was literate, factually satisfying, and unobtrusive. *Jose.*

AN EVENING WITH CAROL BURNETT
With Robert Preston
Exec Producer: Bob Banner
Director—Choreographer: Ernest Flatt
Writer: Igor Prokhowsky
60 Mins.; Sunday, 10 p.m.
LIPTON TEA
CBS-TV, from N.Y. (tape)
(*SSCB*)

Carol Burnett is one of the most attractive talents on television. Having served ably as a member of Garry Moore's troupe for the past few years, she decided to step out on her own this season. Her first special for CBS-TV Sunday night underscored her status as a verstatile, topflight performer or, in other words, a full-fledged star.

Miss Burnett was framed in an uncluttered, well-paced variety stanza which was solidly underpinned by Robert Preston's appearance as guest star. Equally solid behind-the-scenes support was furnished by Ken Welch, who wrote the special numbers, and musical director Irwin Kostal, who maintained a swinging beat throughout.

The show opened with a cute bit in which Miss Burnett was montaged into a couple of dozen roles, ranging from usher to musical conductor, that served as a prelude to her socko first number. This was a sharply conceived takeoff on the old Jeanette McDonald-Nelson Eddy filmusicals. It was a crackerjack routine spotlighting Miss Burnett's flair for parody and her talent as a legit songstress. Same imaginative choreographic bits by a troupe of male dancers decked out as Canadian Mounties served to zing up this number.

Preston's initial turn was a duet with Miss Burnett in a medley of old tunes that were ticked off at a dazzling pace. Preston followed with an amusing material number, "I Died A Thousand Deaths," which was supposed to be a comment on the actor's various Hollywood assignments.

In the single non-musical bit on the show, Miss Burnett and Preston teamed up in a funny sketch about a sex-starved femme who finds herself in the clutches of a stereo audiophile, a manic not to be found in the pages of Kraft-Ebing. Miss Burnett wound up the show strongly with her burlesque of a burlesque stripper and her rendition of "I Ain't Ever Done Nothing To Nobody." A closing production number, "We Just Can't Say Goodbye," milked the last laugh right through the trademarked "CBS eye." *Herm.*

Tele Follow-Up Comment

Andy Williams Show

Andy Williams has made a major departure from that memorable summer variety series of a few years ago that had a hip, unpretentious quality about it.

In an hour formated around the good old days of vaudeville, the NBC, Thursday (21), spread was encumbered with guests whose interloping was the usual tradeoff of plugolas for whatever rating points the names might lure. Guest Carol Channing sang "This Is a Darn Fine Funeral," which might have been appropriate except the show has received a late reprieve via 12 specials next season for S&H Green Stamps.

Also on hand were Art Linkletter and Fred MacMurray, who has a feature film in release.

Any spark came from the show's regulars—Williams' own warbling; the Christy Minstrels' rendition of the current pop tune, "Walk Right In," (superior to any of the click disks); the Osmond Bros., Merce & Brown and the dancers.

One number used a hallway set with folks crossing in and out of doors, a gimmick, if memory serves, which was first used on Williams' summer show. *Bill.*

Festival of Performing Arts

"An Evening With Robert Morley" as the second in the "Festival Of Performing Arts" series on WNEW-TV last week, was a gem and a joy, rating with the most delightful hours on tv this season. Here was an amazingly skillful talent taking his time (yet using every gesture, every utterance wisely) to entertain the audience. And in a fleeting hour, he rambled on and on, with quips and couplets, seldom a profundity and never a profanity, as every piece of paper, each of the memorabilia in the object-strewn work studio (though resembling more a stuffed attic) conjured up a host of non sequiters and nonsense.

It was a crazy, unpredictable hour of wonderful nothings and abbreviated spells of poignancy in which the irrepresible Morley, with stunning timing, spanned anything and everything. If it wasn't a casual comment on British Equity or the Actors Studio, or depicting how various statesmen would take a bath, or a momentary reflection on Clyde Fitch or Dwight Fiske, he relived a moment of "Edward, My Son" or his first play, "A Short Son", which for all its fabulous casting existed three weeks. When he wasn't exhibiting W S Gilbert's razor strap, he was manifesting the creative urge by making pictures with staples (with appropriately outlandish commentary). And all of it was ingeniously and marvelously framed for television. *Rose.*

Foreign TV Reviews
On Page 48

Omaha—Mike Bradley, who has worked stations in Council Bluffs and Phoenix, as well as here, was named news director of KMEO and KQAL-FM in this city.

STORM OVER THE SUPREME COURT
(CBS Reports)
With Eric Sevareid, narrator
Exec Producer: Fred Friendly
Producer: Gene De Paris
60 Mins., Wed. 7:30 p.m.
Participating
CBS-TV (film)

It takes a bit of doing to convert an hour's recital of the conflicts that have stalked the U.S. Supreme Court through the years, from Dred Scott to desegregation, into something at once arresting and absorbing. Yet such was the achievement of "CBS Reports" last week as it presented the first in its two-part series "Storm Over the Supreme Court."

Here was something completely alien to action-adventure fans, who undoubtedly relished that flick of the dial which zeroed them into the competing "Wagon Train" — "Virginian" installments. Instead, this show was something both informative and stimulating, accomplished with intellectual integrity and skill in its simple recounting of the judgements and the opinions of the land's highest judiciary, from John Marshall to Earl Warren, in protecting the constitutional rights of the people. For students of American history and government, it was particularly of import and significance.

It took a bit of doing because, all things considered, it could easily have lent itself to monotony. But as written and produced by Fred W. Friendly and Gene DeParis, the drama inherent in the fickleness of the high court, its vulnerability and collisions with the executive and legislative branches of the Government, stood out vivid and alive. Through the use of lithographs, paintings, cartoons, photos; the camera studies of both the old Supreme Court chamber and the present imposing structure; in the "recreating" of many landmark decisions by Carl Sandburg, Mark Van Doren, Archibald MacLeish and Fredric March, it gave the whole an intensity and suggested a movement that made it anything but dull.

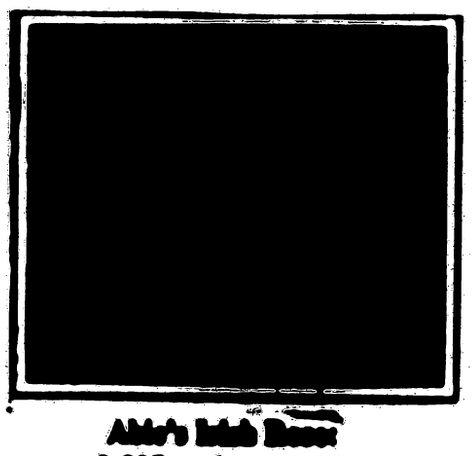
Indeed, there was an excitement of sorts as, step by step, it traced the historical moments in the life of the Supreme Court — from the Marshall vs Jefferson conflicts; Marshall vs Jackson; Taney vs Lincoln in the famed Dred Scott decision that was to help start a Civil War; into the "golden age of dissent," in the early part of the century which "emancipated it from the dogmas of the past"; into the era of Hughes when the dissenting voice became the majority, the Roosevelt years and the 168-day "court packing" battle which sent FDR down to defeat; the court's revamp with five new Justices during FDR's second term, and ultimately into the Hugo Black vs Felix Frankfurter antipathies. And finally, in 1954, the law ending segregation in public schools.

Quite a span for 60 minutes, but it's to everybody's credit that everything told itself so well. *Rose.*

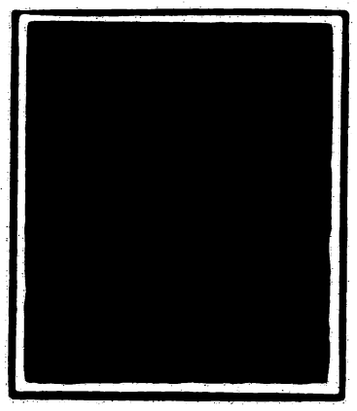
MURPHY MARTIN & THE NEWS
Producer: Walter J. Pfister Jr.
Director: Marvin Schlenker
Writers: Vincent Dempsey, David Prowitt
10 Mins.; Mon-Fri., 11 p.m.
PARTICIPATING
ABC-TV from N.Y.

By way of WFAA-TV in Dallas, Murphy Martin has taken over the anchor man slot on ABC-TV's late night news wrapup in line with the web's general overhauling of its news operation. Martin shapes up as a smooth assured reader who didn't make the slightest fluff on his kickoff last Monday night (25). This indicates professional competence but whether Martin will develop into a distinctive personality awaits a future answer.

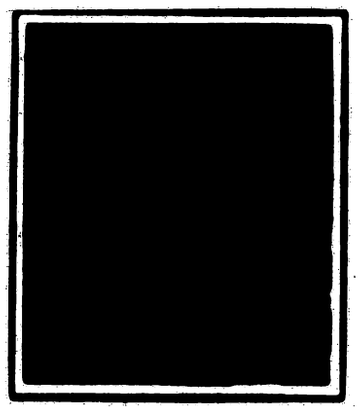
Like its early evening news show, the 11 p.m. stanza is also marked by the use of some massive letters for Murphy's billing. The letters, in fact, are so gigantic that it's virtually impossible to read them in the fraction of a second that they are seen. The presence throughout the show of a plaque with an ABC News logo is also perhaps an overdose of self-identification. *Herm.*



Abie's Irish Rose:
2,327 performances



My Fair Lady:
2,717 performances



Tobacco Road:
3,182 performances

Life with Father:
3,224 performances

**4,327 performances!
New York's biggest hit,
bigger than ever!**

In all showbusiness there's never been a hit like THE LATE SHOW, New York's favorite late-evening television show marked its twelfth anniversary last night (February 26)—its amazing run of 4,327 performances far outdistancing even the greatest of Broadway's longest-running hits. And with good reason. For twelve years THE LATE SHOW has presented more of what audiences like best—star-packed motion pictures, many of them New York television premieres. What's more, late movies on Channel 2 keep building. This past November, for example, "Mr. Roberts" soared to the highest rating ever recorded for a feature film on New York television. (More people stayed up far past midnight to see this single performance than saw "Life with Father" during its entire Broadway run!) In all, an average weekly audience six million strong has the Channel 2 habit "after eleven." What's ahead? More and better. "No Time for Sergeants," "Sayonara," "Jeanne Eagels," "The Sea Chase," "A Face in the Crowd" and "Member of the Wedding." And plenty more blockbusters to guarantee that New York's biggest hit will indeed be... bigger than ever!

WCBS-TV 2, NEW YORK

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WCPO	196,500	35	1.	Wild Cargo (Mon. 7:00)	WLWT	Lakeside TV	148,000	26	Phil Silvers	WKRC	51,200
2.	Ben Casey	WKRC	196,200	45	2.	Everglades (Fri. 7:00)	WLWT	Economee	120,100	10	Death Valley Days	WKRC	68,600
3.	Dr. Kildare; Bob Hope	WLWT	101,800	31	3.	Across 7 Seas (Wed. 7:00)	WLWT	Crosby Prod.	137,600	21	Wyatt Earp	WKRC	71,800
4.	Saturday at Movies	WLWT	178,300	31	4.	Keyhole (Thurs. 7:00)	WLWT	UA-TV	102,000	15	Sugarfoot	WKRC	84,300
5.	Red Skelton	WCPO	173,800	36	5.	Biography (Tues. 7:00)	WKRC	Official	101,100	20	News-Fogarty; Spts; Wea	WCPO	97,000
6.	Jack Benny	WCPO	162,800	35	6.	Adv. In Paradise (Mon. 9:00)	WKRC	20-Fox-TV	87,100	10	Danny Thomas	WCPO	140,000
											Andy Griffith	WCPO	136,800
7.	Sing Along Mitch	WLWT	162,300	37	7.	Sugarfoot (Thurs. 7:00)	WKRC	Warner Bros.	84,800	13	Keyhole	WLWT	102,000
											Wide Country; Tel. Hr.	WLWT	127,800
8.	Lucy Show	WCPO	161,200	30	8.	Yogi Bear (Mon. 6:30)	WCPO	Screen Gems	78,000	11	News; Huntley-Brinkley	WLWT	120,600
9.	Bonanza; Danny Kaye	WLWT	160,700	30	8.	Wyatt Earp (Wed. 7:00)	WKRC	ABC Films	71,800	12	Across 7 Seas	WLWT	137,600
10.	Andy Griffith	WCPO	158,000	34	10.	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	70,800	10	News; Huntley-Brinkley	WLWT	121,100

SAN ANTONIO, TEX.

STATIONS: WOAI, KENS, KONO. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	[illegible]	128,700	40	1.	Death Valley Days (Fri. 9:30)	KONO	U.S. Borax	71,800	20	Jack; Grtns.; Jacqueline	WOAI	36,000
2.	Candid Camera	[illegible]	118,800	40	2.	Roy Rogers (Sat. 10:30)	KENS	Rogers Prod.	47,400	17	Magic Midway	WOAI	6,700
3.	Ben Casey	[illegible]	110,800	38	3.	Yogi Bear (Wed. 6:00)	KENS	Screen Gems	44,600	16	Viewpoint; Hunt-Brink	WOAI	33,400
4.	Red Skelton	[illegible]	[illegible]	[illegible]	4.	Huckleberry Hound (Thurs. 5:30)	KENS	Screen Gems	42,300	17	Viewpoint; Hunt-Brink	WOAI	34,800
5.	Gunsmoke	[illegible]	[illegible]	[illegible]	5.	Rin Tin Tin (Sat. 10:00)	KENS	Screen Gems	38,100	13	Fury	WOAI	26,000
6.	Danny Kaye; Bonanza	WOAI	[illegible]	[illegible]	6.	Popeye (Mon.-Fri. 5:00; Sat. 9:00)	KENS	UAA, King	37,800	16	Shari Lewis	WOAI	16,100
											Robin Hood	WOAI	10,800
7.	Jack Benny	[illegible]	[illegible]	[illegible]	7.	Bugs Bunny (Sat. 11:30)	KENS	UAA	34,400	15	Ozzy; Viewpoint; Big	KENS	8,300
8.	What's My Line	[illegible]	[illegible]	[illegible]	8.	Quick Draw McGraw (Tues. 5:30)	KENS	Screen Gems	[illegible]	13	Viewpoint; Hunt-Brink	WOAI	32,800
9.	Wagon Train	KONO	[illegible]	[illegible]	9.	Ripcord (Mon.-Fri. 6:00)	KONO	MCA	30,800	14	News; World News	WOAI	36,400
10.	Dick Van Dyke	[illegible]	[illegible]	[illegible]	10.	[illegible] (Tues. 8:30)	WOAI	UA-TV	28,100	12	Garry Moore	KENS	82,800

SAN DIEGO, CALIF.

STATIONS: KFMB, KOGO, XETV. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Perry Mason	KFMB	108,800	35	1.	[illegible] (Sat. 5:30)	KFMB	Trans-Lux	78,600	20	Saturday Matinee	KOGO	30,800
2.	Beverly Hillbillies	KFMB	107,100	35	2.	Sea Hunt (Thurs. 7:00)	KFMB	Economee	70,800	23	Biography	KOGO	37,200
3.	Disney's World	KOGO	103,700	34	3.	Manhunt (Mon. 7:00)	KFMB	Screen Gems	68,300	22	Story Of	KOGO	34,400
4.	Password; Universe	KFMB	[illegible]	31	4.	Death Valley Days (Wed. 7:00)	KOGO	U.S. Borax	58,800	16	Whirlybirds	KFMB	37,400
5.	Red Skelton	KFMB	[illegible]	31	5.	Biography (Thurs. 7:00)	KOGO	Official	57,300	16	Sea Hunt	KFMB	70,800
6.	Bonanza; Danny Kaye	KOGO	[illegible]	30	6.	Shannon (Sat. 6:30)	KFMB	Screen Gems	54,300	16	News; Sat. Report	KOGO	42,400
7.	Lucy Show	KFMB	91,100	30	6.	Third Man (Sat. 7:30)	KFMB	NTA	54,300	16	Close Up	XETV	34,300
8.	Premiere Movie; Mitch	KOGO	[illegible]	30	7.	[illegible] (Fri. 9:30)	KOGO	NBC Films	48,800	16	Fair Exchange	KFMB	34,100
9.	Dick Van Dyke	KFMB	87,800	30	8.	Superman (Mon.-Fri. 5:00)	KOGO	Flamingo	46,800	15	Early Show	KFMB	42,300
9.	I've Got A Secret	KFMB	87,800	30	9.	Across The 7 Seas (Mon. 7:00)	KOGO	Crosby Prod.	43,300	14	Cheyenne	XETV	37,400

SYRACUSE, N.Y.

STATIONS: WSYR, WSYE, WHEN, WNYS. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Dr. Kildare	WSYR	135,300	38	1.	King of Diamonds (Tues. 7:00)	WSYR	UA-TV	58,200	16	Adv. In Paradise	WNYS	43,000
2.	Beverly Hillbillies	WHEN	117,800	36	2.	Death Valley Days (Wed. 7:00)	WSYR	U.S. Borax	54,300	10	Adv. In Paradise	WNYS	42,800
3.	Danny Kaye; Bonanza	WSYR	114,800	38	3.	Yogi Bear (Wed. 6:00)	WSYR	Screen Gems	51,800	12	Superman	WNYS	32,300
4.	Saturday at Movies	WSYR	108,100	30	4.	Popeye (Mon.-Fri. 5:30) (Sat. 8:30; Sun. 1:30)	WSYR	UAA, King	50,000	14	Amos 'N' Andy	WNYS	28,800
											Flicker; Capt. Kangaroo	WHEN	25,000
											Movie; Kirkoff; FB	WHEN	64,200
5.	Dick Van Dyke	WHEN	104,300	33	5.	Quick Draw McGraw (Tues. 5:00)	WSYR	Screen Gems	45,000	10	Superman	WNYS	52,200
6.	Red Skelton	WHEN	90,800	33	6.	Superman (Mon.-Fri. 5:00; Sat. 10:30)	WNYS	Flamingo	42,200	14	Popeye; Yogi		
											Huck; McGraw	WSYR	46,000
7.	Candid Camera	WHEN	86,000	30	7.	Huckleberry Hound (Thurs. 5:00)	WSYR	Screen Gems	42,000	10	Superman; FB	WNYS	30,300
8.	Sing Along Mitch	WSYR	84,000	24	8.	Third Man (Fri. 7:00)	WSYR	NTA	41,800	12	Adv. In Paradise	WNYS	45,400
9.	Hazel	WSYR	88,000	26	9.	Beachcomber (Thurs. 7:00)	WSYR	ITC	41,100	11	Adv. In Paradise	WNYS	43,700
10.	Andy Griffith	WHEN	82,300	30	9.	Adv. In Paradise (Mon.-Fri. 6:30)	WNYS	20-Fox-TV	41,100	14	News; Wea; Hunt-Brink.	WSYR	33,000

RICHMOND, VA.

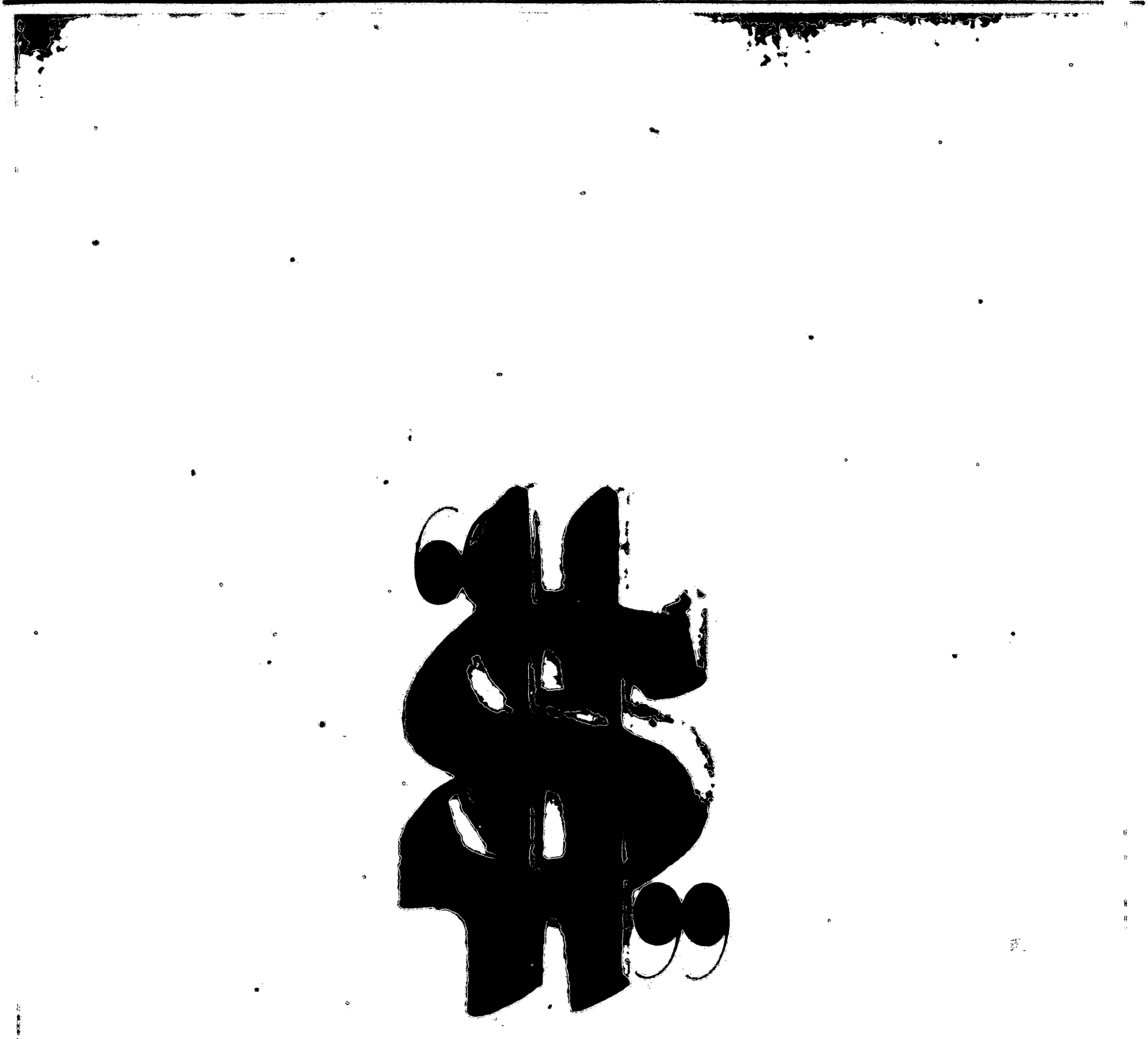
STATIONS: WTVR, WRVA, WXEX. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WTVR	134,100	46	1.	Grey Ghost (Fri. 6:00)	WTVR	CBS Films	36,000	13	Dialing 8 Th; News; Spts	WXEX	16,500
2.	Red Skelton	WTVR	80,700	36	2.	Everglades (Sat. 7:00)	WTVR	Economee	36,100	15	Country Show	WXEX	34,800
3.	Lucy Show	WTVR	76,700	27	3.	Huckleberry Hound (Wed. 6:00)	WTVR	Screen Gems	35,100	16	Dialing 8 Th; News; Spts	WXEX	22,500
4.	Lassie	WTVR	76,200	28	4.	Amos 'N' Andy (Sat. 6:30)	WTVR	CBS Films	34,700	14	Grand Ole Opry	WXEX	30,000
5.	Dick Van Dyke	WTVR	74,300	31	5.	Yogi Bear; JFK (Tues. 6:00)	WTVR	Screen Gems	32,000	13	Dialing 8 Th; JFK		
											News; Sports	WXEX	24,200
6.	Secret; Bernstein	WTVR	74,400	30	6.	Medic (Fri. 10:30)	WRVA	NBC Films	31,100	17	Jack Paar; Jacqueline	WXEX	27,300
7.	Tell Truth; Bernstein	WTVR	74,000	28	7.	Manhunt (Fri. 6:30)	WTVR	Screen Gems	30,000	9	News; Spts; Hunt-Brink	WXEX	26,300
8.	Ed Sullivan	WTVR	73,800	30	8.	Three Stooges (Mon.-Sat. 5:00)	WTVR	Screen Gems	28,300	10	Popeye & Sailor Bob	WRVA	23,000
											Wide World Sports	WRVA	14,200
9.	Andy Griffith	WTVR	72,300	32	9.	Space Angels (Sat.)	WTVR	Cartoon Dist.	27,800	11	Jim Bowie	WRVA	1,800
10.	Godfrey; Defenders	WTVR	70,300	27	10.	Phil Silvers (Mon. 6:30)	WTVR	CBS Films	27,300	10	News; Spts; Hunt-Brink	WXEX	27,300

PHOENIX

STATIONS: KTVK, KPHO, KOOL, KTAR. SURVEY PERIOD: NOVEMBER 7 - DECEMBER 4, 1962.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey	KTVK	104,100	43	1.	Adv. In Paradise (Sat. 9:30)	KOOL	20-Fox-TV	45,300	20	Best of the 50's	KTAR	42,400
2.	Jack Benny	KOOL	88,700	36	2.	Yogi Bear (Fri. 6:00)	KOOL	Screen Gems	41,700	16	Hunt-Brink; Wea; News	KTAR	30,500
3.	Red Skelton	KOOL	86,000	35	3.	Across 7 Seas (Sun. 6:00)	KOOL	Crosby Prod.	40,300	16	Greatness; Riverboat	KTAR	32,500
4.	Danny Thomas	KOOL	82,300	33	4.	Roy Rogers (Sat. 9:30)	KOOL	Rogers Prod.	36,100	15	Magic Midway	KTAR	12,000
5.	Andy Griffith	KOOL	80,300	33	5.	Mickey Mouse; Bernstein (M-F 5:30)	KOOL	Buena Vista	33,500	12	Life of Riley	KPHO	17,800
6.	Garry Moore	KOOL	78,900	32	6.	Huckleberry Hound (Tues. 6:00)	KOOL	Screen Gems	33,100	13	Hunt-Brink; Wea, News	KTAR	35,800
7.	Beverly Hillbillies	KOOL	78,400	32	7.	Thriller (Sat. 10:00)	KOOL	MCA	32,700	14	Best of 50's, Overland	KTAR	41,100
8.	Danny Kaye; Bonanza	KTAR	75,300	31	8.	Quick Draw McGraw (Thurs. 6:00)	KOOL	Screen Gems	32,400	11	Hunt-Brink; Wea; News	KTAR	27,800
9.	Dick Van Dyke	KOOL	72,200	29	9.	Riverboat; Greatness (Sun. 9:00)	KTAR	MCA	32,000	14	Across 7 Seas	KOOL	40,300
											Man; Farm City Spec	KPHO	23,400
10.	Lucy Show	KOOL	70,800	30	10.	Rin Tin Tin (Sat. 9:00)	KOOL	Screen Gems	30,500	11	Fury	KTAR	30,000



We quoted you the wrong prices.

If you bought time on the CBS Radio Network last year, better revise your costs-per-thousand. We figured them too high.

Two new Nielsen measurements show that you were reaching a 50% larger audience than you bargained for. 50% more audience, year-round, tuned to transistor and battery portables. That's the average size of the nationwide audience none of us could count on before. All we had were guesses. How big did you guess portable listening was last winter, compared to the measured home audience?

15%? 20%? It was more than one third: *35.8%* of plug-in set home listening, for the winter months Nielsen measured. And by summer, Nielsen found, the percentage climbed to 68.1.

So, year-round, this listening adds 50% to the plug-in radio audience.

50% more audience does lovely things to costs-per-thousand. Take a CBS Radio Network 52-week Afternoon Plan. If you bought it last year—using the old Nielsen figures — your home audience figured out to $1.04 per thousand families. Adding in automobile listening, your per thousand was 76¢. But now add in the battery-portable audience. Here's what you really paid: *54¢ per thousand families.*

We said CBS Radio was a good buy last year. We made a mistake; it was great. Don't *you* make a mistake this year—like not looking into the booming network radio audience story. First thing you'll find: the boom is biggest on

The CBS Radio Network

TV Wasteland New Vaster?

Continued from page 1

that perhaps no major New Frontier official has accomplished less.

The extent and eloquence of Minow's "vast wasteland" (all, these observers feel, has been in inverse proportion to his deeds, his dramatic portrayal of objectives making their lack of accomplishment even more dismal. As one prominent broadcaster observed, after having lived under several FCC chairmen, "I prefer Newton Minow's bark to John Doerfer's bite." (Doerfer was FCC chairman from '56 to '60).

'Secondary' Successes

It's true that Minow scored a record of accomplishment in his secondary efforts, i.e., the expediting of worldwide tv via satellites, the fostering of greater tv competition through UHF drop-ins and the all-channel set legislation, the authorization of pay-tv tests in Hartford and Denver, the introduction of a limited amount of fringe time network programs in response to Minow's vast wasteland speech blandishments, to make "room on television to teach, to inform, to uplift, to stretch, to enlarge the capacities of our children." Nevertheless, he failed in his big effort to change, in his words, "so much of television" that is "so bad."

For the tv vast wasteland, a picturesque noun borrowed from T. S. Eliot, is now more vast, contains more waste—in the sense that Minow applied these arresting words—than when he shot fresh obscurity into the nation's headlines, as the new protector of the nation's taste and culture.

Minow — in a tour de force of rhetoric and oratory—really piled it on in that speech. He cleared, needled, hectored. The public interest, he charged, demanded that tv present more culture, education, public affairs programs to present differing views on the significant issues of the day.

After 16 weeks as FCC chairman, Minow told the broadcasters: "I have confidence in your health. But not in your product."

Then Minow asked: "Is there one person in this room who claims that broadcasting can't do better? Well, a glance at next season's proposed programming (1961-62) can give us a little heart. Of 73 and a half hours of prime evening time, the networks have tentatively scheduled 59 hours to categories of 'action-adventure, situation comedy, variety, quiz and movies.'

"Is there one network president in this room who claims he can't do better?"

A stunned hush fell on the crowded auditorium. Lolley Collins, recently inducted as NAB prexy, looked pleased. Bob Kernoff's brow wrinkled a few more furrows. Ollie Troyt's face turned white, Frank Stanton's red, Bob Kintner froze in a mask. And Leonard Goldenson's iced into a Mona Lisa smile.

With dead silence the only answer to Minow's question, he triphammered another: "Well, is there at least one network president who believes that the other networks can't do better?"

As the network heads shifted uncomfortably in their seats, Minow added: "Why is so much of television so bad?"

To the press, after the 5,000-word speech, most of the network heads had a terse no comment. Said Goldenson: "a provocative, challenging speech."

How "provocative" and how "challenging" can best be gauged by comparing the networks' prime time public service programming the week Minow spoke with that of today.

That very May '61 week, according to Nielsen records, ABC scheduled one and half hours ("Bell & Howell Close-Up," "Expedition" and "Winston Churchill—The Valiant Years"); CBS also one and a half hours ("CBS Reports" 10 to 11 Thursdays, and "Eyewitness to History"), and NBC scheduled two and a half hours (one hour on Saturday 9:30 to 10:30, one hour Tuesday 10 to 11 and a half-hour Monday 9 to 9:30).

Comparable Nielsen records for the week ending Jan. 27, '63 show that the networks are scheduling twenty such public service hours today!

How "provocative" and "challenging" can also be gauged by comparing the networks' '61-'62 schedule, which Minow castigated for being 59% "action - adventure, situation comedy, variety, quiz and movies."

The '62-'63 schedules, as the networks have presented them to operators and advertisers — now stand at an 84% density in the same categories.

If Minow — in '61 — could ask "Why is . . . television so bad?", he should now ask, based on the same logic — "Why has it got worse?" Particularly when each network's schedule calls for less public service next season (ABC's calls for only one half-hour, "The Roosevelt Years," but with no regular weekly programming on controversial issues or current affairs as in the case of Bell & Howell's "Close-Up" which is going off).

Thus, prime time affairs programming has declined at the same time that Minow has—in the words of the Wall St. Journal — emerged as "the toughest-talking regulator on the New Frontier."

This is particularly amazing in view of the fact that Minow, in a learned dissertation on television law at a conference on "Freedom and Responsibility in Broadcasting" at Northwestern Univ. School of Law Aug. 3-4, '61, expressed complete conviction that the law implemented his plans to upgrade tv. For example, he hammered home the telling point that "in amending Section 315 (of the Communications Act) in '59, Congress explicitly incorporated one of the Commission's existing programming requirements — namely, the 'obligation imposed on broadcasters to afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

In that same Chicago '61 appearance, Minow concluded one of his major utterances by invoking the Report of the President's Commission on National Goals which was submitted to President Eisenhower in Nov., 1960: "That large audiences can be attracted by fourth - rate material does not acquit the broadcasting companies or the Government (FCC) which has an ultimate responsibility for use of this valuable and scarce resource . . . television has failed to use its facilities adequately for educational and cultural purposes, and reform in its performance is urgent."

Today's prime time schedule, it's now averred, contains no evidence that Minow paid heed to the very report he quoted. The prime time network schedule that obtained the very week of his wasteland speech (May '61) looks —from the vantage point of today's tv—like the silver, if not the earlier golden, age of television.

The Doerfer Influence

Ironically, the key reason for a greater emphasis on public affairs programming in '61, as opposed to today, traced directly to the less visible activities of his predecessor once removed, John Doerfer, who served as FCC chairman in Eisenhower's second term.

While Doerfer, who also served as chairman a little over two years, talked and travelled less than Minow, there are those who now contend he proved a far larger influence in moving prime time tv network programming toward the direction of more public affairs.

They recall how, in January, '60, Doerfer came to New York and gave a quiet little speech to the New York Chapter of the Radio and Television Executives Society. But Doerfer's modus operandi was 180 degrees apart from Minow. Before a speech, Doerfer would behnob with reporters, as Minow later did, particularly with tv critics. After a speech, while Minow would work on the press to get his views to the public to put pressure on the tv industry, Doerfer would apply direct pressure in face - to - face exhortations to key broadcasting and network heads.

As one observer put it: "Doerfer would talk to the broadcasters and the public would listen; Minow talks to the public, and the broadcasters listen. While the latter gets more publicity, the former got more done in the public interest."

Doerfer ended his Jan. '60 speech with a mailed fist proposal in a velvet glove. As Minow would later serve up vinegar, Doerfer offered honey, praised the broadcasters for what they had done but flatly said more was needed. Specifically Doerfer asked each network to provide one hour of public affairs programming per week in option time (reiterating the same proposal Bill Paley had first presented to the other networks in a closed door St. Regis Hotel meeting two months earlier).

Doerfer, who knew full well why the Paley effort failed, simply refloated the "Paley Plan," although he carefully avoided labelling it as such, as an interested party representing the Government and the people. To put teeth in his proposal, Doerfer quietly added that his plan had the blessings of the Attorney General and the Justic Dept. who stood ready to rule that the anti-trust laws would not apply to a Doerfer - chaired meeting of the three networks to work out the procedures of network collaboration in a joint plan whereby each network, for a minimum of one year, would slot at least one hour of regularly scheduled public affairs programming each week in network option time.

As a result ABC programmed "Valiant Years" Sundays 10:30, and "Expedition" Tuesdays at 7. CBS scheduled "CBS Reports" Thursdays 10 to 11 and NBC concluded its entertainment shows Saturday 9:30 to 10:30 for a weekly news-informational program.

The Doerfer Plan went beyond mere network participation. Each affiliate was to supply a half hour of a local program, reflecting its own community, every thing week. The plan remained in effect for its minimum period of one year. Since then, there has been markedly less local public affairs programming in prime network time (despite an increase in non-clearance of network programs to afford prime time clearance of syndicated film which lets the affiliates considerably more revenue).

This plan — in the perspective of tv's short history—provided the high water mark of broadcast public service. It was in effect the very week Minow called for conducting tv's "vast wasteland."

It's ironic that Doerfer's penchant to fraternize with broadcasters led to his short trip on the Storer yacht which involved him in payola-type publicity and to Eisenhower's asking for his resignation even before his plan, which lasted one year, took effect.

It's even more ironic that Minow's speeches, despite his care to avoid Doerfer's error (he refused a free subscription to Better Homes and Gardens given him by Meredith Publications, owners of five tv stations), have produced less prime time public affairs programming on an industry-wide basis. (While NBC appears to be expanding its public affairs efforts, this does not trace to Minow).

But the slough-off of prime time public affairs at the local level—as compared to the pre-Minow days—borders on the shocking (even though CBS affils still preempt 'CBS Reports' every third week for local pubaffairs).

Prime time tv has not only been de-Doerfered; it was never Minowized.

Mr. Minow: 'As Long as He Needs Me'

Washington, Feb. 26.

Senate Commerce Committee members tomorrow (Wednesday) plan to pin down Newton Minow on whether he intends to resign and when as Chairman of the FCC.

Everyone knows Minow is quitting but the date is uncertain. He will become general counsel of the Encyclopaedia Brittannica.

Minow is booked, according to the committee's public announcement to answer questions on the progress of educational television and UHF in the wake of Congressional passage last year of federal aid for teachers and all-channel sets legislation. Also, Minow is to be queried about FCC's recent approval of a fat rate boost on telegraphed press copy.

But committee members, privately interviewed, said they are considerably more interested in Minow's future plans and in tossing his words back at him.

When he appeared before the same committee in early 1961 while his nomination as chairman was up for Senate confirmation, Sen. Warren Magnuson (D.-Wash.), who heads the committee, asked him if he planned to serve out all his term, if confirmed.

The transcript goes like this:

Magnuson: "May I ask, is that your intention?"

Minow: "It is, Mr. Chairman, I would be happy to serve as long as President Kennedy wants me."

Magnuson: "We understand there are some rare special circumstances, maybe health or something like that. But to go down to an agency and serve awhile, get experience and then go out into the industry (for a plum job). That has been abused in the past."

Minow: "That is not my intention."

Art Hayes The Magico

Continued from page 35

himself to the earnings of also network radio stations, which for years have been money makers.

In making his bullish network presentation, Hayes didn't depend on any slight of hand tricks. He reports that CBS Radio is 20% ahead in sales for the first quarter of this year, and the pace of selling for the second quarter is 91% ahead of the comparable period last year.

"A radio network," according to Hayes, "has three functions, to secure audiences, to make money, and to serve the public." He cites figures on the growth of the CBS Radio audience, on its competitive rating advantage over other radio networks, its profit outlook, and its programming service, which currently accents news and pubaffairs.

"Since 1957 I haven't taken a long vacation. I was afraid to go away. But now we've never been on more solid ground," says Hayes, delighted at the prospects of an around-the-world trip. He leaves with his wife this week for a month.

"We suffered from fashion," Hayes reflected, when queried what plummeted network radio into a profitable position. "Radio didn't lose its efficiency. It just wasn't fashionable to buy radio."

Even the rating services let radio down, complained the CBS Radio prexy who, with pride, pointed to the network financed studies which spotlighted the tune-in of transistor radios, studies which triggered Nielsen to begin measuring radio listening other than listening secured with plug-in radios.

The altered climate also is reflected in the clearance situation. "Our clearances now are better than in the heyday of radio," according to Hayes. He said well over 90% of the affils are taking all of the network's programming. Hayes, incidentally, just wound up a meeting in N. Y. of the CBS Radio Affiliates Assn., a meeting held to be most amicable.

Affils were informed that they would get more money as station compensation than initially forecast. "No one ever argues about getting more money," Hayes avers.

Whether CBS Radio will stick to its programming format, 70% news and pubaffairs and 30% entertainment, depends on audience tastes. Hayes feels there's no reason to stick with anything. "You never have a format in programming. The public dictates that."

Hayes, whose two sons are to be doctors, was asked what led them into the medical profession. Hayes said that his father had been a pharmacist, that when he graduated from U. of Detroit, he toyed with becoming a pharmacist, but liked advertising. In college, he also was a magician, earning $60 an engagement in the thin thriving vaude circuit. He had a big decision to make then, to sign a contract as a magician at $150 per week or take a $30 a week job at Campbell-Ewald in Detroit. His ambition to be a pharmacist in 1926 when he graduated waned. He joined Campbell-Ewald and organized the agency's first radio department, instead.

"Yes," he says, "I would do it all over again."

Merv Griffin

Continued from page 37

ties and a commercial . . . The network helped us change it; we still run 11 commercials but we put some of them back-to-back in order to give us longer entertainment portions.

"The only area therefore in which I could disagree with the network is they could have given it a longer try. It needs more than 17 weeks to develop."

Bob Shanks, Griffin's producer, added: "If it has been an experiment, as the network implies, one might assume that it takes time for any departure to catch on."

"Especially when time is needed to work out the kinks," somebody then said.

Griffin wanted to know if 26 weeks is a "thorough test." The singer - turned - raconteur explained that close to 16,000 pieces of mail ("every single one sympathetic") arrived since the announcement of the cancellation.

The program, he noted, is still SRO—11 blurbs a day. He and Shanks also noted, however, that while the sponsors were also sympathetic and still present, there was no indication that they would have stayed beyond 26 weeks.

Griffin has an idea for a program on NBC-TV in which he would like to appear, but, because negotiations were still going on, he declined to describe it. He was hopeful though. A check a few minutes later with NBC-TV program men indicated that they were cordial to more jaw jaw.

Carter Davidson

Continued from page 34

news features) in order to develop a format for the prime 6:30 p.m. Tuesday half-hour being vacated by "Remember That Song," a locally produced musical entertainment that went nowhere. Until a fortnight ago, when Lewis Koch moved over from continuity to assume the title, Davidson had also been his own producer on "At Random."

He came to WBBM-TV in June, 1959 and gradually became the station's pubaffairs workhorse as he acquired camera presence. Station plucked him from the Chicago Council on Foreign Relations, where he had served as exec director for a number of years. Previous to that he had been a foreign correspondent for Associated Press.

O'Seas Pix-to-TV

Continued from page 36

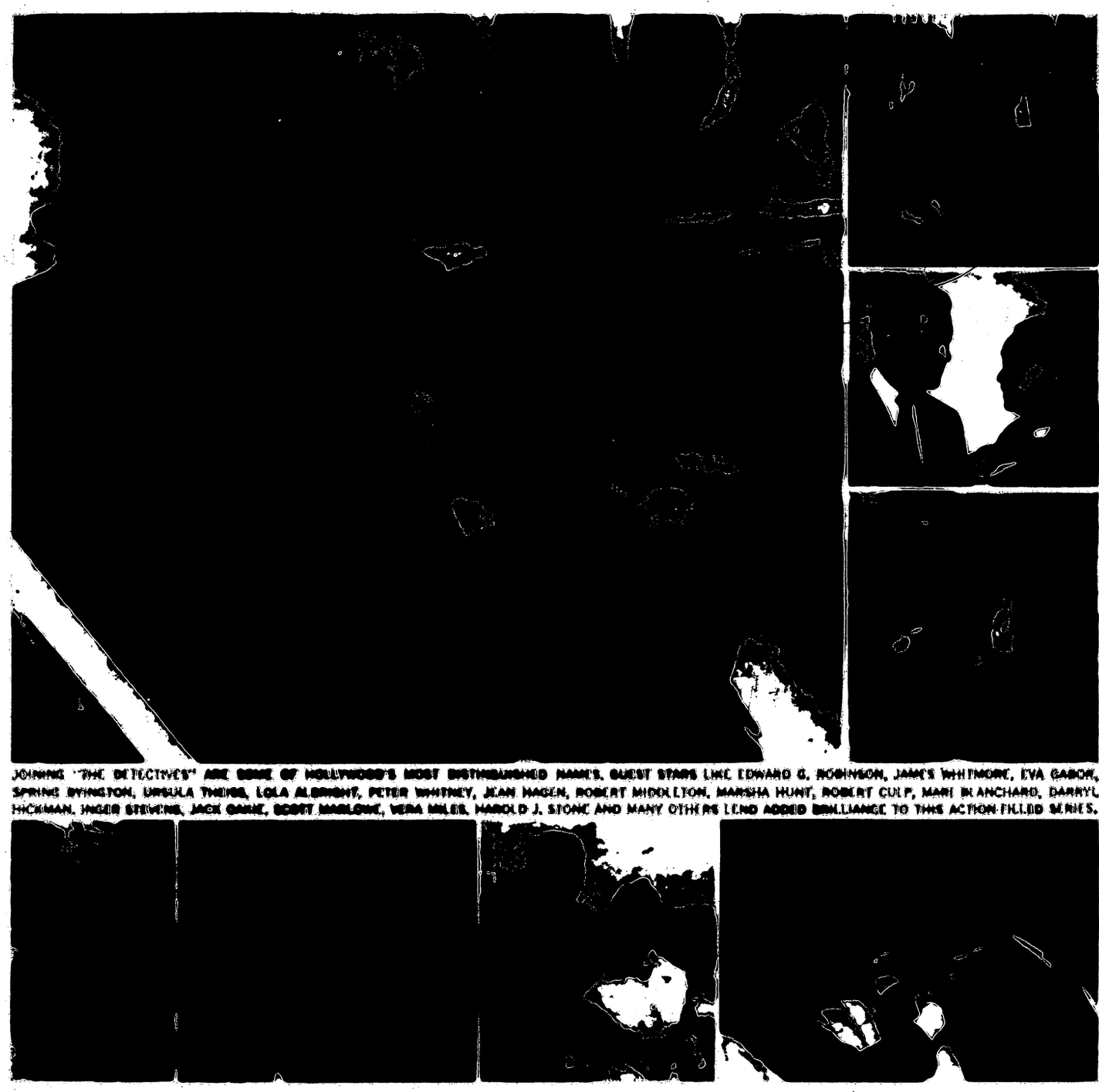
sales exec Alan Silverbach, for example, feels bullish for the long push of selling pix to tv abroad. He, too, is quick to point out that 20th-Fox doesn't want to interfere with the grossing performance of the boxoffice in foreign countries.

Screen Gems, which has been in the pix-to-tv biz abroad more than any other company, characterizes the biz as a "tough sell." More stations abroad are interested in buying vidfilm product was the way one SG sales exec described the situation.

That the situation is thawing in West Germany and Japan is indicated by these developments. In West Germany, talks between distributors and representatives of West Germany have been held looking toward prices in the neighborhood of $8,000 to $10,000 per pic. In Japan, Pine-Thomas group of pix had been sold at about $2,000. Rights to the group were held by a Japanese firm which sold the pix to tv.

Despite the problems, it looks like a rising sales curve in the future will map the sales of pix to tv in the foreign field.

NOW YOURS . . . ACTION, SUSPENSE AND DRAMA AT ITS EXCITING BEST!



JOINING "THE DETECTIVES" ARE SOME OF HOLLYWOOD'S MOST DISTINGUISHED NAMES. GUEST STARS LIKE EDWARD G. ROBINSON, JAMES WHITMORE, EVA GABOR, SPRING BYINGTON, URSULA THIESS, LOLA ALBRIGHT, PETER WHITNEY, JEAN HAGEN, ROBERT MIDDLETON, MARSHA HUNT, ROBERT CULP, MARI BLANCHARD, DARRYL HICKMAN, INGER STEVENS, JACK GARNER, SCOTT MARLOWE, VERA MILES, HAROLD J. STONE AND MANY OTHERS LEND ADDED BRILLIANCE TO THIS ACTION-FILLED SERIES.

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CO-STARS: MARK GODDARD • TIGE ANDREWS • ADAM WEST • RUSSELL THORSON • LEE FARR

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From The Production Centres

Continued from page 34

segments. The first stars Robert Morley in a story about the British embassy in Moscow—"Our Man in Moscow" . . . Graeme Kay joined Granada as a promotion scriptwriter . . . ABC-TV have just taped the pilot of a new 45-minute situation skein "Holiday Camp" directed by Ben Churchill . . . The same company's "Jezebel X UK" has gone into rehearsal, will be taping next week for transmission in March sometime . . . BBC-TV staged a whole day special previewing for EBU delegates of half-hour samples of all the different European versions of the Rattigan "Heart to Heart" play for Eurovision . . . ABC-TV devoting two whole "Tempo" programs to analyzing Martin Esslin's raved-over book study of the modernist theatre "The Theatre of the Absurd" using performers like Brenda Bruce, Donald Pleasence, Kenneth Griffith for examples of the work of Ionesco, Samuel Beckett and such and with linkman Leonard Maguire toting the scalpel.

IN WASHINGTON . . .

WOOK-TV, the Negro UHFer which officially made its bow here two weeks ago amidst some controversy, has been fighting technical transmitter problems which have kept it off the air. Station reported it found the trouble in a 3-1-8 by 1-4 inch split in the transmission line about 60 to 75 feet up in the tower. The split let in water, ice and condensation. Target date for broadcasting was set for Monday (25) . . . Tony Seppeel, newscaster in Virginia, New Rochelle, N. Y. and Hartford, Conn. and UPI reporter, signed on news staff of CBS . . . WGMS radio will feature 13 major contemporary authors in its "The Writer Speaks" series initiating Monday (25) . . . CBS film of Astronaut Walter Schirra's flight was presented to Library of Congress by Charles von Fremd . . . Jack LaLanne led a local group in some knife and fork exercises Monday (25) at Statler Hilton . . . WMAL radio delved into one of D. C.'s hottest local interest topics with a discussion program by School super Carl Hansen and School Board prexy Wesley Williams on the Thanksgiving football riot . . . WRC radio won citation from D. C. Citizens Traffic Board for its safety slogan contest.

IN BOSTON . . .

WNAC-TV hosting a preview of "Hollywood: The Great Stars" at studio Thursday (28) with Rufus Blair in to talk to the press. Show goes on Channel 7, March 13 . . . Joe Ryan, tub thumper for WBZ-TV, cooked up a preview at the Hub police headquarters for "Assignment: Prison," a documentary in which station newsman Jim Jensen is "arrested" for attempted robbery and sent to prison. Show goes on Channel 4, March 4, 10:30-11 p.m. This documentary has an original score played on percussion instruments by its composer John Lattimer, B. U. graduate student . . . Paul G. O'Friel, general manager WBZ Radio, guested by Otto Preminger at the film maker's Boston reception for actress Romy Schneider . . . Louise Morgan, WNAC-TV personality, getting beaucoup compliments on her dazzling new blonde wigs. She was first to introduce them on Hub tv . . . Joe Levine, film and news director of WHDH-TV, planning a documentary on the "New Boston" . . . Curt Gowdy has inked for an AM-FM radio station in Lawrence, Mass., the 1000-watt daytime outlet, WCCM, pending FCC approval.

IN ST. LOUIS . . .

Robert Hyland, KMOX radio general manager and CBS veep, will appear on the station's "At Your Service" program on Thursday (28) to mark the third anni of the outlet's all-talk format. Hyland will answer questions from listeners about KMOX's broadcast policies and comment on their suggestions. The CBS o & o station switched to the all-talk information programming in 1960 and caught the attention of radio broadcasters all over the country. As it enters its fourth year, the "At Your Service" talk programming continues to show prospering ratings and business.

KMOX has boosted its listenership 30% in the 12 (noon) to 7 p.m. weekday time block and has raised its audience share 60% in the past three years in the hours where information shows replaced recorded music programming, according to the Nielsen survey . . . Com. Jimmie Phyllis Diller will hostess KSD-TV's "Charlotte Peters Show" for two weeks beginning Tuesday (26). Miss Peters will be hospitalized for surgery on her throat . . . Ralph H. Hansen, assistant general manager of KTVI-TV, elected to the station's board of directors . . . St. Louis Zoo Director Marlin Perkins told an Ad Club luncheon that his "Wild Kingdom" series on NBC-TV will wind up its season on March 31, but [illegible] resume on the network next fall with programs filmed here . . . [illegible] Halstead and Jane Hoeffler [illegible] KPLR-TV sales staff . . . [illegible]ADY radio has booked the new "[illegible]" program [illegible] Sunday afternoon airing. It features [illegible] discussing current legislation.

IN DETROIT . . .

Ed Hardy, WXKZ radio news director, was in Grand Rapids to cover the Democratic Party's state convention a couple of weeks ago and made some caustic remarks to his colleagues about the dullness of the city. When he returned to the city last week for the Republican state convention, he was invited to the Mayor's office and handed the "keys" to the city and made a honorary citizen. He now says Grand Rapids isn't such a bad town after all . . . Dick Osgood, WXYZ show world reporter, recently invited his listeners to attend a special preview of a film at 10 a.m. and 4,000 of his fans showed up to fill the Michigan Theatre. Now he is holding open house at three main theatres for a look at "Forty Pounds of Trouble." Osgood's listeners get their tickets by writing to him . . . WWJ-TV sent a camera crew into secret styling and product planning studios of the auto industry and have come up with an hourlong documentary: "Michigan Story: A Car Is Born" with narration by Dwayne Riley who also interviews top auto stylists.

IN CLEVELAND . . .

WHK salesmen Norman Wain and Joe Zingale play the part of a rabbi and salesman respectively in the Jewish Community Center's "The Tenth Man" . . . Morris Landa has joined the WJW-TV art staff . . . WDOK planning to move its operations to its transmitter in suburban Seven Hills . . . Irving Linh named assistant traffic manager to WJW-TV's Irene Kafer . . . Ted Penhart KYW-TV photographer got exclusive footage of lion clawing trainer Evelyn Currie's arm at Grotto circus . . . Westinghouse vice president Dick Pack visiting to discuss syndication of Mike Douglas television show . . . Michael Rapps Jr. spearheading KYW radio silver dollar toss for area Heart Fund drive (22) on Cleveland's Public Square . . . WERE newscaster Alan Weldon picked to narrate NASA technical and public information films . . . Doug Adair picked to narrate hourlong WJW-TV pickup of John Carroll University's fact-packed seminar on Steel.

IN SAN FRANCISCO . . .

Old home week for Rufus Blair, ex-press chief for Paramount, who came out of retirement in H'wood to promo ABC-TV's special, "Hollywood—The Great Stars." Blair was a Frisco newsman and p.r. specialist before heading south . . . KPRC broadcast a March of Dimes appeal from a department store window (Dobermann's) on Union Square. City officials made the pitch . . . Brent Stockwell, young producer-director for KCBS radio, is a Grand Prix motorcycle racer in his spare time . . . Doug Pledger, who began with KSMO 'way back when, celebrated his 10th anni with KNBR (NBC radio) . . . Scott Beach, host of KCBS' Spectrum 74, quizzed a different heart specialist every day during Heart Week (18-22). Listeners phoned in questions, the docs answered . . . KRON-FM aired a moving tribute to Robert Frost, "The Gift Outright," reminiscences and readings by S. F. State College professor John Edwards, a friend of the late poet. Show's title was that of poem Frost read at the Kennedy Inaugural.

IN MINNEAPOLIS . . .

While playing the state mental hospital investigation up big on their front pages and sending reporters and photographers to St. Peter, Minn. to cover the story, Minneapolis and St. Paul newspapers avoided mention of KMSP-TV's documentary scoop which kicked off the probe. Only reference to the tv expose was a line quoting Minnesota Gov. Elmer L. Andersen as saying "a broadcast sparked the current investigation." The governor received nearly 50 telegrams demanding action from viewers who caught the 20th-Fox station's program . . . Producer Jack Haley Jr. in town plugging his upcoming ABC-TV spectacular "Hollywood: the Great Stars." . . . Stuart A. Lindman will narrate WTCN-TV telecast of Zuhrah Shrine Circus from Minneapolis Auditorium Thursday (28) . . . Elton Byberg appointed radio production mgr. and Brooks Henderson named director of radio-tv talent at KSTP . . . Dr. Reuben K. Youngdahl has resumed his WCCO-TV weekday religious program after three-month absence . . . Minneapolis Mayor Arthur Naftalin delivering series of five-minute reports on city's future on WTCN-TV.

IN PITTSBURGH . . .

Her doctors have promised Kay Neumann she can return to work at WIIC on March 18 for her 12th year in tv . . . James M. King named the new sales manager at KDKA-TV, replacing Hank Greene who was recently named National Television Sales Manager for WBC . . . After an absence of six years, John Davis, vet Pitt announcer, has returned to radio at WEDO, McKeesport . . . Roger Kelly, formerly at WJAS, WWSW and WERE, Cleveland, is also a new appointee along with Tom Powers who takes over as news and sports director . . . KDKA-TV [illegible] was the subject of "The Black Muslims" on its KDKA-TV reports series on Wed. (27) . . . KQV is now issuing free a new pamphlet put out by the Better Business Bureau on "Facts You Should Know About Buying New or Used Cars."

IN PHILADELPHIA . . .

Harvey Arnold, program director of WPEN to succeed William B. Caskey as general manager of station. Caskey who plans to retire in Florida, on doctor's advice, was named general consultant and will continue to represent WPEN at conventions and other affairs . . . Bill Campbell, WCAU sports director for past 10 years, resigned to become broadcaster for the Phillies baseball team on WFIL. It is uncertain whether he will return to WCAU-TV to handle the play-by-play for the Eagles in the fall . . . Harry K. Smith, who recently exited WFLN, doing network spots for General Electric . . . Jack Whitaker producing and narrating Jack Bock's locally-based auto show "Tournament of Thrills," in West Palm Beach, for a CBS-TV April spec . . . The new "Heart of the City" theme heard throughout the WPEN broadcast day was produced in Hollywood by Heller-Ferguson, Inc., using top vocal groups and musicians . . . Florence Stock, wife of WFIL exec Jack Stock is acting program manager for station since exit of Bob Klein.

Inside Stuff—Radio-TV

Hearings on the Oren Harris resolution to suspend Sec. 315 for Presidential and Vice Presidential candidates in the 1964 campaign will be held March 4 before the House Communications Subcommittee. The reorganized subcommittee is now under the chairmanship of Rep. Walter Rogers (D-Tex.).

It used to be headed by Rep. Oren Harris (D-Ark.), also chairman of the parent House Commerce Committee, but Harris stripped the communications group of its investigative powers and set up a new subcommittee for himself. Harris' new group is called the House Special Investigations Subcommittee, and it has authority to probe anything over which the House Commerce Committee has jurisdiction. This includes communications, regulatory agencies, transportation, public health and other matters.

The Broadcasting Foundation of America, which is the international division of the National Educational Television and Radio Center, will screen entries for the Eurovision Grand Prix of Television Film, 1963.

This marks the fourth consecutive year that BFA has been asked by the European Broadcasting Union to organize American participation in the competition, which takes place this year in May during the Cannes Film Festival. Final selection of American entries will be made by a panel of BFA appointed judges.

Under the rules, each nation may enter one film, either fiction or documentary. The film must have been produced during the 18 months prior to the May festival and must not have been entered previously in any international competition.

CBS-TV has won an extension until next January of the telecasting rights to "Hedda Gabler," starring Ingrid Bergman, Michael Redgrave and Trevor Howard.

Original telecasting rights to the 90-minute special, produced by David Susskind, was to have expired for CBS-TV in May. Web, unable to win sponsor support this season, asked for and received an extension until next January. CBS-TV had bought the Ibsen vidversion from Susskind for $300,000. Vidtaped in England, the Bergman starrer already has been telecast on BBC.

Assn. of Maximum Service Telecasters will hold its annual membership meet just prior to start of National Assn. of Broadcasters Chicago convention.

Maximum Telecasters prexy Jack Harris, v.p. KPRC-TV, Houston, said the association will meet at 9:30 a.m. Sunday March 31 in the Beverly Room of the Conrad Hilton.

FCC Commissioners Robert E. Lee and E. William Henry will chair the March 12 organizational meeting of FCC's Committee for the Full Development of UHF Broadcasting. The meet will be in the Departmental Auditorium in D. C. beginning 10 a.m.

Commission invited all interested parties to attend meet of group established by FCC on Feb. 1.

President Kennedy called the committee "an excellent forum for industry-government cooperative efforts."

A mural depicting the history of radio and its impact on the American people has been hung in the Radio Hall of Fame, quartered at the Conrad Hilton Hotel in Chicago. Chi artist Ronald Villani was commissioned to paint it by the American College of Radio Arts, Crafts & Sciences, industry organization which sponsors the Hall of Fame.

Chi WBKB-TV

Continued from page 35

Carwood, fashions; Lynn Walker, women's features; Bob Rhodes, sports; Chuck Bill, agriculture; Nancy Berg and Jim Stewart, children's features; Marty Faye, entertainment; and Norm Ross, news commentary. They'll do think pieces and brief essays as well as spot news.

As to what the NBC and CBS stations are planning locally next fall when their networks complicate things with the 30-minute newscasts, only the latter has firmed up tentative plans. WBBM-TV, as of now, figures it will take the CBS news at 5:30 p.m. (it has the option of that half hour or the one following) and match it with a half hour of its own. WNBQ has been waiting to see what the competition will do.

Clark George, veep - g.m. of WBBM-TV, indicated that a commitment to a half-hour local newscast at 6 p.m. would necessitate expansion of the news coverage operation, and he said the station is already experimenting with what might be done to expand the range of local news and keep the interest up in a half-hour format.

About a month ago the station expanded the 10 p.m. news Fridays to 30 minutes "to get the feel" of the longer form and has also been using the 25-minute early morning strip at 7 a.m. for the purpose. Next week, it starts a five-minute strip of news features at 6:10 p.m. with John Drury to see if it can't plow up a new area of coverage. Probably the station editorials, "Standpoint," will be incorporated in the 30-minute news wrapup next fall. George said the plan to take the network news in the earlier half-hour and follow with 30 minutes of local, rather than 15, was not definite but seems the only logical procedure at present.

British A-R

Continued from page 37

year, are mainly wary about using material gathered by units who have no direct code or rule book to work to.

While nobody will dream of making direct comparisons or allegations, the hypothetical example is put up by some AR-TV execs of an indie production company being conned into angling a program to suit the direct needs of a particular vested interest. Standards of decency or the common norms of public writing or presentations are not in question. What is doubted is the ability of a small independent company, without the fiscal support of a large organization behind it, to withstand the economic winds sufficiently to retain its true independence. It is understood that the particular program just turned down is one which TIR did on the United Arab Republic. ATV has not yet given a date for its screening, nor has it given any indication of any other programs it has purchased from the company. The company was formed last year by a group of zealots principally drawn from BBC-TV's "Panorama," pubaffairs mag program, so that they could, they said, go out and get the good news features wherever in the world they broke, untied by any particular corporation or company policy. The early pacting with ATV for options on a skein of 30-minute and hour-long programs was readily admitted in this early stage to be a retainer which would enable the company to get going.

Mike Wallace

Continued from page 25

lowing a stint with Westinghouse Broadcasting as host of its late night "P.M." show last season. He also has done commercial work (Parliaments, etc.), which he's dropped in anticipation of the CBS News deal.

Under the deal, Wallace was given permission to complete his narrator assignment for second year production of "Biography," a David Wolper production syndicated by Official Films. Wallace has had a long stretch of experience as a broadcast newsman, one of his notable assignments being host and interrogator of "Nightbeat" when Channel 5 in N.Y. was owned by DuMont.

MOMENT OF TRUTH

Last October 10, in Variety, we bulletined the Annual Ayer Program Forecasts. We made a rating estimate for each nighttime network program as we thought it would be when December Nielsen ratings for competitive markets were in.... Now for the moment of truth. How did we do? Results of the forecast are treated editorially in the March issue of Television Magazine. Here are some highlights:

- We picked 7 out of the Top 10.
- Out of all the new programs this season, we picked four to make the Top 15. Three of them made it.
- Half of all programs were within three rating points of the prediction.
- In forecasting direction of audience change from previous year (up or down) for each evening half-hour period on all three networks, our prediction was right in 123 out of 153 (80%).
- Picking the network time-period winner for each half hour was tougher. We had 33 right out of 51 (for a .646 batting average). But in five of the eighteen misses the difference was no more than one rating point.
- We picked the bottom show right, but missed the top one by .2 of a rating point.

N.W. Ayer & Son, Inc.

TV Unit Managers to NBC: 'Don't Interfere With Our Private Lives'

Should NBC-TV unit managers, the guys who budget the network's shows and see that everything stays finually hunky, be allowed to take wives out on location? Question is leading to something of a revolt among the web's unit managers, and the way it's told the problem is reaching all the way up to top NBC brass who have their own opinions, some allegedly negative, about a longstanding interdiction against freighting families, even at a manager's own expense.

A couple of weeks back, two of NBC-TV's unit managers were severely reprimanded for taking wives along on locations where a show was shooting. At least one of the unit men was nailed because he paid out of his own pocket to take his wife along to the Virgin Islands where "Today" was shooting, without first asking permission.

It is known that one, possibly both, of the men were told by superiors that they had broken a rule and that resultingly chances for advancement were minimal, for the next year-and-a-half at the least.

NBC execs explained the other day that the reason this "ancient" rule was made in the first place was for the sake of necessary appearances. "The unit m[illegible] one exec explained, "a[illegible] of the budget and other [illegible] look at him and [illegible] be' [illegible] to be the staff [illegible] living it up. Outside [illegible] that he paid [illegible] The unit manager [illegible] one else on a [illegible] the straight and narrow."

The rule, he said, has [illegible] effective for years. Another exec pointed out that since the Virgin Islands incident, however, the rule was "reemphasized," and he doubted that any request for permission to take along a unit manager's wife would be okayed, although each case is reviewed individually.

Unit chiefs—some of them at any rate—consider this "interference in their private lives." A source of further unhappiness among them is said to be the castle of paperwork that they lately inherited as part of the job.

Oakland—Raymond Sweeney is to be sales manager of KFOG, Kaiser Broadcasting's new FM'er in Frisco. He shifts over from KNBR, another local outlet where he had been a salesman.

Anselmo Envisions UHF Networks For Drama & Publaffairs

Could quality programming be the answer to UHF's problems? Rene Anselmo, exec veepee of the Spanish International Network thinks so, and envisions a UHF network within the next five or 10 years that will program top drama and documentary shows from tv centres around the world.

From New York for the next four months or so to set up SIN's national sales office, Anselmo also is trying to line up programming from such sources as BBC, Granada and Embassy Pictures new tv wing (which, Anselmo says, is about to release "Divorce Italian Style," fresh off the arty theatrical circuit, along with other features, such as the Ingmar Bergman pix already on the market).

If he can line up the product, the SIN exec would like to run a two - hour daily strip on the chain's new UHFer in Los Angeles. Strip would begin at 10 p.m. (when, "if the kids aren't in bed, the parents are delinquent") and the two-hours would be flexible to allow for uncut runs of the films (in the undubbed versions) and complete flexibility in the case of foreign drama and documentaries which run to odd lengths.

The big failing of UHF operations to date, Anselmo feels, has been the reliance on rerun product. "An operator goes into Philadelphia, say against three network affiliates, then tells viewers that been run on the networks. Nor for $60 they can buy a converter and see shows that have already run you expect people to convert to watch "Boston Blackie." Cheap, old syndication series, he figures, have been the ruin of many an UHF operator.

As for ad support, Anselmo says he can name 40 advertisers who do not buy tv because the mass audience shows are strictly waste circulation for them. The UHF quality network is in the future, but the SIN exec thinks it could be highly successful, primarily through exclusive deals with foreign tv networks and companies for their top product that has no outlet in the U. S. other than the educational chain.

SIN will, of course, continue with Spanish as a base, but the company has already made application for a New York UHF license, and is contemplating filing for a Chicago U. Both cities would figure in the quality strip plan now in the works for Los Angeles.

Atlanta — Delaney Hull, WSB-TV sales staffer, has been appointed assistant sales manager and Dorothy Kirby, also of WSB-TV sales staff, has been named sales development manager.

McCarthy

Continued from page 34

is under very heavy pressure from the local motion picture industry against complete liberalization.

"This works against us in their effort to keep a balance. If they gave tv complete liberalization, it would appear on the surface that we were getting preferred treatment. In actuality, we're not," McCarthy offered. "I think in the past we have had a marked disadvantage as compared to feature films."

He pointed out that, unlike the motion picture companies, foreign tv outfits have never been allowed to accumulate yen currency. "Two years ago I said that if they felt they didn't have the dollars to increase the allocation for our programs, we would be willing to accept the difference in yen," McCarthy disclosed. "We could have used the yen for office expenses, possible production and investment in Japan's industries—all of which U.S. motion picture companies have done. But they said they didn't want to create any more overhanging demands for foreign exchange."

This trip, McCarthy said, he found the Finance Ministry officials as much concerned with the fear of creating confusion in the market as with the increased outflow of dollars in the event of complete liberalization. "I suggested that to prevent this and to cushion the impact, we would agree for one year to continue to have the import of our programs confined to the stations, instead of making them available to agents, ad agencies and all comers. Then we would see how it was working out."

While McCarthy is targeting for complete liberalization, realistically the feeling is that U.S. telefilm distrib would be satisfied, at least for fiscal 1963, if the present dollar allocation were doubled.

McCarthy pointed out that, at the same time, American shows here have to keep on a competitive price level with locally-produced live and filmed shows in the face of the additional costs of dubbing and surcharges for imported programs.

Even in the event of a significant increase in the dollar allocation, McCarthy believes the additional income from U.S. shows would have to come from hiked prices per unit rather than from a larger number of U.S. programs shown in Japan. He acknowledged that the present amount is about all Japan can absorb, considering that many U.S. shows cannot hurdle the cultural barrier between the two countries. This is particularly true of comedies, which appear to be leading the present popularity trend in America.

Because of the greater compatibility of cultures and no need for dubbing, McCarthy noted that U.S. teleshows earn much more in Australia, where a 30-minute show gets $1,125, with only 1,200,000 sets Down Under.

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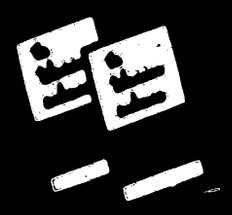

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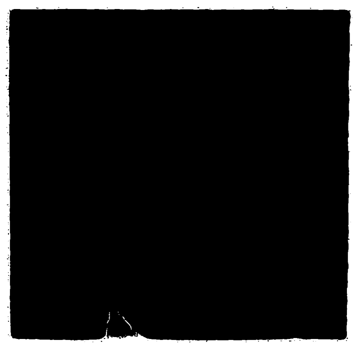

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SEE PAGE 30

Looks Like Con'l Intercontinental TV May Go Under Water Vs. Space

Washington, Feb. 26.

Intercontinental tv apparently has both its ups and downs—and it looks like the downs may win the race commercially.

In this case the "ups" are the later models of Telstar, Relay and Syncom space communication satellites set to beam out tv programs while orbiting the skies.

The Senate Commerce Committee was told a system of this type could be in use commercially by 1967.

But a competing underwater system could be in use by 1965.

The race-leading "down," is an underwater cable now being constructed by the American Telephone & Telegraph Co.

Relating only scarce details of the system, James Dingman of New York, executive v.p. of AT&T said:

"We believe we can produce an underwater cable to Europe that would be amplified by transistors and would carry 720 voice circuits or a wide-band tv channel. We think it would offer a lower cost tv transmission between the continents."

Senate committee members, assuming the system was still under development, did not press Dingman for further details.

They did, however, seek full information about Telstar's sparkling debut to be followed by a disappointing fadeout and finally an encore. Presently, it is again having moody—silent sessions.

"We are very happy and encouraged by Telstar's performance," said Dingman. "We feel the present periods of hesitation can be remedied."

Dingman was accompanied by Eugene F. O'Neill, Telstar project manager for the Bell Telephone Laboratories, who made these points:

1. Periods of extreme radiation in outer space torpedoed power cells which temporarily muzzled Telstar.

2. Bell Telephone scientists solved the crisis by a system of dot-and-dash codes which the satellite received and digested.

3. While its speaking voice was silenced, Telstar kept up a daily chatter of scientific explorations of the massive regions of outer space.

4. Scientists who planned the satellite never believed the spacecraft would encounter radiation as thick as it did. At times it was 100% "hotter" than anticipated.

5. The blackout was actually helpful in redesigning more perfected models of the satellite for commercial use.

6. Barring any unusual trouble, a commercial system could be in operation by 1967.

O'Neill made an indirect reference to radiation from atomic blasts but hedged considerably when pinned down to detailed information requested by the Senators.

"It's true," he said, "Telstar picked up reports of added radiation after the Soviet blasts—but we don't know what its effect was. We don't know if all the added radiation was due to the blasts."

O'Neill reported evidence that radiation from bomb testing decayed in four-or-five days and "it wasn't a lasting thing," he said.

Both Dingman and O'Neill were profuse in their outlook of the effects of Telstar on world-wide tensions. Surveys have shown Telstar was better known in parts of Europe than the Soviet's Sputnik, they said. They believed an international communications network would tend to ease world tensions, that the Soviets had at least participated in preliminary talks on such a system, but without them there is currently no evidence they would jam such a system.

Earlier, the committee heard the FCC's senior commissioner Rosel H. Hyde report on plans for U. S. participation in the extraordinary administrative radio conference (EARC) of the International Tele-Communications Union (ITU) set to open Oct. 7 in Geneva.

"We are better prepared for this conference than ever before," said Hyde.

NEW'S ABC SLOT

George H. Newi has joined ABC-TV as assistant daytime sales manager.

He moves over from McCann-Erickson where he had been director of daytime programming.

Detroit WXYZ-TV

Continued from page 35

Sevens who have included beauty contest winners, teachers and students and housewives without previous modeling or other professional experience.

The girls get the going AFTRA rate of $000 for their work in taping 10 and 20-second spots for such agencies as League for the Handicapped, Leader Dogs for the Blind, Traffic Safety Association, Multiple Sclerosis Association, etc. In addition to the on-camera publicity, the girls are promoted in newspaper ads and picture-stories.

As a result of this promotion, the station receives a large number of photos from interested girls. The station's Pat Morris selects about 20 girls each month for personal interviews, with about six surviving for the final judging. The six finalists meet at lunch with representatives of the charities to be promoted that month.

After lunch, the six are taken into a studio for closed-circuit interviews piped into the luncheon room. The agency representatives, not station personnel, judge the girls on the basis of personality, posture, figure, face, voice and memory.

The station thinks so highly of its Sunny Sevens that it holds an annual lunch to reunite the 12 who have served during the year. The girls are awarded a gold pin, or a charm, whichever they prefer. The station has received several awards for the public service announcements made by their Sunny Seven stunners.

Irish TV Denies Bans; Says It Applies Only To No-Talent People

Dublin, Feb. 26.

Allegations that some people have been banned from appearing on Telefis Eireann (Irish TV) programs were aired when new director-general Kevin McCourt held his first press conference. He hotly denied that anybody in Ireland is banned from appearing on either radio or tv; the only bar to anyone was lack of talent.

Asked if the Radio Eireann Authority, the governing body, expressed an opinion as to the undesirability of certain people appearing would he—as chief executive—be influenced, McCourt replied: "I don't think the Authority would express such a view. In the long run it's my responsibility as to who makes up our programs. The Authority does not express views other than policy guidance."

Only member of the Authority present was Eamonn Andrews, the chairman, and he did not participate, other than formally introducing the new director-general.

McCourt was also quizzed on a directive instructing staff members to clear themselves with organization's public relations office before making public statements on the service. He claimed that it was not a question of muzzling, but he wanted good organization and he was only putting in writing what had already been established. "There can only be one source of policy-making, the Authority. There can only be one voice to express that policy—mine."

Sydney Banks Sets Up Own Canada Prod. Unit

Ottawa, Feb. 26.

Sydney Banks, co-production v.p. of S. W. Caldwell Ltd., has formed his own production company, S. Banks (television) Ltd., in Toronto. He'll continue producing Procter & Gamble's "To Tell the Truth"—one of Canada's top-rated shows—for Caldwell's indie nine-station tv web.

Banks, who was likely the first tv producer in Canada (he produced for U.S. border stations before Canadian tv started 10 years ago) is working on four other tv shows for fall.

'Flintstones'

Contin from page 35

15.2 to a 10.8 share in the New York market. The following week it went up to 20.4 and for the week of Feb. 8, the show hit a 21.5. In the 30-city Nielsen first February report, the show hit a 30 share, the highest of the season.

The Reuben H. Donnelly Co. is selecting baby's weight and will also be in charge of the drawing in which the first person naming the correct weight will be the winner.

German TV

Continued from page 35

century), and "Tingeltangel Cabaret," plus a "documentary cabaret" about "those great developers of mankind—coffee, tea and tobacco."

Kickoff program of the network, incidentally, will take place on April 1 at 7:30 p.m. with a newsreel titled "Today" followed by "Sage It With Goethe—a theatrical roundup" and a musical light program titled "Berlin Melodie, Ring Around the Sign Poles" directed by film director Paul Martin.

Philco

Continued from page 32

made possible through the reorganization. Miss America will continue to receive the top $10,000 scholarship and her four runners-up will get awards ranging from $3,000 to $1,000 scholarships. The five semi-finalists will each get $1,000 scholarships; six $1,000 scholarships will go to outstandingly talented girls among the non-finalists and "Miss Congeniality" will receive a $1,000 award.

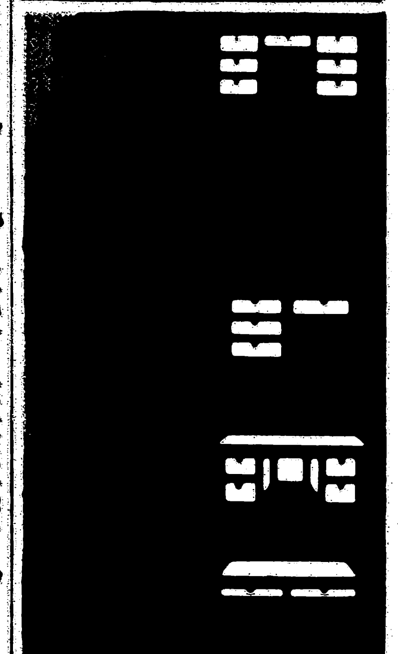
'PLANEMAKERS' AS BRIT. ATV NEW HIT

London, Feb. 26.

Latest TAM charts seem to point out a first-time hit for ATV with its new show centered round a British aircraft factory, "The Planemakers." Its first outing put it straight into the national top 20 for the week ending Feb. 10. Only at number 10, but bringing joy to ATV toppers.

Colleague commercial company, AR-TV, also finds something to shout about in the chart, for its steadily successful crime show "No Hiding Place" jumped dramatically from number 15 to number six, with a startling hike in viewing figures of 1,201,000 to one of its highest national figures to date, 7,400,000. Ironically for AR—as for BBC with its comedy "Steptoe and Son"—the detective success is on the last bookings of its present run. Like "Steptoe" it has just folded for a time.

Overall, the BBC continued to hold its usual average showing in the chart, five shows out of 20. Its other big scoring show was the Yank import "Laughter, U.S.A."



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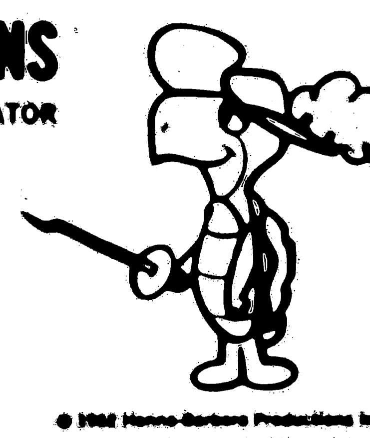

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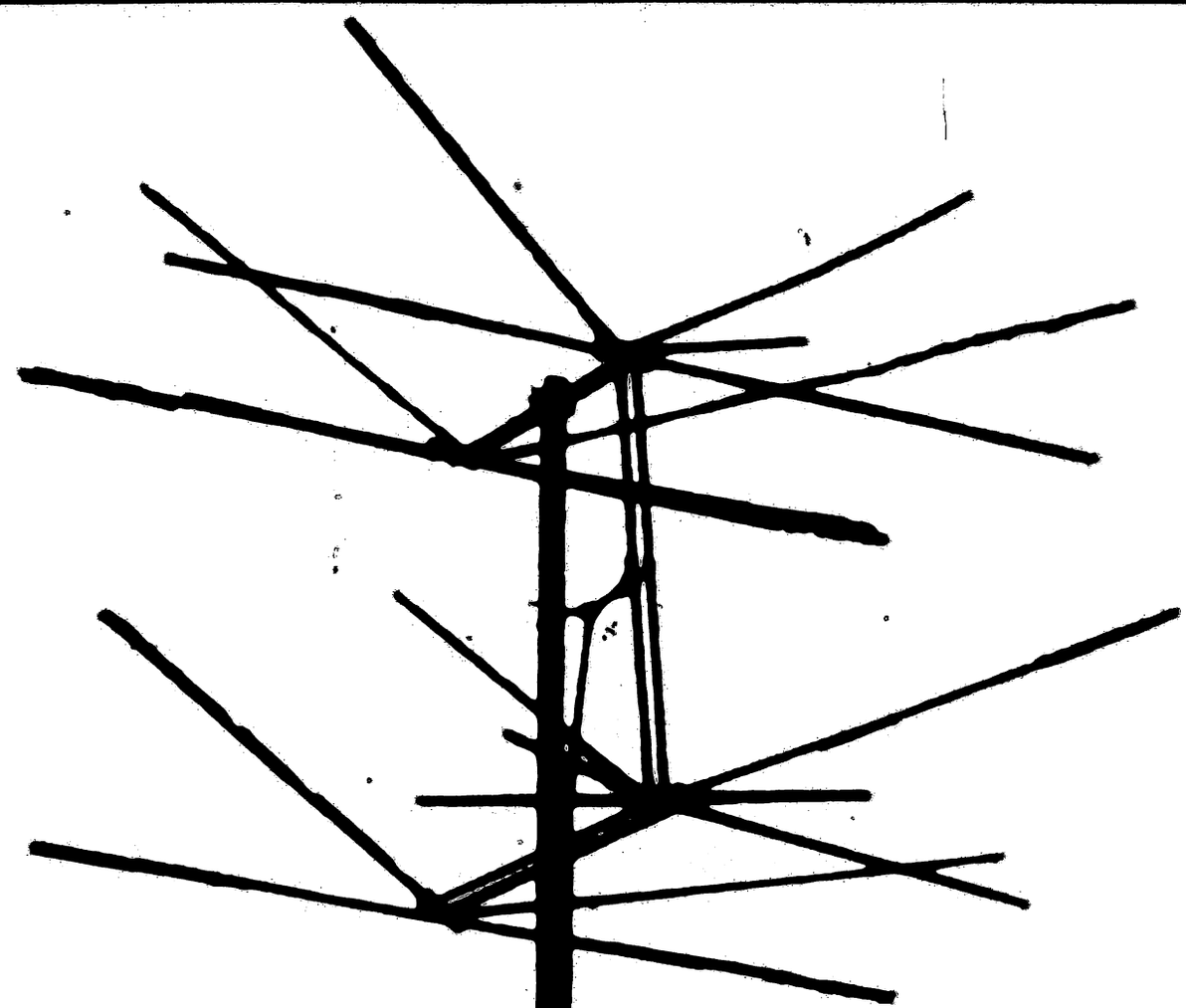

The first comprehensive—often surprising—actually feels about TV and study of how the American viewer the uses he makes of it

THE PEOPLE LOOK AT TELEVISION

A Study of Audience Attitudes

by GARY A. STEINER

How has television affected the American home? What do viewers think about this extraordinary medium of communication? And—perhaps most important of all—how do their opinions about television relate to their viewing habits?

The present study is the first comprehensive and definitive effort to provide some factual and objective information on these and other issues, by examining and reporting how Americans use the medium and what they think about it. It is based on one of the most thorough national surveys ever undertaken. Conducted at the Bureau of Applied Social Research of Columbia University, the survey employs the most advanced techniques of modern social research.

Are Americans generally satisfied or dissatisfied with the programs they see on television? What about the present ratio of entertainment to information? Do they watch selectively and, if so, what do they select? How do they feel about the amount of time they spend in front of the set? What are their concerns about their children's viewing?

These are some of the provocative and fascinating areas of opinion and behavior that are illuminated by Dr. Gary A. Steiner in this study. It provides a factual platform from which the great debate about television must subsequently go forward...and it is important, and absorbing, reading not only for social scientists and the broadcasting community but for the general public.

With a Foreword by BERNARD BERELSON, *former director, and an Afterword by* PAUL F. LAZARSFELD, *founder and currently associate director, Bureau of Applied Social Research, Columbia University*

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Foreign TV Reviews

DUKE ELLINGTON AND HIS ORCHESTRA
Director: Eric Price
45 Mins., Wed., 9:45 p.m.
Granada TV, from Manchester

Taking advantage of Duke Ellington's recent British tour, Granada TV showcased the outfit in elegant style. Unlike its Basie hour last year, also produced by Peter Wildeblood, the session was formal, the sidemen being disposed in concert style, and suited, on the whole, the more studied impact of Ellington's music.

The program was a good blend of familiar oldies and more offbeat selections. Thus Johnny Hodges, perched artificially on a high platform, gave his individually melodic account of "Mood Indigo," and the whole outfit swung madly in "C Jam Blues" and "Rockin' in Rhythm." There was an erratic attempt to identify soloists, and the chief disappointment here was that Cootie Williams got neither a label nor a hearing on his own.

Amongst the more enticing items for Ellington addicts were "The Eighth Veil," and "Angus," a Latin-touched number for which Billy Strayhorn replaced Ellington at the piano. Ellington himself soloed in a somewhat repetitive item from a suite dedicated to the Queen, and the segment came to a splendid climax with Paul Gonsalves blowing for a vein-stretching 10 minutes in "Diminuendo in Blue."

The items were genially linked by Ellington, who changed his jacket twice during the commercial breaks and communicated his own relish for the occasion. The band's resident singer, Milton Grayson, was heard in a sonorous, but dull, account of "Don't Get Around Much Any More."

Michael Grimes came up with some smart sets for the occasion, although he distractingly placed revolving panels behind the Gonsalves highspot. Jazz of this concentrated pitch didn't need this irrelevant embellishment. Eric Price directed slickly, with some telling closeups of stalwarts like Cat Anderson at full blast, but he missed out slightly on the big-band feel, not matching the intricacy of the arrangements with visuals.
Otta.

HALLO, PAULCHEN!
(Hello, Paul)
With Paul Kuhn, Anita Lindblom, Monika Grimm, Maria Litto, Gisela Schlüter, Inez Tubbs, Nina Weston, Rolf Bendix, Rolf Walter, others.
Director: Harald Vock
Music: Kurt Henschels
65 Mins.; Sat., 8:00 p.m.
West-German TV, from Hamburg

Paul Kuhn's musical shows always provide pleasant entertainment. They are nothing special, but they have a certain freshness which is of general appeal. Kuhn is an all-round talent (comedian-singer-musician) who knows how to sell his stuff. With regard to his shows, a special word of praise should go to his imaginative director, Harald Vock. If the script were equally good, their shows might very well become first-class presentations. The jokes and gags are too often of banal calibre and some good gag writers would help the show tremendously, the more so as he has a seemingly generous budget at his disposal.

The main item in Kuhn's musical shows, of course, is the music and wisely enough, he gives the evergreens much space. The major guest star was Swedish chirp Anita Lindblom who teed off and concluded the program. Of the many Swedish nightingales who now sing in Germany, Miss Lindblom is certainly one of the most talented and, no doubt, one of the sexiest. She has a style of her own and wouldn't be a bad bet for the U.S. Her German record company, Philips, is launching something like a "Swedish wave" (with Monica Zetterlund also on the diskery's list) of which Miss Lindblom is a worthy rep.

Other singers included such domestically well known warblers as Rolf Bendix, Monika Grimm and Maria Litto. In the comedy department, Rolf Walter scored as a singing butler. He too is a fine talent and should be given more substantial stints. The Kurt Henschels orchestra gave the whole thing the right swinging frame.
Hans.

HIS SOUL GOES MARCHING ON
With Anthony Wedgwood Benn
Director: Pembroke Duttson
30 Mins., Sun., 5:00
Associated TeleVision, from London

As the U.S. remembered Abraham Lincoln's birthday, this program discussed the progress achieved in race relations since the Civil War. Anthony Wedgwood Benn briskly elicited the views of two American Negroes, Professor John Hope Franklin and a Harvard scholar, Maywood Burns. Opinions were calmly delivered and hopeful in tone, and the short session might have drawn more blood if the two guests had agreed less.

Franklin pointed to the improvement over the last quarter-century, and opined that groups like the Freedom Riders had played their part by enforcing court decisions. He thought that future development towards implementing Lincoln's democratic ideal would come from a combination of executive, judicial, and private actions.

Burns largely concurred, and cursorily referred to the sort of discrimination that was an affront—such as a Negro finding himself in need of a coffee in a district where all lunch-counters were barred to him.

The program did little but reiterate what was already well known — but the personalities of the speakers were just as effective as their arguments. The direction was clumsy, giving little impression of the to-and-fro of opinion.
Otta.

TWO IN THE BUSH
With Gerald Durrell
Producer: Christopher Parsons
25 Mins., Wed., 7:30 p.m.
BBC-TV, from Bristol

The name value of Gerald Durrell, author of such best-sellers as "The Bafut Beagles," gives added promise to this new wildlife series. But the initialler, first of seven segments that will range Malaya, New Zealand, and Australia, was a distinctly tepid affair. It lacked those unexpected touches in photography and comment which bring surprise.

Durrell and his wife camped in a stretch of Malayan jungle that is being preserved for its fauna against the encroachments of cultivation. Durrell remarked upon the busy insect life, described how to deal with leeches, and pointed out a few oddball birds. There were also shots of gibbons acrobating and a stray elephant. But, despite the patient camerawork of Jim Saunders, it just seemed as if this particular jungle was a mighty sedate place.

Durrell's personality was diffuse, and Christopher Parsons produced routinely. In fact, the jungle seemed as safe as houses—or BBC-TV, Bristol, whence it came.
Otta.

DAS PROFIL: ERICH MARIA REMARQUE
(The Profile: Erich Maria Remarque)
With Remarque, Friedrich Luft (interviewer)
30 Mins.; Sun.; 10:05 p.m.
West-German TV, from Berlin

After poet Heinrich Boll, stage director and actor Fritz Kortner and actress Elisabeth Bergner, Friedrich Luft, Berlin film and drama critic, introduced Erich Maria Remarque to German televiewers. Naturally, much of the talk centered on Remarque's "All Quiet On the Western Front", the most successful novel about WW I. Remarque's first and (so far) only stage work, "The Last Station", was also mentioned. The writer's future plans and his outlook on life were highly interesting. Moreover, he is a charming raconteur.

Remarque felt himself closely associated with Berlin. It was in Berlin where he, back in 1929, then a journalist, wrote his world-famous "All Quiet on the Western Front" of which 8,000,000 copies have been sold. It was also in Berlin (1956) when his play, "The Last Station", had its world preem. (It's, incidentally, slated for Broadway later this year.) A year later, Remarque made his debut as an actor, he played an important supporting role in Universal's filmization of his novel, "Time to Live — Time to Die", which was entirely shot in Germany, primarily in Berlin.

Remarque revealed his big love for the theatre and said that he's going to write another play. His books have also been published in East European countries, but he hasn't received a dime from there. He talked about his encounter with Hemingway, his wife Paulette Goddard, old and new Berlin, young writers, his own writing technique etc.

Friedrich Luft had an easy time with him. Remarque proved an ideal interview partner.
Hans.

Foreign TV Followup

Play of the Week

Suddenly, at work, Robert Bailey (Leonard Rossiter) burst into tears. He was an ordinary working man, imprisoned in a dour Yorkshire factory town and married to a nagging and uncomprehending wife. This was the delicate opening of David Mercer's "The Buried Man," which made an immensely powerful impact in Associated TeleVision's "Play of the Week" segment.

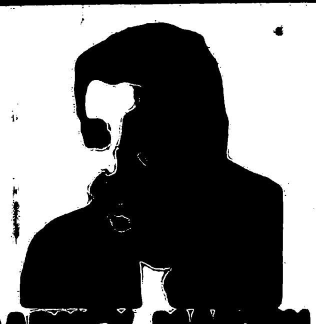
Robert, in fact, had intimations that there was a better life than the bread-and-butter existence that satisfied his mother and his brothers. But he was an incoherent man. Because he rebelled, he was suspected of going off his head and treated with the cautious kindness given to someone mentally disturbed.

Back into his life came Vera Shaw (Nan Kerr), to whom he had, unknowingly, born a child years before. She had left him because she did not understand his yearning for other things. Now she began to realize that Robert was not to be condemned, but understood. As the rest of the family closed in on him—his mother complaining about his restlessness, and his brothers gaily misunderstanding his torment—Vera tried to restore the relationship that they had had fifteen years before.

But Robert, who had tried to commit suicide through his despair would not accept her. He dreamed of a grander life, in which she had no place, and rejected her because she would not fit into it.

David Mercer's script, adapted from the original legit version by G. C. Brown, was an extraordinarily penetrating study of a common kind of private hopelessness. Robert's intellectual aspirations were contrasted with the blinkered satisfactions of his relations. His mother (Gwen Nelson) nursed dreams of a settled life for him. His married sister and her husband proffered help, but it could only operate within the terms of a settled job—and this was just what Robert was rebelling against.

The direction of Graham Evans was brilliant, full of imaginative touches that added to the pathetic pull of the piece. Leonard Rossiter was memorable as the uncertain Robert, astutely dodging any tendency to play for tears. And fine support came from Gwen Nelson and Stanley Meadows, with Ray Barrett, Charmian Eyre, and Michael Williams adding to the atmosphere.
Otta.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DISKERY 'SOUND' MARCHES ON

Four Star TV Turns to Music As Sales Tool to Win More Foreign Biz

Music is being developed as a selling tool for tv films by Four Star Television. The tune bait is being thrown into the overseas markets by Ivan Mogull, who recently made a deal with Four Star to head its music operation out of New York.

The telefilm outfit has BNP Music in ASCAP and Four Star Television Music in BMI. The BNP tag, incidentally, stands for Charles Boyer, David Niven and Dick Powell who founded the company. Tom McDermott is Four Star's president.

Mogull, who's been working closely with Manny Reiner, Four Star's international rep, is hitting territories where it's figured that plugs on the themes from the tv'ers will hypo interest in shows already running or create interest in shows on the sales block.

Mogull recently returned from a trip to Europe visiting orch leaders to get 'em to perform and/or record the themes from the Four Star catalog. Performance plugs by a Mantovani, a Frank Chacksfield or a Frank Pourcell have the kind of impact that a plug on the Rudy Vallee Show or the Jack Benny Show had in the heyday of radio, said Mogull, and a recording of the themes brings added mileage in the local territory and eventually in the foreign countries where the disk may be released.

Tony Hatch and Robert Farnon are other dishers who can effectively promote interest in a tv show via the performance of its theme.

Mogull's main concentration now

(Continued on page 32)

Canada's April Election May Hit Jackpot For Cap's Diefenbaker LP

Ottawa, Feb. 26.

A coincidence that may pay off big for Capitol Records and impressionist Richard Little of Ottawa was the sudden calling of a federal election in Canada. Little's Cap dishing of "My Fellow Canadians" album, caricaturing Prime Minister Diefenbaker, opposition (Liberal) leader L. B. Pearson, and others, hit high rungs on the Canadian disk listings just in time for the election campaign. Already things have started to happen.

Biggest reaction was sudden cancelling last week of the taped "Tommy Ambrose Show," a Canadian Broadcasting Corp. tv web stanza, set for Feb. 22 airing. On the stint, Little used a duo of items from "My Fellow Canadians" featuring aping of the Prime Minister's voice.

CBC variety show producer Peter Russell phoned Little's manager, Gilbert Kerr, in Ottawa to advise him a release was being issued by CBC announcing the show's cancellation "because of the troubled political situation."

This referred to the defeat of the Progressive Conservative (Diefenbaker) government in the House of Commons, forcing a federal election (called for April 8), subsequent resignations of several ministers of the Diefenbaker cabinet, and the general political unrest and confusion that followed.

Little's cartooning album now has a natural atmosphere for sales and promotion since his apings of the Prime Minister, while not offensive, could be easily switched to the PM's political campaign embarrassment.

Even before CBC yanked the Ambrose segment, Ottawa indie AMer CFRA got an indignant telephone call from an unidentified femme calling the album "a dirty record" and threatening everything from mayhem in CFRA's record library to a lawsuit.

Meanwhile, "My Fellow Canadians" is getting solid promotion via AM and disks are maintaining high sales records that were set when it went on the market via novelty values plus proximity to the successful "First Family" format.

Winokur New Nat'l Sales Mgr. for Merc Phono Div.

Chicago, Feb. 26.

Mercury Records has named Perry Winokur as national sales manager for its phonograph division and has expanded its record sales setup from five to eight regions. Winokur was formerly sales promotion manager for Polk Bros. in Chicago.

Heading the new regions will be Bob Richardson of Charlotte, N.C., formerly with Columbia Records, who will handle the southeast territory; Ernie Johnson, formerly with Coda Distributors in Minneapolis, who will headquarter in Des Moines and handle the northern midwest territory; and Chic Silvers of Baltimore, in charge of the middle east region.

Radio Stations' Licensing Fees In Nervous Spot

Another broadcast licensing fee hassle is in the offing. With the demand by the All-Industry Television Station Music License Committee for a reduction in rates from the American Society of Composers, Authors & Publishers still up in the air, the All-Industry Radio Music License Committee is now laying the groundwork for a campaign calling for a substantial reduction in licensing fees from Broadcast Music Inc. as well as ASCAP.

The radio stations' contract with ASCAP expires Dec. 31, 1963 and their contract with BMI expires March 11, 1964. The Committee, which met in New York last week (19), reviewed the current music licensing situation of ASCAP and BMI and also re-examined the situation relating to Sesac licenses. A substantial reduction in licensing fees was called for.

Of ASCAP's $45,000,000-plus annual take, an estimated $20,000,000 comes from the broadcasting industry. TV stations pay over $10,000,000; tv networks add another $8,000,000, and radio stations contribute about $10,000,000. BMI's total revenue comes to over $22,000,000 and its fees for radio and tv average out approximately 40% of the fees that ASCAP gets.

A 1961 survey of 900 radio stations showed that BMI was running close to ASCAP in the number of radio performances. The sample was chosen through the BMI logging system established and supervised by Dr. Paul Lazarsfeld of Columbia U. The survey showed that 41% of all radio music performances were BMI-licensed titles. BMI assumed that a minimum of 10% involved public domain music and music from licensing organizations other than BMI or ASCAP, thus giving ASCAP about 40% of the performance play.

The All-Industry Radio Music License Committee consists of the following members and officers: Robert T. Mason, WMRN, Marion, O., chairman; George W. Armstrong, Storz Stations, Kansas City, Mo., vice chairman; Elliott M. Sanger, WQXR, New York, treasurer; Robert D. Enoch, WXLW, Indianapolis, secretary; Thomas E. Carroll, Time & Life Stations, N.Y.; Herbert E. Evans, Peoples Broadcasting Stations, Columbus, O.; J. Allen Jensen, KID, Idaho Falls, Idaho; William S. Morgan Jr., McLendon Corp., Dallas, and Calvin J. Smith, KFAC, L.A.

The meeting was attended by all members of the Committee except Carroll and Evans. Emanuel Dannett, Committee's general counsel, of the firm of McGoldrick, Dannett, Horowitz & Golub, and his associate Bernard Buchholz were also on hand.

VICTOR DEBUTS 'DYNAGROOVE'

By MIKE GROSS

Princeton, N.J., Feb. 26.

The record industry is continuing to throw its technological weight into the sound barrier. Latest development in the industry's experimentation with sound techniques is RCA Victor's new recording process called Dynagroove, which was unveiled at RCA's David Sarnoff Research Laboratories here yesterday (Mon.).

Dynagroove, according to George R. Marek, veepee-general manager of the Victor division who made the presentation, embraces all phases of recording—"from pre-session planning, to new treatment of the recording studio, down to the new process of cutting the master disk."

Developments in recording sound are also taking place on other fronts. Tony D'Amato, producer for London Records, is heading for England in mid-March to handle recording sessions which are expected to extend the label's current "Phase 4 Stereo" system through multi-tracking and a 20-channel recording process. D'Amato plans to put nine LPs into the groove there.

At Columbia Records, a new master grooving technique has been in use for the past six months. Col says its system is essentially a process in which groove-cutting distortion is measurably reduced, thereby insuring optimum vertical tracking. According to Col, opti-

(Continued on page 54)

Dick Manning Now Clefing It on Own

Nearly three years after the death of writing partner Al Hoffman, Dick Manning is now swinging back into solo action. Manning admitted that after 10 years of close association with Hoffman, it was difficult to develop new writing habits but he figures he has the problem whipped now and is planning to go it alone without the help of any collaborators on future efforts.

In the pop singles field, Manning is currently rolling with "Like I Do," his solo adaptation of Ponchielli's "Dance of the Hours," recorded by Nancy Sinatra on Reprise, Teresa Brewer on Philips and Maureen Evans on London International. The song has already clicked in Italy, Holland and England. In addition, he's involved with creation of album projects, that, according to Manning's expectations, can also be transferred into tv specials.

He's now developing album productions pegged at the younger set and Walt Disney's Vista label has just released his "Teen Street" LP. (Kay Twomey was his words and music collaborator on this one.) The package has patter introductions by Maurice Chevalier and Hayley Mills, and songs sung by Annette, Billy Storm and The Style Sisters. It was produced by Camarata. Upcoming LPs in Manning's "Teen" series are "Teen Street Around The World," "Teen Street Tennessee" and "Teen Street Christmas."

Another phase of Manning's new activities is establishment of a publishing firm to hold his copyrights as well as that of other writers whose songs he may pick up. The firm is called Dickson Music and is affiliated with ASCAP. Manning is heading the firm's activities out of New York, and George Diverdi is the Dickson rep on the Coast. Charles Hansen is the firm's selling agent.

A legit musical is also in Manning's scheme, but, he says, it's too soon to spring what's he working on. He hinted, though, that he may be involved as the producer as well as the writer.

Some of the clicks turned out by Manning during his collaboration with Hoffman were "It Takes Two To Tango," "Papa Loves Mambo," "Hot Diggety."

Bobby Darin Leaps Into Publishing Biz With 500G Buy of Trinity Music

Bobby Darin is taking a $500,000 plunge into the music publishing business. That's the price the singer has shelled out for the buyup of Trinity Music and its affiliated firms from Joe Csida and Ed Burton.

The Trinity purchase, which includes Adaris Music, Edgar Music and Towne Music, is part of Darin's recent branchout into disk production and publishing. He recently set up TM Productions and TM Music to expand his activities into the recording and publishing fields. Trinity and the other firms will now come under the TM Music setup.

The Trinity, Edgar and Adaris firms are affiliated with BMI, and Towne is in the ASCAP fold. The Adaris firm, incidentally, was originally formed for Darin by Csida and Burton as part of the managerial terms they had with the singer. It holds Darin's own compositions.

The buyup of the firms by Darin will mark the second time Csida has moved out of the Trinity picture. He left in 1960 to become vicepresident in charge of eastern operations for Capitol Records but returned to Trinity in September, 1962. Csida will hold on to the managerial firm, Csida-Burton-Schuster, which was operated out of the Trinity setup. Irwin Schuster, the third member of the firm, was a veepee of Trinity Music but moved out several weeks ago to join Hill & Range.

Csida may change the name of the managerial operation but Eddy Arnold and Jim Lowe will remain in the stable unde Csida's reins. Csida also is reactivating the Davidson County Music firm, a BMI affiliate which he co-owns with Arnold. He's already appointed Paul Wyatt to head the firm's Nashville branch. After a vacation, Csida plans to build for Davidson County Music the same complex of enterprises he had in Trinity. He'll headquarter in New York and will soon begin looking for personnel to assist in the buildup of the new firm.

Burton, on the other hand, will stay with the Darin operation as veepee-general manager of TM

(Continued on page 52)

Mathis Winds Copa Stint With 8 Col Gold Disks

Johnny Mathis wound up his stint at New York's Copacabana last week with an award of eight gold disks from Columbia Records. The presentation was made backstage at the Copa by David Kapralik, director of pop artists & repertoire in the east.

The LPs included in the golden kudos were "Johnny's Greatest Hits," "More Johnny's Greatest Hits," "Heavenly," "Faithfully," "Merry Christmas," "Warm," "Swing Softly" and "Open Fire, Two Guitars."

Mathis' Copa job ended last Wednesday (20). On March 4, he begins a three-weeker at the Riviera in Las Vegas.

Westminster Shift Spins Grayson In, Dr. R. K. List Out

In a top-level shift at Westminster Records, James Grayson has taken over the newly-created post of managing director. At the same time, Dr. R. Kurt List, who has been with Westminster since before its acquisition by ABC-Paramount a couple of years ago, has resigned as veepee in charge of artists & repertoire.

Grayson's appointment returns him to the Westminster organization, which he served as president for 10 years after the company was founded in 1949. In '59, he left the firm upon change of ownership and in June, '61, the diskery was acquired by ABC-Paramount.

Since leaving Westminster, Grayson founded his own company, The Music Guild. The outfit began operations as a subscription club and now has expanded its sales through many selected dealers. The Music Guild, which records American and European artists and has agreements with leading European recording companies, will continue operations under Grayson's direction.

Dr. List, who has been based on the Continent for Westminster for the past two years, has not divulged his future plans but it's understood that he will probably continue his activities on the Continent.

JO STAFFORD'S $1-MIL. SUIT VS. COL & CBS

Los Angeles, Feb. 26.

Jo Stafford levelled $1,000,000 breach of contract suit against Columbia Records and Columbia Broadcasting System on charge her disks did not receive the promotional treatment in foreign countries that was accorded other artists under contract.

Singer claimed in her Superior Court action that, as a result, her royalties decreased and her reputation was damaged.

KPM Music to Rep Anka Pubs in Certain Countries

London, Feb. 26.

Paul Anka has inked a deal with KPM Music here for handling all Spanka and Flanka material to English-speaking countries. The pact was set last week while papa Anka was in Britain from Europe where Paul is touring.

The deal, starting March 1, is replacement for the rep arrangement the two Anka companies originally had with Bron Music here. That connection was ended some months back.

Kaplan, Kay & Sauter's New Org to Create Orig Music for Mass Media

A music producing organization has been set up by Sol Kaplan, Hershy Kay and Ed Sauter. To be known as The Composers Co., it will be involved in creation of original music for the mass entertainment media, for industrial presentations and for broadcast commercials.

In addition to preparing original musical works, the group will also assume responsibility for writing lyrics, scoring, arranging and orchestration. It's envisioned that the scope of its activity will range from the complete score for a Broadway musical to a 45-second tv or radio commercial.

Kaplan-Kay-Sauter have together or individually orchestrated and arranged music for such Broadway musicals as "On The Town," "Peter Pan," "Candide," "Milk and Honey" and "Once Upon A Mattress." They have also prepared musical backgrounds for more than 30 tv commercials, among other chores.

Kaplan leaves for London this week to begin work on scoring of "The Victors," just completed Carl Foreman film. At the same time, Kay leaves to join Eugene List in Europe, where the concert pianist is performing Louis Moreau Gottschalk's "Grande Tarantelle" which was reconstructed and orchestrated for him by Kay. Together they will make final plans for its performance in Russia this spring.

Upon the return of Kay and Kaplan to the U.S., they will meet with Sauter to complete their plans for establishing offices in New York, Hollywood and London.

Cooke's 'Soul,' Mason's 'Comedian,' Previn's 'Rainbow' Top New LPs

SAM COOKE: "MR. SOUL" (RCA Victor). A pop singer with an excellent voice in the blues idiom, Sam Cooke impresses as a potent stylist in this set. Cued by the title of this LP, Cooke belts each tune with an emphasis that dramatically colors the lyrics. Backed by a good arch with a solid beat, he is standout on such numbers as "Willow Weep For Me," "Chains of Love," "Send Me Some Lovin'," "Cry Me A River," "Nothing Can Change This Love" and "These Foolish Things."

JACKIE MASON: "I WANT TO LEAVE YOU WITH THE WORDS OF A GREAT COMEDIAN" (Verve). Now riding high on the nitery circuit, Jackie Mason comes up with another segment of his rabi routines in his second Verve LP. Recorded during a live performance, Mason's gags are sprung with surprise snappers which he projects with flawless timing in rapid fire style and with his once-lightly-over Yiddish patois. This LP covers virtually the same material that Mason used in his recent Copacabana, N. Y., stand.

ANDRE PREVIN: "RHYTHM ON A RAINBOW" (Columbia). The idea to match Andre Previn, pianist-conductor, and Harold Arlen, composer, is a fortunate one. What Arlen has supplied, over the years, in musical Americana ("I've Got The World On A String," "This Time The Dream's On Me," "Stormy Weather," "One For My Baby" etc.), Previn has taken and turned into swingo programming material. The treatment is continually tasty and when Previn puts the spotlight on his own keyboard doodling, it's especially intriguing.

BOB HOPE: "HOPE IN BURMA AND ONE OTHER PLACE" (Decca). One of the most travelled men in show biz, Bob Hope has probably entertained in more locations than any other performer—and more often. This set catches him in Moscow, lampooning conditions in Russia and the Soviet people. It's a very funny session, sparked by the characteristic Hope delivery and solid material. He's also caught at the Notre Dame presentation of the annual Patriot's Award in 1962. The presentation is long, and there's a funny goaded-up introduction by a student. Hope again scores with his slick humor, making this set something of a disk classic and a must for comedy wax buffs.

NINA SIMONE: "NINA'S CHOICE" (Colpix). There's a jazz artistry in Nina Simone's work that's hard to overlook. She can take a blues, a pop or a traditional item and give it a vocal twist that makes it quite distinctive. And yet, she's not that far out to lose mass attraction. Therefore, watch out for songs like "Little Liza Jane," "Trouble In Mind," "Memphis In June" and "You Can Have Him," which are included in this set, to take up lots of programming time.

"MUSICAL MOODS OF THE MONA LISA" (ABC-Paramount). Find a peg and make an album is the credo of the disk biz as this item indicates. With the arrival of the Mona Lisa in the U.S., the painting has inspired all manner of things—and now an LP. ABC-Paramount culled its catalog for appropriate musical selections. The result is this mood music collection, contributed to by such as Sid Feller, Joel Herron, Sy Schaffer and Cy Walters on various numbers. It's a pleasant outing, right for certain programmers and nice for background listening at home. Tunes are from the standard songbag and all, natch, are pegged in some way to Paris, romance and other thoughts evoked by the Mona Lisa.

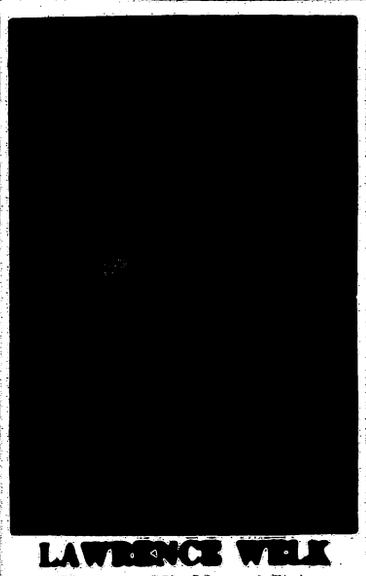
"GREAT JAZZ ARTISTS PLAY COMPOSITIONS OF RICHARD RODGERS — COLE PORTER — JEROME KERN — GEORGE GERSHWIN — HAROLD ARLEN — IRVING BERLIN" (Riverside). This is a six-package series (one LP to each composer, sold separately) spread out among a flock of individualistic jazzsters. Sometimes their individualism is a far cry from what the composer had in mind but that's their prerogative. Richard Rodgers, for example, seems to fit better into Cy Walters' piano grooving than Thelonious Monk's but Monk's modernistics and inventiveness can't be discounted. Neither can the treatments by Cannonball Adderley, Bill Evans, Merle Mann, Clark Terry, Bobby Timmons, Sonny Rollins, Red Garland, Junior Mance, Eddie (Lockjaw) Davis, and Charlie Byrd, among a host of others. The works are familiar, if not the workovers, which makes each set a gem of its genre.

JOEY DEE (Roulette). Stepping out of the raucous groove for a change of pace, rocker Joey Dee tries some slower material on this set and also gets a string backing. The singer acquits himself in okay fashion here. He proves he can handle a mellier rock tempo in addition to his trademark blaring Twist tunes. A beat still prevails on the session, but the emphasis is on a softer line and the teeners should go for him in this groove too.

SHLOMO CARLEBACH: "AT THE VILLAGE GATE" (Vanguard). An ordained rabbi who has made a mark with his folksinging talent in the concert and nitery field, Shlomo Carlebach registers with tremendous force in this collection of his own melodies. Sung in Hebrew, this music is in the traditional Chassidic vein of great intensity of feeling and religiosity. Despite the language barriers, Carlebach communicates his message in deeply moving style. The sound of the crowd at the Village Gate joining in each song is a form of "Sing-Along with Shlomo" and also a powerful emotional plus.

THE ROCKIN' REBELS: "WILD WEEKEND" (Swan). There's a big beat and lots for the teen tempers in this package aptly named "Wild Weekend." The Rockin' Rebels get a big earthy quality into their rock which should bring contentment from teen lovers of wailing tenor and mucho percussion. The group achieves a nice blues feel on some of the tunes too, as the Rebels essay a set of current and past disclicks in their own hefty style. Included are "Tequila," "The Stripper," "Honky Tonk," "Twistar," "Whole Lotta Shakin' Goin' On" and others.

EDDIE HARRIS: "BOSSA NOVA" (Vee Jay). Latest to hoard the bossa nova disk train is Eddie Harris whose biggest past jazz effort was in the hipster version of "Exodus." With Lalo Schifrin, one of the top purveyors of the bossa nova at the piano and having done the arrangements, and with Harris' wailing tenor coming to the fore, this is a solid if hard, outing of the Latino craze. There's lotsa feeling in the work of the septet, and the result has a rollicking feel that scores to nice effect. Solo work by some of the group members is also an asset. This latest LP from Harris adds up to hefty sales and programming potential.



LAWRENCE WELK
Presents His Newest Dot
Hit Record
"ZERO! ZERO!"
B/W "MIDNIT THEME"

Brubeck Quartet Chalks Up Sock $9,300 in Near $30 Carnegie Hall Gig

Successfully bucking the local newspaper blackout, the Dave Brubeck Quartet drew a near capacity 2,800 jazz buffs to Carnegie Hall, N. Y., last Thursday (21) eve for strong gross of $9,300. Peter Bachlman's Troubadour Productions presented the concert, with tickets scaled to a $4.50 top.

Columbia Records was on hand to wax a "Brubeck at Carnegie Hall" LP and the group gave both the dishery and audience a solid performance. The crowd responded vigorously after each piece, even awarding drummer Joe Morello a standing ovation following his lengthy solo in "Castilian Drums."

Morello's skillful flash, sparked by speed and versatility with sticks, brushes and hands, is always one of the unit's strongest crowd-pleasing elements. He has emerged as one of the quartet's "stars," along with Brubeck and Paul Desmond.

Brubeck's pianistics, though somewhat redundant in style, relying considerably on heavy chord progressions which build to big climaxes, nonetheless have a hefty emotional appeal that rarely fails to get the crowd. Desmond is still the lyrical voice of the group, providing smooth and melodic phrasings on alto sax. His "Take Five" remains one of the quartet's most appealing selections.

The Brubeck Quartet is a tightly-organized and highly simpatico unit that gives a reliable and satisfying jazz performance. Having scored in the past year with a string of click LPs and a couple of singles, the unit is still one of the more attractive and slick purveyors of the hipster idiom on the circuit today. *Kalt.*

Longplay Shorts

Mercury Records has gone on a folk music binge with what it calls a "Hootenanny Package." The package is a collection of seven new LPs featuring different styles of folk music by established folk singers and some new artists. Contributing to the "Hootenanny" are **Josh White, The Knob Lick Upper, Inman & Jo, The Smothers Bros., The Courriers, Lester Flatt & Earl Scruggs,** and **Ernie Sheldon & Joyce James.**

Nancy Lang now handling special promotion and station relations for Command-Grand Award. She was previously music director for WTFM in Long Island . . . Two sides from **Helen O'Connell**'s Cameo-Parkway LP, "An Era Reborn With Helen O'Connell," have been pulled out for single release. They are "The Sweetest Sounds" and "Whatever" . . . The "All Star Festival" LP, produced for the UN High Commissioner for Refugees, will be offered in the Columbia and Capitol record clubs . . . **Jan Peerce**, currently out with an LP on the United Artists label ("Jan Peerce on Broadway"), will give his only recital in New York at Hunter College on March 2.

Atlantic Records is continuing its policy of releasing jazz singles from its current LP product. Out this week are **Leo Wright**'s "The Wiggler" and "A Felicidad" from the saxophonist's "Suddenly The Blues" album; "Souls Valley" and "Poinciana" from the **Sonny Stitt and The Top Brass**" package, and "Maria" and "Spanish Flier" from **Slide Hampton**'s "Explosion" LP. A fourth jazz single was released by Atco, **Betty Carter**'s "The Good Life" and "Nothing More To Look Forward To" from her newly released album, "Round Midnight" . . . As a followup to his click single, "Little Bird," on the Ava label, **Pete Jolly** is prepping an album with the same title.

Columbia Records Productions, Col's custom pressing division, will now be housed with the rest of the Col operation at the CBS building in Hollywood . . . This month begins the 11th year in which Stanley-Lewis has been New York distributor for the **Caedmon** label . . . **Wendy Herman, Terry Gibbs, Richard Maltby** and **Bill Snyder** will headline the talent show at Sesac's suite at the upcoming National Assn. of Broadcasters meet in Chicago (March 31-April 3) . . . Mercury Records is cutting a third LP with the Second City troupe, improvisational satirists at the Chicago cabaret theatre.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RICK NELSON . . . . . I GOT A WOMAN
(Decca) . . . . . You Don't Love Me Anymore

Rick Nelson's "I Got A Woman" (PMPC†) gets the singer off to a fast start in his first try for Decca. It's a driving slice with a speedy plunking guitar and a zippy vocal style that have done so well in the past. "You Don't Love Me Anymore (And I Can Tell)" (Painted Desert†) is built along slow but persuasive ballad lines and it, too, can grab lots of jock and juke play.

* * *

STEVE LAWRENCE . . DON'T BE AFRAID, LITTLE DARLIN'
(Columbia) . . . . . Don't Come Running Back

Steve Lawrence's "Don't Be Afraid, Little Darlin'" (Aldon†) reverses the sentiment of his preceding hit, "Go Away, Little Girl," but it's done with a ballad bit that will keep the teeners on his side for another payoff ride. "Don't Come Running Back" (Footlight†) follows pleasant ballad lines but it doesn't stretch out far enough for a pop takeover.

* * *

BROOK BENTON . . . . . DEARER THAN LIFE
(Mercury) . . . . . I Get What I Wanted

Brook Benton's "Dearer Than Life" (Northridge) marks the singer's return to the soft romantic style that won him top spinning spots in the past few years and he should have no trouble getting back up there again with this wingy side. "I Get What I Wanted" (Ben Dayt) is based on familiar ballad lines but it has a hand clap styled backing to stir up some spinners.*

* * *

LITTLE RICHARD . . . . . CRYING IN THE CHAPEL
(Atlantic) . . . . . Hole In The Wall

Little Richard's "Crying In The Chapel" (Valleyt) brings the singer back to the dishery field with a bangup version of a tune that clicked a few years ago and is sure to click again in this interpretation. "Hole In The Wall" (Penn-Cotillion†) is founded on religious-gospel lines that can work into effective spinning material on special circuits.

* * *

JOHNNY THUNDER . . . . . THE ROSY DANCE
(Diamond) . . . . . Rock-A-Bye My Darling

Johnny Thunder's "The Rosy Dance" (Tobi-Ann & Unbelievable†) brings a moppet dance-game up to the teenage level with a potent rocking beat and a persuasive vocal punch. "Rock-A-Bye My Darling" (Tobi-Ann & Unbelievable†) has a driving vocal that isn't meant to put anybody to sleep.

* * *

PETER, PAUL & MARY . . . . . PUFF
(Warner Bros.) . . . . . Pretty Mary

Peter, Paul & Mary's "Puff" (Pepamar) is a fairy tale about a "magic dragon" but the slick folk styling makes it palatable to pop spinners on all circuits. "Pretty Mary" (Pepamar*) is grooved along slow folk lines that fit better in concert than on disk.*

* * *

ROGER ROGER ORCH . . . . . DELILAH
(Time) . . . . . Roger Mambo

Roger Roger Orch's "Delilah" (Chappell) packs an instrumental punch via some offbeat sound gimmicks that mark it for a spinning payoff. "Roger Mambo" (Chappell*) swings with an intriguing bit that should draw the hip wigglers around the combares.*

* * *

CARDIGAN BROS . . . . . LET'S GO TO THE MOVIES
(Chairman) . . . . . I Know, Know, Know

Cardigan Bros' "Let's Go To The Movies" (Aldon†) is a fast rocking pitch for Saturday night jumpoing that should draw the younger set to its side and sentiment. "I Know, Know, Know" (Aldon†) knows how to make a rocking bit attractive to the juke trade and it should do quite well in that area.

* * *

BOBBY VINTON . . . . . OVER THE MOUNTAIN
(Epic) . . . . . Faded Pictures

Bobby Vinton's "Over The Mountain (Across The Sea)" (Arct) will have no trouble climbing to the top of the spinning hits because of the sock appeal the singer puts into the ballad and that's it take hold. "Faded Pictures" (Sherman-DeVorzon†) is developed along an okay sumable item.

* * *

AL ALBERTS . . . . . FLY ME TO THE MOON
(Columbia) . . . . . Before Tomorrow Is Yesterday

Al Alberts' "Fly Me To The Moon" (Almanac) is already a hit in several areas via its initial release on the indie President label and the Col pond should even spread it further. The tune has already established itself through other performances and this version will help the cause by bringing in the young disk buyer. "Before Tomorrow Is Yesterday" (Spranglen & Malvern*) hangs out a ballad style that's hard to fit into today's spinning demands.*

* * *

THE WAYFARERS . . . . . TICONDEROGA
(RCA Victor) . . . . . Monday Morning

The Wayfarers' "Ticonderoga" (New World Folk Music) follows the sea song trail with a tale of Ethan Allen & His Green Mountain Boys in winning folk terms that's built for a score in pop arena too. "Monday Morning" (New World Folk Music*) is fashioned along slow folk lines that could appeal to the less demanding guitar strumming buffs.*

* * *

THE WANDERERS . . . . AFTER HE BREAKS YOUR HEART
(United Artists) . . . . . Run-Run Senorita

The Wanderers' "After He Breaks Your Heart" (Roosevelt†) can break into the teeners' circle because of the vocal grouping that puts the ballad right into the teenagers' perspective. "Run Run Senorita" (Rayvent†) has a frisky beat with a Latino tempoed origin and the gringo spinners should go for it.

* * *

IVAN BLOCK . . . . . YOUR PHOTOGRAPH
(Decca) . . . . . She's Got Love

Ivan Block's "Your Photograph" (Hist†) poses a newcomer disker in a ballad frame highlighted by rocking touches that are sure to bring the teeners to his side. "She's Got Love" (Hist†) is a similarly-styled ballad presentation that could pull in okay juke action. Gros.

*ASCAP. †BMI.

Music Biz Will Keep Goin' Round 'N' Round, Tunemen Say at Coast Panel

Hollywood, Feb. 26.

It would appear the music biz is here to stay—and getting bigger and more remunerative than ever. At least, this seemed to be the consensus among a group of industry figures who spoke before the Hollywood Press Club last week on "The Future of Music in Show Biz."

Significant of the growth of the field was comments by Richard Bock, prexy of World Pacific Records, and Al Bennett, prexy of Liberty Records. Pair noted they today are paying salaries of $50-$75,000 average for jazz contracts. This can be done, they added, because of the lucrative teenage market that developed out of war babies.

Along with James Baker, producer of Steve Allen's "Jazz Scene U. S. A." telecories; David Raksin, president of Composers and Lyricists Guild, and lyricist Ned Washington, group hit a variety of areas in essentially the recording and motion picture end of biz.

Bennett, for instance, asserted in answer to questions, "payola today is a thing of the past," but qualified by noting there are "some instances in the rhythm and blues area where there is still some payola." He strongly stated, however, "you can't find it in the pop stations today." With payola gone, he said the way to get records played now is "through product and the personnel to sell it."

Washington discussed the importance of the Academy Award to a songwriter, noting some writers (himself in one instance) "win an Oscar and don't work for a year and a half." He also pointed out that some writers who have been "starving and after an Oscar have turned into our highest paid songwriters." He said there is no particular pattern.

Baker, discussing the "Jazz Scene" show, revealed selection of Oscar Brown Jr. as host "was because we felt the need for a Negro host of a jazz show and Brown was the one we felt best qualified after auditioning 20 top name performers."

Raksin, asked if there is too much music in films, said music is an essential part of every picture and noted if a film is poor, "the picture is usually poorer than the score."

Bock took note of the growing popularity of the bossa nova, which he said stems entirely from Stan Getz's "Desafinado," which appealed to a wide variety of people."

Program was chaired by John Tynan, with Nat James as program chairman. Vance King is prexy of the club, which met at Hollywood Plaza Hotel.

Lou Levy's Leeds Music Pioneered in Using LP's To Push Orchestrations

The music business has a habit of repeating itself. The application of music publisher-produced albums for the promotion of sheet orchestrations currently being tested by the Bourne Co. via its new "Sound Spectrum—For Stage Bands" series, was launched in 1937 by Lou Levy's Leeds Music operation.

Since '37, Levy has been producing a steady flow of LPs to ride tandem with his orchestrations for "stage bands" and has even managed to peddle several to disk companies for regular release. Decca Records picked up his Don Jacoby & The College Allstars' "Swinging Big Sound" and MGM took over his "The College All-Star Dance Band" also under Jacoby's direction.

Under his own Leeds banner, he's got "For Your Dancing Pleasure—Stage Band Series" by Peter Todd's orch with arrangements by Glenn Osser, a "Modern Band Festival" conducted by Todd, and a series featuring Luther Henderson's manuscript arrangements, played by Todd & His Swinging Eight.

In addition to preparing LPs for his "stage band" orchestrations, Levy has also worked on LPs to push his "concert band" catalog.

Dutch Disk Best Sellers

Amsterdam, Feb. 26.

Paradise (Philips)	Gronloh
Land of Hope (H.M.V.)	Lynn
Loco-Motion (London)	Little Eva
It'll Be Me (Columbia)	Richard
Sheila (ABC Paramount)	Roe
Un Mondo (Columbia)	Compagnons
Let's Dance (London)	Montez
Return To Sender (RCA)	Presley
Limbo Rock (Cameo Parkway)	Checker
Telstar (Decca)	Tornados

WB Label Raises O'seas Ties to 65

Warner Bros. Records has upped the number of its foreign licensees to 65 with the addition last week of Costa Rica and Portugal.

Agreements have been set with Industria de Discos de Centroamerica, Ltda., Costa Rica, and Empresa Tecnica de Equipamentos Electricos, SARL, Lisbon, for the immediate release of current bestselling LPs and singles by the various WB etchers.

The Portugal distributor will import all finished product from WB/USA plus various licensees in Europe, whereas Costa Rica will manufacture locally with an eye on the expanding Central American market of Guatemala, Honduras, Nicaragua and El Salvador.

The deals were set by Bobby Weiss, WB's international director. Weiss just finished discussions on the Coast with label's president John K. (Mike) Maitland and other execs, concentrating on merchandising of new product abroad, obtaining new masters from various foreign sources for international release under the WB trademark, expanding distribution in other foreign markets, etc.

Weiss will return to his Paris base following brief stays in Mexico, Jamaica, Nassau and Puerto Rico. He'll be in London March 4 for product meetings with Decca Records Ltd., licensee in England for the WB catalog.

AFM Would Wipe Out Its 30 Negro Locals, Asserts Herman Kenin

Hollywood, Feb. 26.

American Federation of Musicians is preparing a drive to eliminate segregated locals in the union, according to prexy Herman Kenin, who said there are 30 Negro locals of the AFM.

Kenin asserted that segregation has been eliminated in the West, noting Negro Sam Landers is incoming president of the Western Conference of Musicians.

Kenin, who succeeded James C. Petrillo as AFM president in 1958, said it has been the union's policy to require integration if the Negro local votes in favor of a merger. Exec pointed out that the new policy is to require white locals to grant membership to any individual Negro musician. He noted that all-Negro locals were founded, in some instances, when the AFM was started in 1896.

Kenin said, in last five years, jobs for musicians in the television industry have increased substantially. He added that 97% of tv music is by live musicians, same figure that was canned in 1958. The change is credited to elimination of a 5% tax on gross revenue of tv production.

Kenin, meantime, has been elected veepee and a member of the AFL-CIO executive council. The AFL-CIO exec council met in Miami Beach last week.

Kenin has served as an AFL-CIO delegate to several international labor conferences and guided the creation of the Inter American Entertainment Workers Federation.

Mpls. Symph Prez Hails Cliburn's Gift of 6G Fee

Minneapolis, Feb. 26.

What John M. Myers, Minnesota Orchestral Assn. (MOA) president, called "generosity to an almost unprecedented degree," was attributed here to pianist Van Cliburn. Generosity consisted of a donation by Van Cliburn of his entire $6,000 fee for a recent appearance as guest soloist with the Minneapolis Symphony Orchestra of which MOA is the parent body.

Money will go to the Minneapolis Symphony Orchestra guarantee fund. The concert featuring Cliburn drew the season's largest Minneapolis Symph attendance, a capacity 4,800 payees. In announcing the gift, Myers said it "was the season's most successful artistically as well as monetarily" for the orchestra.

Inside Stuff—Music

Rosemary Clooney, currently getting a dual label spread, is also spreading her activities into the tv, nitery and one-nighter fields. She's out on the Reprise label with a single, "I Will Follow You" backed with "The Rose and The Butterfly," and on Victor with an album titled "Rosemary Clooney Sings Country Music From The Heart." The Reprise disk is the first release under her new pact with Frank Sinatra's recording firm.

Out of the groove, the singer is set for tv shots on "The Garry Moore Show" (March 5), "I've Got A Secret" (March 11) and returns for a repeat shot with Moore on April 30; on the nitery end she has a booking at San Francisco's Fairmont Hotel March 14-31, and her one-nighter schedule includes dates for IBM in San Francisco (March 19) and Miami Beach (April 1); Ak-Sar-Ben Coliseum, Omaha (June 11-12) and T. H. Barton Coliseum, Little Rock, Ark. (June 15).

Emil Stock, known as just "Emil" throughout the music trade, recently marked his 50th anni as an employee of Carl Fischer Inc. He continues to fulfill his duties in charge of dealer sales in the Metropolitan New York area. Stock joined the Fischer staff just before he reached the age of 15. He began as an errand boy, became a retail salesman, then traveled as a wholesale sales rep. He was appointed manager of the retail store at Cooper Square, after which he was transferred to a post as inter-departmental coordinator. In 1935, Stock organized the 25-Year Club for the employees of the firm. He became its first president and has held the post ever since.

Samuel Stark, a collector of old theatre and minstrel items, has uncovered an Otto Harbach musical show that was omitted from VARIETY's list of Harbach credits in the Jan. 30 issue. The tuner was "The Little Whopper," which opened Oct. 13, 1919 and ran for 224 performances. The music was by Rudolf Friml and the lyrics by Harbach and Bide Dudley. In the cast were Vivienne Segal and Sidney Grant. Stark also claims he can whistle, "You'll Dream And I'll Dream," one of the songs in the show.

Jackie Kannon wants to get the record straight on "The Bobbie Kennedy Ya Ya," which he etched for the Stage label. Says Kannon, "The entire conception and lyrics are Rochelle Davis', not mine. I commissioned my pianist arranger Herbert Striznik to set it musically and I, in turn, did the construction and editing. I wish to give Miss Davis her due because aside from her obvious talent, she hits pretty good."

Theodore Bikel's March 2 concert at New York's Carnegie Hall launches a cross-country concert tour that will cover 30 major cities. Coincidentally, Bikel's latest Elektra album is entitled "Theodore Bikel—On Tour." It's his 14th LP.

'What Makes a Flop' Flares Passions At Heated NARAS' N.Y. Symposium

After a session that was highlighted by passion and palaver when the question of "What Makes A Flop" was taken under consideration by the New York Chapter of NARAS (National Assn. of Recording Arts & Sciences) last Monday (18), the record industry group took a saner turn in considering "The Special Artist" at the NYU-NARAS class the following evening.

The meeting on "A Flop" flared up when composer-performer Bobby Scott, who was a member of the panel, stated after a plea for "less garbage" that the record industry is worse than the advertising business in that it demanded only one-sixteenth of a person's talent.

Several disk producers on the panel took offense at Scott's crack and a verbal battle broke out with words like "validity" and "honesty" echoing through the Fine Recording Studio, where the meet was held. Hand-to-hand combat never developed, though, mainly through the efforts of Joe Csida, NARAS trustee who was emceeing the discussion, in bringing the meeting back under control.

Provincial Honesty

Scott admitted that he appreciated the honesty of records from the provinces and Milt Gabler, pop artists & repertoire chief at Decca, pointed out that it's better to get the sparkle directly on records as opposed to manufacturing it in a big town studio. He added that the sparkle is often created by enthusiastic cooperation of all performers on the date, sidemen included.

Noting current practices in Nashville, Gabler said, "We're now making pop records like we made jazz records 25 years ago. Everybody in the studio gets into the act."

Art Talmadge, president of United Artists Records, said that three conditions made a flop. "The first is too big an artist roster. The second is there's not enough good material available. The third is not enough time spent on making a record."

Gabler then outlined what he thought was the relative importance of factors producing a hit: "The song first, the artist second, the arrangement third, promotion fourth and sales fifth."

The NYU-NARAS seminar on "The Special Artist" the following night was moderated by Goddard Lieberson, Columbia Records president, and the panelists were Seymour Solomon and Tom Wilson, of Vanguard and Audio Fidelity, respectively. It was held at the RCA Exhibition Hall in N.Y.

Selectivity's Importance

Solomon stressed the importance of selectivity. He referred to it as "the no buckshot approach." He recommended making records only for a valid reason, such as something new, a better performance than is currently available, a unique approach or a unique artist.

Wilson mentioned that digging out new talent, especially in the jazz field, was now more difficult

(Continued on page 54)

British Disk Best Sellers

London, Feb. 26.

Diamonds (Decca)	Harris-Meehan
The Wayward Wind (Columbia)	Ifield
Please Please Me (Parlophone)	Beatles
Little Town Flirt (London)	Shannon
Bachelor Boy (Columbia)	Richard
Loop de Loop (Philips)	Vaughan
Globe Trotter (Decca)	Tornados
Like I Do (Oriole)	Evans
Think It's Time (HMV)	Berry
Night Has 1,000 Eyes (Liberty)	Vee

Command Label's Singles Spread

Enoch Light's Command Records is spreading into the singles field after concentrating on stereo LPs for the past several years. According to Light, the move-in on the singles market is being made in order to broaden the base of the label's following.

It's Light's reasoning that persons—particularly teenagers—who would become acquainted with Command via its singles product would subsequently build into LP buyers.

In an effort to enlarge the spread, Light is negotiating with various artists whom he considers attractive to the singles market, but who could potentially also sell LPs.

The first single in Command's new drive is "Meditation" backed with "Big Band Bossa" played by Enoch Light & His Light Brigade. The tunes will also be included in Command's forthcoming LP, "Let's Dance the Bossa Nova."

Meredith Willson Clefs Ind. Tech's Alma Mater

Fort Wayne, Feb. 26.

Meredith Willson has written a school song for Indiana Institute of Technology and hopes to come here June 15 to conduct its first public presentation. The tune will be sung at Tech's commencement, when the composer-playwright will be awarded an honorary doctorate.

Lou Culp, public relations director and manager of the college's concert series, was "godfather" of the ditty, the first Alma Mater song in the college's 32-year history.

"I hope that as the years pass by," Willson said, it (the song) will begin to fit into your various programs with all the comforts of an old and well-worn shoe. That's the most important ingredient in such a song of sentiment . . . It must wear well with the years."

Ind. Solon Urges Repeal Of 10% Instrument Tax

Washington, Feb. 26.

Sen. Vance Hartke (D-Ind.), a member of the tax writing Senate Finance Committee, called for repeal of 10% manufacturing tax on musical instruments.

In a speech in Elkhart, Ind., where 60% of American band instruments are produced, Hartke said the tax is not serving its original wartime purposes of diverting critical material to defense, curbing inflation and raising revenue.

The excise provision was written in 1941.

Hartke said the tax is "not only unfair, but it hinders our growth culturally as a nation." He added that the tax is "without justifiable basis" and repeal is "long overdue."

Lowpriced Labels Cash In on C&W Mkt.—99c LPs' Click for Pickwick Int'l

The country & western market appears to be tailormade for low-priced disks. Within the first six weeks of its initial release at the turn of the year, Pickwick International, the first of the leading budget-priced labels to move into the c&w area, racked up sales of over 500,000 copies of the first 10 albums in its new, 99c c&w LP series.

Pickwick is planning release of an additional five sets in April and has set a goal of 40 albums by the end of the year. Among the quintet of new LPs will be the original versions of "Don't Let The Stars Get In Your Eyes" by Slim Willet, "Deck Of Cards" by T. Texas Tyler, "Hot Rod Lincoln" by Charley Ryan, "Be Honest With Me" by Billy Brown, and "Polynesian Baby" by Bobby Austin.

The company's first 10 LPs were brought up-to-date with additional musicians and are available in monaural and stereo. The albums featured such artists as Hank Locklin, Texas Jim Robertson, Patsy Cline, Webb Pierce, Jimmy Dean, Wynn Stewart, Ferlin Huskey, Marvin Rainwater and Carl Belew.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	69	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	6	7	PETER, PAUL & MARY (Warner Bros.) Moving (W 1472)
3	9	4	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
4	4	18	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
5	1	7	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1467)
6	3	21	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
7	7	30	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1580)
8	5	44	ANDY WILLIAMS (Columbia) Moon River (CL 1580)
9	11	40	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
10	14	7	ROBERT GOULET (Columbia) Sincerely Yours (CL 1681)
11	15	26	MUSIC MAN (Warner Bros.) Soundtrack (W 1409)
12	18	5	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4028)
13	16	14	OLIVER (Victor) Original Cast (LOCD 2004)
14	8	19	JOAN BAEZ (Vanguard) Days in Concert (VRS 9112)
15	10	13	VAUGHN MEADER (Cadence) First Family (CLP 3000)
16	26	8	KINGSTON TRIO (Capitol) New Frontier (T 1889)
17	32	3	JOE BARNELL (Kapp) Fly Me to the Moon (KL 1310)
18	13	13	ELVIS PRESLEY (Victor) Girls, Girls, Girls (LPM 2421)
19	33	3	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
20	12	19	BENY FARBOC (Alco) Alley Cat (33-140)
21	27	5	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
22	19	24	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
23	17	6	GYPSY (Warner Bros.) Soundtrack (B 1400)
24	23	26	ROBERT GOULET (Columbia) The Two of Us (CL 1526)
25	21	6	VENTURES (Dolton) Telstar and Others (BLP 2010)
26	24	4	LIBERACE (Victor) Our Man in San Francisco (LPM 2600)
27	36	15	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
28	29	16	RAY CHARLES (ABC-Par) Modern Sounds in C & W, Vol II (ABC-420)
29	20	7	CHUBBY CHECKER (Parkway) Limbo Party (P 7020)
30	37	3	MUTINY ON THE BOUNTY (MGM) Soundtrack (1E4)
31	46	3	MODERLARS (Reprise) Sinatra's Greatest Hits (1507)
32	—	1	ERROL FLYNN (Record) At The Winter Garden (2RR1)
33	—	1	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
34	—	1	HAROLD BETTERS (Gateway) At The Encore
35	44	121	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
36	—	1	BRENDA LEE (Decca) All Alone Am I (DL 4379)
37	34	2	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1963)
38	—	1	NAT KING COLE (Capitol) Dear Lonely Hearts (T 1826)
39	—	1	RYAN GETZ (Verve) Big Band Bossa Nova (V 8484)
40	45	7	ANDY WILLIAMS (Cadence) Million Seller Songs (CLP 3081)
41	—	1	BARRY DAVIS (Reprise) At The Crescent Grove (R 6063 2)
42	—	1	JOAN BAEZ (Vanguard) Vol. II (VRS 9084)
43	25	14	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 3009)
44	47	5	LAURINDO ALMEIDA (Capitol) Viva Bossa Nova (T 1730)
45	—	1	MIREILLE FRANCIS (Victor) Our Man in Italy (LM 2657)
46	22	18	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
47	43	16	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
48	—	1	ROY GIBSON (Monument) Greatest Hits (M 2000)
49	28	42	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
50	50	100	CAMELOT (Columbia) Original Cast (KOL 5050)

Tunesmith Andy Razaf Caps 27-Yr. Romance In Valentine Day Nuptials

Los Angeles, Feb. 26.

Local press had built-in copy in recording the 27-year delayed romance (and ultimate marriage on St. Valentine's Day) of songsmith Andy Razaf and Chi-born Alicia Boubevde (Mrs. Wilson). Both married in the intervening years, both lost their spouses, and both are invalided.

Razaf, of course, is a prominent ASCAPer with such credits as "Ain't Misbehavin'," "In The Mood," "Honeysuckle Rose," "S'posin'," "12th Street Rag," "Memories of You," "How Could I Be Blue?," "Stompin' At The Savoy," "What Harlem Is To Me?," "Dusky Stevedore," "How Jazz Was Born" and many others, written with the late Thomas (Fats) Waller, Cab Calloway, Louis Armstrong, et al.

Some 12 years ago Razaf suffered a stroke and is confined to a wheelchair. About 18 months ago, Miss Boubevde's mother learned, through Razaf's aunt, that, while bedridden, he was still mentally alert, wrote lyrics, etc. The bride-who-was-to-become-Mrs. Razaf also was bedridden and from their sickbeds they conversed almost daily for over a year.

She recalled that 27 years ago, when she was 12, he had inscribed a Valentine note and suggested she change her name from Alice to Alicia, and ad libbed a lyric spelling out "A for alluring, L for lovable," etc.

Razaf was born 67 years ago in Washington, D.C., shortly after his family fled Madagascar when the French protectorate took over. Incidentally, Razaf is the grandson of Hon. John Waller, consul to Madagascar under President Harrison.

L. Wolfe Gilbert, music publisher Paul Mills, Eddie Cole, elder brother of Nat King Cole, and others attended the wedding reception.

Four Star

Continued from page 40

is in the English-speaking territories (England, Australia, Canada) but once the tv shows begin to be snapped up by foreign markets (the shows may be dubbed or sub-titled a la feature films), Mogull plans similar plugging expeditions in Japan, Latin-America and in Europe.

In the Four Star stable are "The Dick Powell Show," "The Rifleman," "The Detective," "The June Allyson Show" and "McKeever & The Colonel" — all with theme music by Herschel Burke Gilbert.

Others are "The Zane Grey Theatre," with music by Joseph Mullendore; "Ensign O'Toole," with music by Frank Comstock; "The Tom Ewell Show," with music by Jerry Fielding, and "Saints And Sinners" with music by Elmer Bernstein.

Bobby Darin

Continued from page 40

Music. He'll continue to be based in N.Y.

Calda owned 80% of the stock in the Trinity operation and Burton had 40%. Part of the money received from the buyup will be used to pay up debts the firm owed music biz attorney Lee Eastman and to wipe out the debts accrued as a result of the loss of a plagiarism suit filed by Ben Blue against their publication, "I Dreamed."

Trinity was formed in 1953 and marked Jay Music's initial move into the BMI fold. Calda, Eddie George Jay each owned one-third of the operation. A year later, Calda bought out the Jays and Burton and Charlie Green bought in. Green left Trinity in 1956 to join RCA Victor and Calda acquired his stock giving him the majority ownership.

Monterey's Folk Fest

The first annual Monterey Folk Festival has been scheduled for the weekend beginning May 17. It will be sponsored by the Monterey Jazz Festival, which will be held for the sixth time Sept. 20-22.

Site of the folk fest will be the newly constructed 8,000-seat arena on the Monterey County Fairgrounds.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	HEY PAULA — Paul & Paula	Philips
2	3	6	BOBY BABY — Dion	Columbia
3	4	5	WALK LIKE A MAN — Four Seasons	VeeJay
4	5	6	RHYTHM OF THE RAIN — Cascades	Valiant
5	6	6	YOU'RE THE REASON I'M LIVING — Bobby Darin	Capitol
6	2	7	WALK RIGHT IN — Rooftop Singers	Vanguard
7	7	8	FROM A JACK TO A KING — Ned Miller	Faber
8	9	4	BLAME IT ON THE BOSSA NOVA — Eydie Gorme	Columbia
9	12	4	WHAT WILL MARY SAY — Johnny Mathis	Columbia
10	20	2	ONE BROKEN HEART FOR SALE — Elvis Presley	Victor
11	17	7	WILD WEEKEND — Rebels	Swan
12	8	7	LOOP DE LOOP — Johnny Thunder	Diamond
13	10	7	YOU'VE REALLY GOT A HOLD ON ME — Miracles	Tamla
14	11	8	UP ON THE ROOF — Drifters	Atlantic
15	16	7	HE'S SURE THE BOY I LOVE — Crystals	Phillips
16	32	2	IN DREAMS — Roy Orbison	Monument
17	15	6	MAMA DIDN'T LIE — Jan Bradley	Chess
18	30	3	END OF THE WORLD — Skeeter Davis	Victor
19	26	4	GREENBACK DOLLAR — Kingston Trio	Capitol
20	14	13	GO AWAY LITTLE GIRL — Steve Lawrence	Columbia
21	22	5	SEND ME SOME LOVING — Sam Cooke	Victor
22	18	7	LITTLE TOWN FLIRT — Del Shannon	Big Top
23	24	2	ONE DAY WILL COME — Ruby & the Romantics	Kapp
24	13	10	NIGHT HAS A THOUSAND EYES — Bobby Vee	Liberty
25	25	6	WALK RIGHT IN — Rooftops	Era
26	—	1	HE'S SO FINE — The Chiffons	Laurie
27	10	9	IT'S UP TO YOU — Rick Nelson	Imperial
28	40	2	ALL I HAVE TO DO IS DREAM — Richard Chamberlain	MGM
29	27	3	VARITY RAX — Boots Randolph	Monument
30	40	3	ALICE IN WONDERLAND — Neil Sedaka	Victor
31	—	6	MY COLORING BOOK — Sandy Stewart	Colpix
32	45	4	YOU'D USED TO BE — Brenda Lee	Decca
33	31	2	LETS TURKEY TROT — Little Eva	Dimension
34	28	7	CINNAMON CINDER — Pastel Six	Zen
35	36	2	HITCH HIKE — Marvin Gaye	Tamla
36	21	8	HALF HEAVEN, HALF HEARTACHES — Gene Pitney	Musicor
37	—	1	LET'S LIMBO SOME MORE — Chubby Checker	Parkway
38	42	3	GOE WINTER LOVE — Bill Parsell	Columbia
39	22	10	I SAW LINDA YESTERDAY — Dickie Lee	Smash
40	—	1	SADIE GUITAR — Duane Eddy	Victor
41	30	12	MY DAD — Paul Peterson	Colpix
42	33	5	GYPSY CREED — Lou Christie	Roulette
43	38	3	THAT'S THE WAY LOVE IS — Bobby Bland	Duke
44	48	3	CALL ON ME — Bobby Bland	Duke
45	—	1	BUTTERFLY BABY — Bobby Rydell	Cameo
46	41	9	DON'T MAKE ME OVER — Dionne Warwick	Scepter
47	34	3	LOVE MAKES THE WORLD GO ROUND — Paul Anka	Victor
48	50	6	BIG WIDE WORLD — Teddy Randazzo	Colpix
49	—	1	SOUTH STREET — Orlons	Cameo
50	35	4	I WANNA BE AROUND — Tony Bennett	Columbia

An announcement from Columbia Records of a significant development in the art of recording

Columbia Records in cooperation with CBS Laboratories have developed a new method of cutting a record groove which vastly reduces distortion and contributes to longer record life.

Excerpted from a four-page lead article in *AUDIO* (February, 1963) by B. B. Bauer, Vice President in charge of Acoustic and Magnetic Research, CBS Laboratories, Stamford, Connecticut.

This new technique has been utilized by Columbia Records for several months. This is another example of leadership in the art of recorded sound by the company that developed and introduced the long-playing record.

The Sound of Genius Is on Columbia Records

ABC-Par Lines Up Winterhalter; Dolton Tags Levine; Other Deals

Hugo Winterhalter has been signed to an exclusive recording artists' contract by ABC - Paramount. Conferences between the arch conductor-arranger and Sid Feller, ABC-Par's director of artists and repertoire, resulted in the first Winterhalter session this week, in preparation for an immediate album release. Winterhalter will concentrate on album packages for the label.

Winterhalter was affiliated for 14 years with RCA Victor as musical director, artist, arranger, conductor and composer. For the past few years, he's been freelancing. Negotiations for the Winterhalter tie with ABC-Par were handled through Julie Chester of the Lester Sharr Agency, which now represents Winterhalter.

Dolton: Hank Levine

Hank Levine has been re-signed by Dolton as an exclusive recording artist. Under the terms of the contract, however, Levine is nonexclusive to Dolton in the capacity of arranger, conductor or indie producer and will continue to handle freelance assignments for other labels. Most recent disk dates arranged and batoned by Levine include albums with Lorne Greene, Ann-Margret, Jesse [illegible] and Frankie Carle for RCA Victor and a Gene McDaniels' single for Liberty.

Capitol: Jody Miller, Howard Roberts

Capitol Records has brought a folk singer, Jody Miller, and a jazz guitarist, Howard Roberts, into its stable. Miss Miller, a 21-year old from Oklahoma, has already recorded her first album for Cap under the aegis of Cap artists & repertoire producer Curly Walter.

Roberts, who's from the Coast jazz groove, is set for the label's "Dimension In Jazz" series. His first album, titled "Color Him Funky," is set for release in April. The sessions, featuring Roberts backed by his own trio, were under the joint a&r supervision of Walter and arranger - conductor Jack Marshall. He's the fifth new artist in Cap's "Dimension" series.

Epic: Donna Lynn

Young songstress Donna Lynn has signed to record for the Epic label. The initial disk push will be on the side titled "I'm In Love With George Maharis."

Colpix: Donna Fuller

Donna Fuller is the latest femme singer to join the Colpix label. She was brought to the label's attention by indie disk producer Don Costa. Her first Colpix release is "Goodbye Lover, Hello Friend" backed with "The Only One."

Carlton: Sonny Campbell

Carlton Records is perking its activity in the country & western field with the addition of Sonny Campbell to its roster. His first disk for Carlton, "I Built My Own Prison," was produced by Dick Wolfe, an indie disk producer.

The HIT! OF THE WEEK

CONNIE FRANCIS
Sings
I'M GONNA BE WARM THIS WINTER
b/w
AL-DI-LA
K 13116
M-G-M Records

ERV BAGLEY QUITS AS AF SALES DIRECTOR

Erv Bagley has wound his association with Audio Fidelity Records, where he directed sales, promotional marketing activities since early 1961. He'll announce his forthcoming plans in the near future.

Before joining AF, Bagley was eastern sales manager for Liberty Records for three years, operating out of New York office of the Hollywood-based firm. He was also associated with independent concert producer Sid Bernstein in production of the Atlantic City and Newport Jazz Festivals as well as several Judy Garland and Tony Bennett concert tours.

Abramson New Eastern Rep for Welk's 2 Pubs

Frank Abramson is taking over the eastern representation for Lawrence Welk's music firms. Abramson, who had served in a similar capacity for Sammy Kaye for years, had been with Gene Goodman's music operation for the past 10 months.

Welk's music publishing firms are Harry Von Tilzer Music and Vogue Music. Latter was recently purchased from E. H. Morris.

JACKIE KANNON
Currently Latin Quarter
"DON'T DRY YI-YI"
b/w "I Will Follow You"

SONGS OF ISRAEL
Contact:
AMITAI NEEMAN
175 W. 93rd St., New York City

LARRY MACK
TRIO
Currently Feb. 18 thru May 1
THUNDERBIRD MOTOR HOTEL, Jacksonville, Fla.
RETURNING June 10 thru Aug. 4
RETURNING AGAIN Oct. 28 thru Jan. 10, 1964
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
WEST 57 STREET, NEW YORK 19 JUdson 2-7700
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Tin Pan Valley

By RED O'DONNELL

Nashville, Feb. 26.

Roy Acuff firming plans to open country music museum at Gatlinburg, Tenn.

Singer-composer Bobby Lord sidelined with sprained ankle suffered during an impromptu basketball game while on tour in Minneapolis.

Flatt & Scruggs tentatively booked for another role in CBS-TV's "Beverly Hillbillies."

Ray Price, who does more than 250 one-nighters annually, plans to make some of the dates this year via air—he's shopping for a plane.

Jim Reeves set for an upcoming motion picture to be shot in South Africa, which will star Juliet Prowse.

The Nashville Tennessean (a.m. daily) plans to introduce a "Sunday Showcase" 24-page magazine weekly, beginning March 24. Gene Wyatt will edit and James Talley will serve as television editor. Format includes features and news about movies, drama, video.

Paul Wyatt, former a. & r. chief here with Capitol, now on the job at Trinity Music, along with Joe Csida and Eddy Arnold. Wyatt was succeeded by Marvin Hughes, long well known on the local music scene. Hughes will continue as leader of the WSM staff band.

Ernest Tubb celebrated his 20th year on "Grand Ole Opry" and fellow artists surprised him with a cake. The date coincided with Tubb's birthday.

Pianist Del Wood beat an illness rap which, for several weeks, had her friends and associates worried.

Curtis Artists Productions, a talent agency, signed James O'Gwynn, The Lamplighters and Star Mountain Boys to booking contracts.

Drue Smith, local radio and television commentator on fashions, etc did a guest-shot on CBS-TV's "To Tell the Truth."

Watch for songsmith John D. Loudermilk to come up with a tune in re politics? He has just returned from Washington, where he attended a Presidential breakfast, sat in on a session of the Congress and mingled with Sens. Estes Kefauver and Albert Gore and Rep. Dick Fulton.

The Jim Denny Artist Bureau booked George Morgan, the Duke of Paducah, Connie Hall, Red Sovine, and The Gadabouts for the North Dakota Winter Show in Valley City, N. D.

Nashville recording studios—Columbia-Bradley, RCA Victor, Phillips, etc—are booked solidly for waxing sessions until summer.

Jerry Kennedy, assistant to Shelby Singleton in the Mercury a. & r. lineup, welcomed a son and christened him Keith—after Vivian Keith, who is talent rep for the Wil-Helm Agency. Latter is operated by Teddy & Doyle Wilburn and Bobby Helms.

The old Knickerbocker, site of city's first talkies, and on which stage Phil Harris made his professional debut, is being razed. It will be converted into a drugstore.

The State Legislature is in session here and one of the resolutions up for consideration is a "whiskey-by-the-drink" bill. It would permit hotels and restaurants in Tennessee to serve booze with meals—but bar bars, as such. Most of the mixing bars (bottle clubs) in Printers Alley favor the law and could be converted into restaurants via a table here and a hot-plate there.

HARAS

Continued from page [illegible]

than before because of the demise of many local clubs and the absence of after hours cutting sessions. He regretted what he called "the new pattern of the big company's stealing new talent developed by the independents."

Noting that today's jazz requirements call for greater all-around musicianship, Wilson listed five criteria for evaluating talent: 1) technical proficiency, 2) high reading skills, 3) an original style, 4) unusual thematic material, and 5) the ability to be emotionally evocative.

Diskery 'Sound' Marches On

Continued from page [illegible]

mum tracking is achieved by compensating for springback within the lacquer. This method of cutting the groove differs from standard procedures in that disparity from the geometric axis of vertical modulation is corrected.

Command's 35m Process

Over at the Command Records shop, where Enoch Light has been turning out top-selling albums through his sound techniques, the use of 35m film instead of tape is still being promoted. It's a costly process, though, and its use has been limited primarily to the recording of large groups such as symphony orchs and big bands.

Victor's Dynagroove recordings are made on tape machines operating at 30 inches per second—twice normal speed—on three separate tracks. RCA Victor scientists and engineers have designed and built three instruments which are exclusive to the implementation of the Dynagroove system of recording:

1) The Recording Overload Indicator which warns engineers of tracking difficulties—danger spots—encountered during tape-to-disk transfer; 2) the Dynamic Spectrum Equalizer which translates to the final master tape a continuously varying frequency characteristic; 3) the Dynamic Stylus Correlator, an electronic "brain," which insures smoother tracking of the needle through every groove on a stereo Dynagroove disk and eliminates actions of playback needles which would tend to produce a distortion of mixed sound quality. Inner groove distortion (the troublesome "inside track" area of an LP) has also been eliminated through the Dynagroove process.

The Dynagroove conception was a two-and-a-half year cooperative effort involving the diskery's engineering department under direction of Don Richter, RCA's acoustical scientists at the Sarnoff Laboratories, and the disk company's musical personnel under the direction of Jack Pfeiffer for Red Seal and Jack Somer for pop.

No Price Difference

No special equipment is needed to play the Dynagroove disk and the sound is said to be as "dramatic" on a monaural record as on stereo. There'll be no difference in price between the Dynagroove disk and the conventional record.

Marek stated, "It is an evolution in the art of recording which will benefit not only listeners everywhere but the entire record and phonograph industry, and music itself. Whether played at high or low volume level, Dynagroove recordings will deliver to phonographs all the clarity and beauty of an original performance completely free of distortion."

The initial Dynagroove records will be introduced in March with a special release of five classical and five pop albums. Victor will back up the release with an ad-promotion campaign that's budgeted at $2,300,000.

Tieup With Buick

The highlight of the campaign will be a tieup with the Buick Motor Division of General Motors. The joint promotion, the first such tie in Buick's history, will be built around a special record which contains one selection from each of the initial 10 Dynagroove recordings. Buick will offer the disk through its 3,500 showrooms around the country, and will support it with an extensive consumer ad campaign.

Buick will also feature the record for 15 to 20 seconds of its 60-second commercials on the NBC-TV "Sing Along With Mitch" programs of March 15, 22, 29, April 5, 12, 19 and 26. Similar to the magazine ad schedule, these commercials will be national after March 25.

An eight-week, weekend radio campaign of 3,000 spots in 88 major markets will be launched by Buick for the record on March 10 over ABC, NBC, CBS and Mutual. Fifteen to 20 seconds of each of the commercials will be devoted to the album. In addition, a local newspaper campaign by Buick will begin on March 10, utilizing 1,000 line ads. Subsequently all Buick dealers will be serviced with co-op ads for future use.

William I. Alexander, Victor's director of advertising, promotion and publicity, has also set up a strong attack on the record dealer level. In addition to point-of-sale material (streamers, window cards, special racks, etc.), Victor has prepared a four-page booklet, to be given away free, which explains the Dynagroove system and its new advance in sound.

'62 Phonograph Sales Easily Top '61 Figure

Washington, Feb. 26.

Total 1962 phonograph distributor and factory sales climbed ahead of 1961 levels. Distributor sales in 1962 were 4,841,810 compared to 3,991,651 in 1961.

Factory sales hit a record 4,964,434, nearly 1,000,000 over the 1961 mark of 3,988,000. Electronic Industries Assn. reported 1,361,380 monaural distributor sales in 1962. The 1961 figure was 1,061,148.

Stereo distributor sales rose from 2,930,503 in 1961 to 3,480,221 in 1962. Monaural factory sales were 1,383,025 in 1962 and 1,088,431 in 1961. Stereo factory sales spurted to 3,601,409 in 1962 compared with 2,899,340 in 1961.

Vocal - Piano Classic
DON'T BLAME ME
DOROTHY FIELDS
JIMMY McHUGH

Erin Go Mills!
THAT TUMBLE-DOWN SHACK IN ATHLONE
•
DOWN DEEP IN AN IRISHMAN'S HEART
•
ERIN'S GREEN SHORE
•
MICKEY DONAHUE
MILLS MUSIC, INC., N.Y.C.

GOGI GRANT
Sings on
CHARTER RECORDS
JOANIE'S SHADOW
FAMOUS MUSIC CORPORATION

MORE
IN THE MAKING...

1650 BROADWAY
The Best Known Address in the Entertainment Field
Cor. 51st Street, N.Y.
PLaza 7-4400

One Group Would Blot Out 'Ink Spots' Multiple Groups; Mont'l Test Suit

Montreal, Feb. 26.

One of show biz's most famous name acts—The Ink Spots—were a source of legal argument in court last week, with the judge left to decide whether billing in Canada can be used by any singing group, or must be confined to a specific act.

Issue arose with attempts by Roy L. Dower of Valley Stream, New York, to obtain injunction to bar a quartet singing locally at the Macambo to use the Ink Spots name.

Group appearing at the Macambo comprises Joseph Louis Bastner, Bert Leroy Hamilton, Thomas Gregory and Willie Saunders.

Dower claimed through his Montreal lawyer, John Morschara, in a hearing before Judge Roger Brossard, that he's the sole owner of the Ink Spots name for Canadian performances.

Dower picked an earlier engagement at the Faisan Bleu, nitery in Chamedy, a Montreal suburb, as evidence that the quartet is using the name without authority.

Attorneys for the quartet—Raymond Maher, Jean Clark and Donald Cope—arguing that Dower has no rights to exclusive use of the name, used Bastner as witness to say that he first worked under the Ink Spots name in 1954, and has been doing so since.

Other three members of the quartet claimed that they had performed with even other groups using the Ink Spots billing.

Morschara has stated privately that the issue involves "bringing order out of chaos," in the use of the Ink Spots billing.

Another Facet

Case is attracting great interest among the show biz set, not only because of the famous name act involved, but because it can turn out to be a case of much ado, involving a tiff between a former booking agent and client, or it can set precedent in the matter of exclusively in the use of a name.

Turns out, according to Bastner, that Dower was once his agent for a 20 and 20% commission. Bastner claimed Dower wanted commis-

(Continued on page 57)

Liquor But No Bunnies At Toronto Maple Leaf Garden's New Key Club

Toronto, Feb. 26.

Liquor but no bunnies will come to the local Maple Leaf Gardens, largest sports arena in Canada, when a key club opens there next fall. It will be tagged the Hot Stove Lounge. Membership will probably be 1,000, with $100 initiation fee and $50 annually.

Profits, which presumably will be "substantial," will go to amateur hockey in Canada. The Hot Stove Lounge is planned as a non-profit organization. The arena seats 13,-712, plus another 1,200 seats set up on the floor for theatrical attractions, boxing matches, etc.

Liquor license was granted to Harold Ballard, Gardens veepee. The new club will cost some $200,-000 and motif is "country store" style. There'll be a score of pot-bellied stoves—which won't work—plus cracker barrels.

"We also bought a few old barns and took the heavy beams from them for the ceiling," said Ballard. Old harness and pioneer lanterns will hang from the ceiling. A house committee will decide on membership—with a husky doorman to discourage non-hockey holders.

Ballard said the Gardens board hadn't decided whether they will allow women members. But there won't be bunnies, just male waiters.

Al Heath Exits London Latin Qtr. to Go on Own

London, Feb. 26.

Producer-agent Al Heath has quit the Latin Quarter after seven years as its resident floorshow producer in order to concentrate on his own office. He'll also produce summer shows and an ice musical for the Delfont Organization.

The lockout is fixed for 12 weeks' U.K. tour before settling in Jersey for a 26-week summer run.

Espresso Joints Moving Into Times Sq. From GV

Espresso Shops which started in Greenwich Village some years ago, are starting to invade the Times Square sector. The Boccaccio and another called The Improvisation have been announced for midtown Manhattan. Coffee spots have been the forerunner of the avant garde and offbeat entertainment vogues.

In previous years, it was felt that the high rents in the midtown sector would confine the bulk of these spots to the Village. However, attorney David Pauly is opening the Boccaccio and Budd Friedman is bankrolling The Improvisation in the higher rent areas.

Initially, all the espresso and coffeehouses started sans singers, but the warmth and comfort of these spots soon attracted the bearded set and their guitars and these characters became a greater attraction than the coffee.

Whether the offbeats will move midtown to new audiences and whether the uptown impresarios will encourage this brand of table occupiers, remains to be seen.

Duluth Votes And To Rescue It From Touring Shutout

Duluth, Minn., Feb. 26.

Although it boasts a population of more than 100,000 and is Minnesota's third largest city, Duluth has been off the touring stage attractions' map and, for its size, even has been getting comparatively few one-nighter unit shows featuring bands, individual performers and groups or even trade shows and conventions.

One of this deficiencies' reason is the lack of a suitable building to house the aforegoing amusements and events.

But in an election this month, participated in by 60% of the city's registered voters, the result was 19,976 to 9,953 in favor of a $3,000,000 bond issue to finance the construction of a waterfront, highway-served auditorium.

The auditorium will include a theatre, arena, exhibition space and meeting rooms, so that Duluth will be able to accommodate the now absent entertainment events and conventions properly.

That's why local residents now are in a happier frame of mind and looking to future better times. The auditorium will not be completed until two years from now, but folks feel it's well worth awaiting. Among other things it's figured to bring into the city $4,000,000 a year of new money.

Carol Channing's Stint At Waldorf, N.Y., Now 6 Wks.

Carol Channing's engagement at the Hotel Waldorf-Astoria, N.Y., has been extended to six weeks. She'll start at the Empire Room April 15 after the Holy Week closing. At the end of her booking the spot will close for the season. She'll be the second headliner at the Empire Room this year to have essayed a six-week stand. Incumbent Lena Horne is the first.

It's the first time in the room's history that a Holy Week closing has been effected. It previously had closed prior to New Year's Eve and one week afterward as a means of warding off losses that generally prevail during these times. The slow period shutterings are likely to be a permanent part of the Empire Room schedule.

JESSE STRUM REJOINS GAC

Jesse Strum has rejoined General Artists Corp. in the one-nighter dept. He had been with the office some years previously.

Strum left the agency to manage singers, and had been associated with the Wildcat Record label.

Sherman at the Copa

Allan Sherman has been set for his first New York cafe date at the Copacabana starting Nov. 20 for two weeks. It's probable that he'll do other dates as well during that period. Booking was made by UTM Artists, Ltd.

Sherman, who leaped to prominence with his album, "My Son the Folksinger," had appeared previously in New York but not in niteries. He did two concert dates several months ago at Carnegie Hall.

Clancy 'No-Show,' Beefs to AGVA

Chicago, Feb. 26.

A Chi promoter has filed a "play or pay" complaint with the American Guild of Variety Artists against the Clancy Bros. & Tommy Makem. The alleged no-show took place Feb. 16-17 at Regan and Austin High School auditoriums after promoter Jimmy O'Neill said out both houses and was forced to refund ticket money.

A spokesman for the folksingers said that the contract was for three "walkons" at two Chi ballrooms, with the singers doing no more than 45 minutes at each spot. The spokesman said that when he learned that the gigs were moved to the auditoriums and were being billed as concerts he wired O'Neill that the deal was off.

Records in the Chi office of AGVA show that the contract, made out Jan. 21, was for the high schools and was signed by Jerry Campbell, who works with Gerald Purcell, the Clancy' agent. The local office of AGVA says that it was never notified of a cancellation.

Case will now go before the AGVA national board for a ruling. Amount involved has not been disclosed.

N.Y. Extends Cabaret I.D. Card Renewal Date

Deadline for renewal of N. Y. cabaret employee identification cards has been extended from March 1 to March 15 by License Commissioner Bernard J. O'Connell. All performers and other cafe employees have been urged to file renewal applications at 80 Lafayette St.

Commissioner's office has stated that all cards due to expire on March 1 will be honored until the latter date and asked those who need cards to start filing immediately to avoid a last minute pileup.

Newspaperless N.Y. Public 'Sniffs Out' Hits Via Its Own Intelligence Media

New York's newspaperless population has learned to "sniff out" hits, according to spokesmen in talent agencies and various showmen. The feeling is that the people, deprived of papers, have developed their own intelligence systems which provide fairly accurate appraisals of new shows.

It's no longer accurate to say that New Yorkers are operating in the dark sans their own dailies. The new papers, such as the N.Y. Standard, Metropolitan Daily and the N.Y. Report, the expansion of nabe journals and the huge influx of out-of-town papers, particularly the Philadelphia Inquirer, Newark Star-Ledger and the Christian Science Monitor, have partially filled the gap. The Westchester area uses the Boston papers to a large degree.

However, television and radio are providing the bulk of the intelligence for various phases of the entertainment industry, especially legit. Reviews are on the air shortly after the first performance. Also the out of town papers furnish appraisals the next morning.

New Yorkers are no longer buying a blind item in the legit field. Shows open and close with the same regularity as when the city had its full complement of papers. In legit, the bad shows still die young, and the good shows manage to thrive, albeit not with the same degree of prosperity as when the local newstands were loaded.

The nightclubs have a far more difficult row to hoe. The intelligence systems are not as farflung. The new radio shows, particularly those of Earl Wilson and Ray Wilson, give fairly complete reports on cafe events. Also, the papers review niteries as a regular feature. And a columnist such as

(Continued on page 56)

Goulet's $50,000 Plus % At Canadian Nat'l Exhib

Toronto, Feb. 26.

On $50,000, plus 50% of the grandstand gate over $410,000 Robert Goulet will head the Canadian National Exhibition's 22,-000-seater evening grandstand show for 14 nights (Aug. 16-31).

Baritone, currently at the Flamingo, Las Vegas, inked contract over the weekend when this was delivered by Norman Rosemont, his manager.

Ashton Gets Rose Nod for 'Jumbo' Tab Cafe Revue

Los Angeles, Feb. 26.

Barry Ashton, nitery revue producer, has secured from Billy Rose the right to stage a tab nitery show based on "Jumbo," which Rose produced at old Hippodrome, N.Y., in 1935, and which was filmed by MGM and released last November. Wolf Kochmann, Ashton's biz partner, said deal calls for Rose to get 10% off the top of all tab version grosses.

Tab will simply be billed "Jumbo." A stipulation in film sale to MGM stipulated "Billy Rose's "Jumbo." Rose has, however, overall supervision over production of nitery unit, something he didn't have on the pic.

Whereas the film stressed much storyline, tab will be "almost all spectacle, almost no story," says Kochmann, who has set Bobby Burns of UTM Artists Ltd. to try to sell revue for a run to one of two Las Vegas spots Burns has interested. Midsummer bow is planned. None of the pic's topliners will be approached to essay parts in the revue.

JOIN RIVIERA, VEGAS, BD.

Las Vegas, Feb. 26.

Singer Tony Martin and tv producer Tony Owens have been elected to the Riviera Hotel's board of directors.

They join Elias Atol, board chairman and prexy, Rosa Miller, casino manager, and Jess Goodman, exec veep.

Negro-Owned Theatre In Philly to Showcase Live Shows; 1st Time Since '30s

Philadelphia, Feb. 26.

For the first time since the 1930s a Negro-owned theatre will present live talent here, when Jocko Henderson reopens the State Theatre with a show headed by Sam Cooke for a 10-day run starting March 8.

Lloyd Price, the second headliner, is booked March 22-31. Disk jockey Jerry Blavat, of WCAM, Camden, N.J., follows Price. Henderson lists as coming acts to the 4,000-seat former key nabe such names as Nat King Cole, Johnny Mathis and Ray Charles.

Henderson has taken over the State from the William Goldman chain to give the city its second sepia showcase. Disk jockey Georgie Woods presents periodic live talent shows at North Philadelphia's Uptown Theatre, owned by the Milgram Theatre Corp.

Last local houses owned by Negroes and presenting stage shows were the Standard and Dunbar Theatres, both in South Philly. John T. Gibson owned the Standard and the Negro banking firm of Brown & Stevens held title to Dunbar, later torn down.

Irvin Timbers, manager of the Beverly Theatre, Washington, is taking the same post at the State.

Blackpool's New ABC Theatre Bows May 31

Blackpool, Eng., Feb. 26.

The new ABC Theatre here, planned as one of Europe's most luxurious theatres, will open May 31. Built at a cost of $900,000, it is on the site of the old Hippodrome Theatre and will seat 2,000.

House is capable of staging most live shows, including West End musicals. It is also designed to handle such screen fare as Todd-AO and Cinerama.

Opening headliner is Cliff Richard, English disk singer, in "Holiday Carnival," set for a 16-week run. Others in bill include The Shadows, Arthur Worsley, Dailey & Wayne, Binder-Binder, Norman Collier, Joan Palethorpe, and the Pamela Davis Dancers. Show is being staged by Leslie Grade in association with Associated British Cinemas.

Chevalier Builds to N.Y Strutaway

One-Man Show Might Have Tarried for Months—Billy Rose Wants Return in Fall

Billy Rose is urging Maurice Chevalier to commit himself for an October return with his one-man show at the Ziegfeld Theatre, New York (owned by Rose), where the French star closed a click four-week run to repetitively building grosses. His Saturday night (23) finale was SRO and the 75-year France-American singer-comedian (Chevalier makes a point that hyphenated appeal because this is the pinnacle of his acceptance as an international entertainer), received a rousingly sentimental sendoff.

Rose says that Jack Benny & Co., opening tonight (Wed.) at the Ziegfeld, has a $100,000 advance, and the theatre is also selling tickets for the successor Danny Kaye show. Benny and Kaye, unlike Chevalier's one-man concert (save for pianist Fred Stamer and an unbilled drummer), are surrounded with other acts, more in the Palace biztime vaudeville tradition.

Rose has masked in the proscenium of his stage, since regaining it from NBC, to achieve greater intimacy at his Ziegfeld Theatre, especially for the solo personality idea which is clicking.

He was heartened considerably by the manner in which Chevalier built from over $30,805 to over $50,142 a week, closing on high in the final semester. Were it not producer Cohen's committment for Chevalier to the Fisher Theatre, Detroit (concurrently), and Rose's own bookings of Benny and Kaye, he feels that Chevalier's building boxoffice could keep the French star running for three, four and possibly up to six months. Despite the newspaper blackout the word-of-mouth figured chiefly in the Frenchman's boxoffice appeal since he has not gone in for any personal appearing on the contemporaneous mikes (radio and tv) as others. Total take at the Ziegfeld was $173,367.

Rose has Jimmy Durante, Lena Horne and kindred personalities in view for fall-winter committments, depending on Chevalier's return in October.

Israeli Tour Set

Maurice Chevalier, who completed a four-weeker at the Ziegfeld Theatre, Saturday (23), plans a lot of travel and work for a septuagenarian. The Gallic singer has been booked for a series of 10 concerts in Israel, starting May 8 at the Mann Auditorium, Tel Aviv, under auspices of Kalman Ginsburg. Chevalier will also do a concert series in South America starting in August. In addition, he has a three-weeker at the Saville Theatre, London, beginning April 10, 1964.

Thus far, there are no plans to return Chevalier to the U. S. next year. The William Morris Agency lined up the dates.

Silver's Exit as Ambassador's Prez Accents Stiff Rivalry Among Chi Inns

By MORT ROTH

Chicago, Feb. 26.

Lou Silver has resigned as prexy of the Ambassador Hotels in Chi. Early reports maintained that Silver resigned under pressure from an investment company that purchased the plush hostelries two years ago.

But Silver has since stated that he quit to give more time to his other Chi hotels, the St. Clair, Croydon and Eastgate. Fred W. Claire, veepee and managing director, will take on Silver's prexy duties sans the title.

The firm owning the Ambassadors is Transcontinental Investing Corp. of New York, which is topped by Silver's son-in-law.

Silver had been assigned by Transcontinental to bring back the Ambassadors to the plane of watering hole supremacy that they had held in Chi for over 20 years under the stewardships of Ernest Byfield, Frank Bering and Pat Hoy.

Steadily Lost Ground

While Silver worked diligently at rescuing the hostelries from the status limbo resulting from the previous absentee ownership of William Zeckendorf, they have continued to lose ground to a batch of elegant new hotels and increasing competitiveness on the part of several of the older hostelries.

It's generally agreed that the Ambassadors have suffered from the period of non-local ownership, and particularly from the lack of a strong personality as owner-host. In recent years, for instance, the Pump Room, while still the swankiest dining room in town, has lost Phil Boddy, for years the city's top maitre d', and the diminutive wine steward who had become an Ambassador symbol.

Hotel took a severe publicity blow a few months ago when Life mag sent an expert from France's Guide Michelin dinery directory to the Pump Room as a part of a cross-country gourmet tour. As luck would have had it, the Guide man drew a new waiter who treated him rudely and advised him poorly per the menu and wine list. The waiter was fired for the ineptitude before the Life story appeared, according to the hotel.

Scramble for VIP Biz

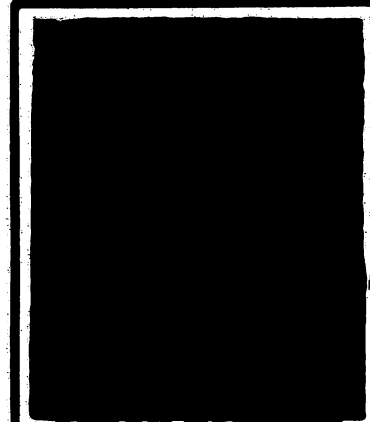
Competition for the all-important celebrity trade has come chiefly from the Sheraton-Chicago, which added a big luxurious wing a year ago, and the Executive House, a posh downtown glass and steel tower. Too, as the Ambassadors lost part of their glitter, such vet hostelries as the Drake and the Sheraton-Blackstone have made a determined renewed pitch for the VIP's. The Camellia House in the Drake and The Bonaparte Room of the Blackstone have made deep inroads as cafe society spots.

Another factor has been the rash of plush motels that have gone up near the O'Hare airport within the past few years, among them the Flying Carpet, the O'Hare Inn and the Sahara Inn. As a result, many prominent personalities in town on business just do not come down to the Loop. The motels are convenient and have the advantage of being new, and they also offer such facilities as a firstrank nitery (Sahara) and a heated indoor swimming pool and steam rooms (Flying Carpet).

There has also been a group of new hotels springing up on or near Michigan Ave., only six blocks from the Ambassadors. Although the Water Tower Inn at Chicago and Michigan appears to be off to a slow start, the Carriage House a block east is siphoning off some biz, and the Continental, which will be completed this year in the same area, looks to be a contender for swank honors.

This is not to say that the Ambassadors are out of the running in the celebrity sweepstakes. To a large group of top entertainers and other bigwigs it is still de rigueur to be seen in the Pump Room while in Chi, and the twin hostelries are still considered among the top temporary addresses in the country.

Too, the Ambassador's management is aware of its precarious status situation and is casting about for new ideas. It is rushing construction of an apartment building adjacent to the Ambassador East, and is considering turning the Buttery dining room in the Ambassador West into an intimate show room with sophisticated entertainment.



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FRANK [illegible]
[illegible]
New York City

LOLO LITA
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100% on her Shows
100% on Stage and Floor Shows
100% on T.V., Pubs, Clubs
100% on All Scenes
100% in Europe and USA
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TOPICAL COMEDY!
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ORBEN'S CURRENT COMEDY
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Ventriloquism Now Part Of Curriculum at YMCA

Chicago, Feb. 26.

Chi has what is believed to be its first school of ventriloquism. (Private instruction had been available previously.) The new class is a regular part of the Young Men's Christian Assn. winter school term, and it is headed by vet Chi vent Paul Stadelman.

Stadelman is teaching two classes. Among his students are two parttime professional ventriloquists. The others are mostly looking to be the life of the party.

93d Ringling 'Greatest' Yet

By JAMES E. BRADY

Knoxville, Feb. 26.

Starting its 93d season with new acts and added sparkle the 1963 edition of Ringling Bros. & Barnum & Bailey Circus is advancing toward Madison Square Garden with the "greatest show ever."

A full working troupe maintains a fast pace through 20 acts and presentations. Theatre technique, display and diversification highlight the planning of this arena opus.

Ringmaster Harold Ronk, a vet of 10 years with Ringling, extends the theme that good circus is good theatre. Ronk puts true theatre as well as carnival into the circus. He is also a soloist, a good one.

Ringling Bros. and Barnum & Bailey Circus, 1963, presented by John Ringling North, produced by Arthur M. Concello, directed by Richard Barstow; performance direction by Robert Dover; ringmaster-soloist, Harold Ronk; music director Merle Evans; general manager, Harold D. Gender! Fronted by Jim Riley.

With three rings and two stages, the usual circus confusion is well organized by Bob Dover, the astute performance director.

Perfect timing is accomplished by Galle Sharon and Ernest Antone in their "mid-air" action from opposite sides of the Knoxville Coliseum. Stephenson's Dogs give a colorful and acceptable performance.

Top act of the show, and the birth of a new star of the circus, is Miss La Toria, who is Violet Unus, the daughter of "Unus," the balancer who stands on one finger. An oldtime European showman, Unus coached his 16-year-old daughter as well as doing his own act in another portion of the billing. La Toria performs an aerial number. She actually spins in the air on Roman Rings, with no nets for protection. Her grand finale on the golden rings is with the one-arm swing, propelling as many as 100 flips and backflips. She excites the audience, acting with perfection and ease.

Animal acts are excellent. Capt.

(Continued on page 37)

Inside Stuff—Vaude

If a recent decision by the U.S. Court of Appeals in St. Louis affecting payment of the 10% Federal cabaret tax were handed down a decade earlier, it would have saved the late and still lamented Versailles, N.Y., which was operated by Nick Prounis, now retired. Ruling stemmed from a case involving Culbertson's Cafe, of St. Louis Park, near Minneapolis.

The appeals tribunal agreed with a lower court decision that patrons who order and pay for food before a floorshow begins are not liable for payment of the cabaret tax. This procedure was followed by Prounis at the Versailles. But the Government refused to sanction his practice and filed a $300,000 claim for back taxes. Since Prounis never collected the levies, he was forced into bankruptcy. The Versailles never reopened. The site is now The Roundtable.

Eddie Maxell, guitarist-singer at the Happy Medium, Chicago, is grateful to safecrackers who spared his guitar. The yeggs broke into the spot's safe, used the case to carry out the loot and put the instrument carefully on a nearby shelf.

A number of show business names who were born or have lived in North Carolina have been invited to appear at the North Carolina International Trade Fair in Charlotte. Harold Love, director of the fair, said Gov. Terry Sanford has asked 13 show folk to take part in a performance Sunday afternoon, April 28. The fair opens April 27 and runs through May 7. The show is being billed as a "recognition ceremony" for the Tar Heel entertainers.

Those invited include Edward R. Murrow of Greensboro, director of the U.S. Information Agency; Carl Sandburg of Flat Rock, poet-historian; Randolph Scott of Charlotte, film actor; John Scott Trotter of Charlotte, bandleader and arranger; retired bandleader Kay Kyser of Rocky Mount; Betty Johnson of Guilford and Mecklenburg Counties, a singer; Anne Jeffreys of Goldsboro, a singer-actress, and actor Andy Griffith of Mount Airy. Also Kathryn Grayson of Winston-Salem, singer-actress; actress Ava Gardner of Smithfield; Skinny Ennis of Salisbury, a vocalist bandleader; David Brinkley of Wilmington, tv commentator, and actor Sidney Blackmer of Salisbury.

House Reviews

Palace, N.Y.

Three Stooges, Mattiasis (2), Capri Sisters (3), Tapsteers (3), Myron Roman Orch; "Samson & Seven Miracles of the World" (AIP).

The Palace Theatre on Broadway has lived through several eras of entertainment. It has survived two-a-day, grind films, grind vaude, class eight-a-week and what have you. There have been numerous revivals of stageshows, each coming at a time when the picture industry was going through a metamorphosis.

The current one-weeker is geared to moppet shows. During the Washington Birthday school holiday and taking advantage of a hiatus in the schedule of the Three Stooges, the Palace booked in a one-weeker, which may be the prototype of others.

The present bill, aimed at the kiddie trade, can hardly proceed a universal appeal. This is the age group that has been awed by the wonder of the Stooges during their latter day tv revival during the pre-dinner periods. The rest of the show is in the same vein. It's not the type of theatre fare that will cause audiences to soar and be a shining example of what stageshows can do for the boxoffice.

The Three Stooges, who were once the general sides of Ted Healy, were a staple on the variety wheels and film shorts of some years ago. It is the showing of those shorties on tv which virtually forced the surviving two out of retirement and back to the boards. They got Joe De Rita to complete the trio.

The mayhem the Stooges used to commit has since been toned down. It's virtually a talking turn now, with only a suggestion of the physical assault practised in films. They wind up with an admonition to kids not to gouge each others' eyes out — even they do it rarely and only carefully.

The Mattiasis, the man and wife duo, have revamped their act so that electronics predominate. Their turn is still in rough shape. It's primarily an exercise for an engineer rather than a performer, but there are moments of amusement. The doll is now a robot equipped with voice from tapes, and remote control movements. The femme now takes a song turn, and the male masterminds the plot. The turn still needs work.

The Capri Sisters (3) are a youthful singing turn who show vigor and good old-fashioned harmonies. They seemingly are schooled by one versed in the oldtime headline selling. It's an asset in this house and in the casual date field, but the act calls for an infusion of modernity.

The openers are The Tapsteers, a trio of Negro tapsters who work energetically and show neat cleat work throughout.

Myron Roman's Orch backstops with proficiency. *Jose.*

Apollo, N.Y.

"Ralph Cooper Show" with Pacheco (11), Mongo Santa Maria (7) & LaLupe, Crests (4), Dells (5), Crystals (4), Orlons (4), Jan Bradley, Reuben Phillips Orch (12); "The Valiant" (UA).

Current show at this Harlem vaudery is an alleged rock & roll and bossa nova bash, but the big beat dominates and the Pacheco band's Latin rhythms are mostly traditional.

While Pacheco headlines, and seems to have a sizable following uptown, it's the wild drums of Mongo Santa Maria that inject the spread with real excitement. His orch has two saxes and trumpet in front of bass, conga drums, etc. The conglomeration of pop styles that the band blows might be called rockanova, but it's really a mix of rock, modern jazz and the standard Latin beats.

Musicianship is tops throughout, and Santa Maria's vocalist La Lupe is the zaniest and most energetic talent to hit the Harlem boards in a long time. Her turn, which features the American "Fever" as well as driving Latin numbers and some sexually charged larping by the mildly stacked diminutive singer, gets an ovation.

Interesting among the rock & roll groups is the sexy larping of the four Crests; the Dells Quint's dancing to "Bossa Nova Bird" and the lead singer's religious style; the Crystal's (four young chicks) "Old Man River" with a powerful r&r solo by the lead; and the four Orlons' (three young chicks and a boy) novelty "South Street," "biggest street in town," presumably an ode to a strip in south Chicago.

Single Jan Bradley, who does a strangely hip "My Mama Didn't Lie" and the standard, "The Nearness of You," exhibits great range and unusual clarity. Cooper is personal with the jivey antics, and appears in drag during his standard burlesque skit for maid yocks and yocks. Reuben Phillips' band is fine all the way. *Bill.*

Shift Out Bits

Continued from page 2

Walter Winchell, being published in the Metropolitan Daily, has helped create an aura of activity in this sphere.

The fact that information does get around has caused several hostelries to recall pressagents long laid off. Some have gone back on part salary for the remainder of the strike. The owners have come to realize that a press still exists and there is a lot of information to be spread about.

However, nothing takes the place of the papers. Although there are entertainment calendars on television and radio, and additional advertising especially in the legit field, the amusement industry requires followup comment to perk interest at intervals. The lingering shows particularly need this added stimulus.

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GAC's Parent Co. Incepts New Employee Stock Purchase Plan

Baldwin-Montrose Chemical Co., of which General Artists Corp. is a wholly owned subsidiary, has instituted an employe stock purchase plan in which those working for the entire corporate complex may participate. Plan calls for withholding of up to 6% of the paycheck for purchase of stock, to which the parent company may add up to 20%, plus other dividends.

The new plan is in addition to the bonus and stock option plan in effect for certain execs and key employees at GAC in which the other B-M affiliates do not participate in. The purchase arrangement was modeled along lines of other stock purchasing plans in effect at other firms, namely Sears Roebuck, and to some extent MCA.

Stock is purchased by the Philadelphia National Bank which has been designated a trustee. The bank will retain all voting rights of the plan's stock.

Baldwin-Montrose adds 25% to the stock purchased and, depending on profits, can add more at the end of the year. At the end of five years, the entire accumulation is the property of the employe. If a worker leaves the company or is dismissed for any reason, he gets out his own contribution with 20% added for each year.

All corporate contributions are based on the firm's profits. This year, Baldwin-Montrose is expected to bring in around $800,000 as against a loss of $800,000 to $900,000 for the previous annum.

Barnett Exits MCA

Continued from page 1

head the spinoff talent agency operations which was to be labeled Management Corp. of Artists, which was to be the new name of the office. Organization was to be cooperatively owned by its employees. Most of the huge MCA list, reported to comprise about 1,100 talent properties, were to have gone with the new concern. As such it would have still been the largest talent agency in the world.

To prepare for this new post, Barnett started to move around to various departments at MCA. He was transferred from talent to tele operations in order to familiarize himself with that phase of the business more thoroughly.

However, the Federal Government, which had been probing the huge organization, decreed that it be broken up also. The path for its dissolution was cleared by its voluntary surrender of its Screen Actors Guild waiver which permitted the talent office to engage in production. Government action forced Music Corp. to suspend operations. Barnett, immediately thereafter, aided many of the 330 agency employees to obtain new employment and had been presiding over its liquidation since. He has been anxious to widen his horizons since then, thus the resignation. MCA incidentally, was the only organization Barnett ever worked for.

Stooges OK 21G At Palace, N.Y.

The first vaudeville try in several years at the RKO Palace Theatre, N.Y., has resulted in a $21,000 gross, which, according to one circuit executive is satisfactory enough to warrant further stageshow tries. The main event on the bill was the Three Stooges, and film was "Samson and the Seven Miracles of the World" (AIP). One-weeker wound up last night (Tues.).

Theatre execs took into account the handicaps presented by the newspaper strike, extremely cold weather and snow on Sunday (24) which cut into the take considerably. Of course, the major reason for booking a stager at this time was the Washington's Birthday holiday Friday which gave the house a rather lengthy weekend.

Palace is likely to book other holiday stage cards. This pattern had been established by the rock 'n' roll bills which come off during holiday weeks in other houses.

Ringling

Continued from page 56

Hugo Schmitt is director of the menagerie.

Bears are featured in an act billed as "Hindleg Holiday." The large bear drives a motorcycle and rides a bicycle with ease.

Prince Von does a one-man skiing exhibition without snow. He accomplishes a hand-stand on skis as he comes down a metal rail slope a strong finish. A daring highwire act is also one of the best in the show, with a rope skipping exhibition on the wire.

Coordination is accomplished by the Matchless Manipulators. One man of the three-man act completes this display with 30 dinner plates spinning at one time on sticks. These are spread across two rings.

Pageantry adds emphasis to theatre in the circus. A 1963 "Debutantes Ball" is presented, very colorful and with young and very attractive girls.

The finale is a colorful presentation of four seasons.

Stopping the clock for the final whistle blast by ringmaster Ronk is Zacchini and his atomic cannon act. Entertainment, which lasts for two hours and forty minutes, may be more appropriate this year than ever. This 1963 version is truly "the greatest show on earth."

The V (Value) of 'Variety'

Pittsburgh.

Editor, VARIETY:

I want to write this letter to let you know how important VARIETY is to me and my wife. We belong to American Guild of Variety Artists now for over 20 years. And if it were not for your paper we acts would not know what is going on. We buy the paper every week and from what we read we tell other members.

I go to almost every AGVA meeting and we are in the dark as to what goes on. It's a Godsend to get your reports from VARIETY. Again, our sincere thanks to your paper.

Lou Testa
(Louis & Shirley Testa)

Lenny Bruce Own Barrister in Chi Gate Date Arrest

Chicago, Feb. 26.

The prosecution rested its case last Thursday (21) after four days of the trial of comic Lenny Bruce, who is accused of giving an obscene performance at the Gate of Horn folk night club in Chi Dec. 5. Bruce has made the unusual step of acting as his own counsel for much of the trial to date, although a New York lawyer, Earl Z. Zidins, has sat beside him during the trial and has conducted some of the crossexamination.

Zidins made a strong move for a directed verdict of not guilty at the end of the prosecution's case, but Municipal Judge Daniel J. Ryan overruled the motion. Zidins asserted that the jury had heard only the allegedly obscene words out of the content of Bruce's performance and that previous decisions had hinged on the significance of those words within the context of the entire work or show.

Maximum penalty under the Chi obscenity statute is a year in jail and/or a $1,000 fine. However, Bruce is considered to have a greater stake in whether he is considered "too hot" to book in Chicago. Legalities have been puzzled by the arrest, since it is the general opinion of many cafe observers that performances with similar sexual content have been overlooked at other Chi clubs. It's thought that Bruce's attacks on organized religion may have been a deciding factor in making the arrest, or so the line of prosecution questions would indicate to date.

(The religious aspect popped up inadvertently on the final day of the prosecution's testimony when 30 girl students from a Catholic college, who dropped in on a tour of the courts, were asked to leave. The girls were in their late teens and early 20s.)

Bruce opened the trial on Monday with lengthy interrogations of each of the prospective jurors. He asked each of them if they would be shocked by a long list of words (some printable here and some not). Finally eight women and four men were chosen.

For the next three days, assistant state's attorney Samuel V. Bates questioned the arresting officers as to what they heard at the show and as to whether they considered it obscene. Bruce's response on crossexamination was that "the police officers who arrested me obviously hadn't had the academic exposure to understand the full meaning of the words." He further said "If any of those words stimulated police officers sexually, they are in a lot of trouble." The state and city laws on obscenity generally follow the Supreme Court definition of that term as "appealing to prurient interests."

Bruce said that he would begin his defense by playing a tape recording made of the disputed performance. The 40-minute tape was played for Judge Ryan in his chambers, and he said that it could be heard "if the proper foundation for its presentation is made."

Bruce was originally scheduled to have been defended by Samuel Freifeld, attorney for the Gate of Horn, and Donald Page Moore, the lawyer who last year won a reprieve from the electric chair for convicted murderer Paul Crump in a celebrated case. However, Bruce said that he wanted to direct the case himself and the two lawyers bowed out.

Gate of Horn Loses Liquor License For 15 Days as Result of Bruce Mess

Ink Spots

Continued from page 56

sion hired "to tie up" Ink Spots name for the respondents.

Because Dower allegedly did not come through in his promise to tie up name, applying for registered trademark instead, the deal blew up.

Judge Rousseau, meanwhile, heard from Johnny Rougeau, Mocambo proprietor, on the value of the name, Ink Spots.

"They are the greatest," he said, "but if they had to stop using the name Ink Spots, I would have to cancel the bookings. The public would have no use for them, however good they are without the name, and I have to protect the public."

Miss Clark, one of attorneys, also said that the Ink Spots name has come to be accepted as group of Negro artists, performing as vocal group with instruments, but just as you can't patent the word troubador, she said, it makes as little sense to patent the name Ink Spots.

Name Ink Spots, according to Boatner, was first used in New York about 30 years ago, and at least 10 groups have used the name while playing in Montreal, over the past 22 years.

Judge Brossard took the petition for the injunction under advisement.

Chicago, Feb. 26.

The Gate of Horn folk nitery closed yesterday (Mon.) for 15 days as result of a 15-day liquor license suspension and will reopen March 12 under new ownership and management. Club received the suspension as result of an alleged obscene performance by comic Lenny Bruce on Dec 5. Bruce is currently on trial in Chicago.

New owners of the club are Hal Stein, a local radio and teevee writer and producer, and Rudy Orisek, also a radio and tv producer, deejay, and adman. Deal, which is expected to be completed this week, will involve either an outright sale or the transfer of a majority block of the stock to Stein and Orisek, with its current owner, Allan Ribback, maintaining a minority interest. Sales price has not been disclosed.

Stein, speaking for the new owners, said that they would maintain the same general policies as before in regard to entertainment. Emphasis will continue to be on folksingers; however, Stein said that the new operators would try to book more foreign acts.

The Gate of Horn opened in February, 1956, in a cellar location about four blocks from its present spot as the first folky nitery east of San Francisco. Ribback assumed ownership in 1958, and moved it to its present plusher setting in April, 1961.

Ore. Sport Show Hits New High

Portland, Ore., Feb. 26.

Tom O'Loughlin's 1963 Boat, Trailer & Sport Show pulled a record 114,388 fans into the Memorial Coliseum in a 10-day run ending Sunday (24). The 10-evening arena stageshows and two matinees included Howard Hardin, Sparky the Seal, Henri Lamothe, Joe Kirkwood, Jim Running, Champion Retrievers, Barders' Collies, and George Arnold's Orchestra (12).

O'Loughlin's Porpoises highlighted the layout. He purchased four of the bottle nosed comedians and plans to display them around the country. A $1.50 adult main gate tab, with kids admitted free, included everything.

O'Loughlin's Porpoises high-Home Show earlier this year also established new attendance marks. He's now booking talent for the 1963 Rose Festival evening stage shows in June.

BILL HAYES READYING

Legiter, Doing First Film, Also Plans First Tour

Boston, Feb 26.

Bill Hayes, currently working here on his first major film assignment in Otto Preminger's "The Cardinal," is also planning another first. The legit actor-singer is prepping the initial nitery tour in his career.

He's working up a new act for the trek, which may open in Paris after he's finished with "Cardinal" lensing in a few months. A vet of legit, spot nitery work and industrial shows, Hayes says he feels it's time he took to the nitery touring trail.

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Copacabana, N.Y.

Jan Murray (with Nicki Marlowe), Neil Sedaka (3), Magid Triplets, Joseph Mele and Frank Marti orchs, Copa Girls (8); Douglas Coudy production; special songs, Paul Anka; orchestrations, Joseph Mele; costumes, Sal Anthony (Mme. Berthe); $6-$7 minimum.

Jan Murray, Neil Sedaka and the Magid Triplets are a good parlay for the pre-Income Tax blues, not to mention the current confusion over "expense account entertainment". It should get its share of Gotham's currently slow nitery business which, on top of the above, is not helped by the fluctuating temperatures (downward again of late), and the attendant Asian flu wave (bordering on local epidemic).

In fact, these three factors tell the story of the current ailments of the New York nitery-restaurant scene. The confusion from within the normal spending public is militating not only against the bistros but their normal going-out habits.

As for this show, while good on paper, it's a spotty divertissement. If any business is to be had, Jan Murray, a pro from 'way back and with a built-in video rep to perpetuate his customer identification, will get it. Unfortunately, Murray had something of an uphill battle. He'd probably be the first to admit it.

The reasons are multiple, not the least of which was one of those en famille ringside quartets—mama, papa and their 12-13-year-old daughters. Murray discovered them just before his payoff jokes but went ahead with 'em anyway.

Saloon humor being what it is today, the degree of free-wheeling comedy depends on the time, place and character of the joint. Since Murray's "routine", per se, had to do with television taboos on uninhibited jabbering, a couple of subteenagers on ringside are not conducive to freshness.

But apart from this, the affable comedian, capable of doing a boffo standup single, had a somewhat disorganized potpourri of observations on the passing scene. Much of it was of familiar genre although his delivery was authoritative.

Nonetheless, the sidelights on video's [illegible] cycle; the gags about Las Vegas (although he had a nifty about "I even lost 50 bucks playing the stamp machine"); sidebar references to Copa boniface Jules Podell ("maybe he thought he booked in Jan Peerce instead of Jan Murray"); the bathos "Laugh Clown Laugh" routine, were in-and-out in their effectiveness. Nicki Marlowe ("the girl next door"; actually something of a well-stacked escapee) came on for the finale with clown vocal duets of "Sweetest Thing" and "Everybody Loves a Lover".

Sedaka, [illegible], is the RCA Victor disker who came to the fore with a flock of self-written rock 'n' roll pops. He has matured to the degree that he must make up his mind whether to continue catering to the prom set or the grownups. The blend of the two is an anomaly.

Actually, Sedaka has two routines and two audiences, which isn't a bad built-in parlay for any singer; he can do the campus circuit and play the May-June prom bookings—and, in midseason, gear himself for the adult spenders.

He obviously has values for both. But the blend of some of those banal lyrics—okay for the Dick Clark aficionados—and "As Long As He (She) Needs Me", the bossa nova medley and/or the Steinwaying of Chopin's Fantasie Impromptu in F, makes for a curious pot-pourri.

Sedaka is an ingratiating performer with enough savvy to truly graduate into the big leagues. Now he is somewhere in between. This is his second major Gotham booking—last year he headed the International Theatre-Restaurant revue during the prom season.

Sedaka also needs editing; he runs overlong. Somehow the "Oliver" ballad is more readymade for a femme single (with the original "He Needs Me") as Lionel Bart wrote it, than for the male version. "Yiddishe Mama" is also a question mark for him, other than versatility, running the range as he does from r&r to bossa to Chopin, but it tends to confuse. No question about his basic ingredients otherwise.

It's a paradox that the 18-20-year-old Magid Triplets (Eddie, Dennis and Michael) might be billed as the recording act [illegible] show with their [illegible] ent'acte specialties (they do two of them). They all look like juveniles ("How To Succeed") [illegible] sing-and-dance up a storm; working energetically in their aero-dancing, and withal mean more to the number-changing than the traditional Douglas Coudy-staged boy-girl interludes.

The Copa Girls, in fact, seem eclipsed by the young male triplets, who are unquestionably money kin because their look-alikes are unmistakable. They are showmanly enough to let that play itself in minor key and project their songdancology instead. Incidentally, the octet of Copabeauts are above par.

Joseph Mele at the ivories maestros the main band, backstopping the show expertly. Sedaka brought in his own conductor and traps but the Mele-ites indicate such auxiliary AFM accoutrement isn't quite necessary. Frank Marti goes with the lease as the alternate chacha combo. *Abel.*

Desert Inn, Las Vegas

Las Vegas, Feb. 10.

Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, George Finley, Jack Roth, Donn Arden Dancers (12), Carlton Hayes Orch (13); Richmond Gale, Conductor-Accompanist for Miss Traubel, produced by Frank Sennes; presented by Wilbur Clark; $4 minimum.

Jimmy Durante and Helen Traubel are at it again. The offbeat combination of vocal and physical dignity plus vocal and physical mayhem has paid off before for Wilbur Clark's spa, and there's no reason to believe it won't click this time.

Jackie Barnett has written some new material to update the Durante-Traubel outlandish teamwork, and it adds up to one of the most amusing sessions ever presented here. Especially effective is their dueting of "You're The Only One Who Understands Me"—an interesting mixture of Miss Traubel's fine operatic tones and Durante's wonderful gravel voice. Solo, she does a thrilling medley of operatic love excerpts, and her powerful, lowdown version of "Bill Bailey" and "St. Louis Woman." Richmond Gale conducts for Miss Traubel.

Eddie Jackson and Sonny King are back for this one, with the former doing his familiar strut, and the latter serving as an ideal vocal and physical bully to Durante, invariably serving to brand the star a sympathetic character.

Jack Roth, out on opening night because of illness, is still with the group, as is pianist George Finley.

Six of the dozen lovely Donn Arden dancers are the town's prettiest "musicians" as they mouth toy instruments in a wild Twist number with the principals.

Show is in for six frames. *Duke.*

Talk of Town, London

London, Feb. 21.

Dolores Gray, Frank Pietri, Michael Vita, accompanied by Pat Dodd, Robert Nesbitt's revue, "High Life," with Peter Regan, Tricia Money, Christine Craig, Della Chiesa, Line (25 girls, four men); choreography, Billy Petch; costumes, R. St. John Roper; decor, Ted Kingman; Sydney Simone & Frank Deniz Orchs; $7.50 minimum.

Dolores Gray, who became a hit in the West End when she played Annie Oakley in "Annie Get Your Gun," bounced exuberantly into the West End nightclub scene with her opening at "Talk of The Town." She puts over her act with tremendous ebullience and punch, and her enjoyment communicates to the audience.

Miss Gray wears eyecatching gowns, dons a bullfighter's cape for "The Toreador," and, of course, does the old fave, "You Can't Get A Man With A Gun." "Oh, Boy, I'm Lucky" and "Learning The Blues" are other ditties that stand out in a well balanced repertoire.

Miss Gray is well supported by accompanist Pat Dodd, Sydney Simone's orchestra and two lively male dancers, Frank Pietri and Michael Vita. A return of this [illegible] artiste to a West End show has been overdue, but meanwhile "The Talk of The Town" customers will get top entertainment from her act.

Prior to Miss Gray's appearance, Robert Nesbitt presents another of his slick, colorful "10 o'clock" miniature revues, "High Life." Featured is Della Chiesa who [illegible] in a way that makes the eye blink, Peter Regan, Christine Craig, Tricia Money and a line of 25 girls and four young men who perform [illegible] London [illegible] moving London [illegible]. *Rich.*

Marty Steve
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Town & Country, Bklyn

Sophie Tucker (With Ted Shapiro), Angie & Margo, Marc London, Ned Harvey & Rod Rodriguez Orchs; $7 minimum.

There's something about a name which entices more pre-booked business than a spot has room for. The Town & Country, during its checkered history, has tried names and non-names. Apparently names are better, according to the opening night of Sophie Tucker who [illegible] to a sellout house at the Bay Ridge nitery.

This occasion, a night out for a section of New York's correction officers, a pre-show was a lengthy affair. The crowd had been deadened by a lot of speeches, and presumably bottles on each table, but they did come alive with the start of the proceedings. The headliner had the support of Angie & Margo and comedian Marc London, which made the scene rather festive.

Miss Tucker remains one of the nitery greats who will not be shunted aside by youth. She attacks each cafe assignment with a zest and relish not usually found in performers many years the junior of this youngish 75-year-old. She has stature, authority and a floor presence that command instant respect. This has been her opening gambit for years. It's not infrequent that the customers give her a sta[illegible] ovation at the beginning, and [illegible]ually always at her close.

Miss Tucker still mixes sex and sentiment, rectitude and ringiety, ballads and biography, all of which [illegible] out the singular entertainment ingredient which adds up to herself. She has prepared for the occasion with a tale of her recent trip abroad (and she intends going back), plus the tunes filled with morality and bluenotes.

There is the bit of a medicine man, and other songs of solidity which add up to her norm, a sincere tribute from this huge roster. Her longtime accompanist, Ted Shapiro, presides at the ivories, per usual.

The path to this top ovation was blazed by a show which starts with dancers Angie & Margo, both of whom are exciting terpers. Margo is exceedingly provocative in dress and attitude. They whip up a lot of visual interest in two spots, which results in hefty palming.

London is a comedian comparatively new to the big rooms, and his work here could keep him in this genre for a long time. He operates in a big manner with material that hasn't been kicked around for long. He also scores with original lines and a few takeoffs on JFK, and he's off a hit. Ned Harvey showbacks flawlessly and his musicians respond excellently. Rod Rodriguez Orch provides the Latin motif. *Jose.*

Bob & Jake's, Baton Rouge

Baton Rouge, Feb. 10.

Sue Roberts, Jim DuPlantier Sextet; private club, no cover or minimum.

Curvaceous song charmer Sue Roberts, [illegible] with a 30-minute show that moved from an opening upbeat version of "Day In Day Out" to a closing "That's All" with heavy audience support all the way.

Young platinum blonde is plenty easy on the orbs and exuded just the right amount of s.a. in a formfitting gown that should have the Louisiana revelers beating a path to Bob & Jake's six-month old bistro. Miss Roberts is the first headline thrush for the 300-seat posh nitery; top musical units dominated the format in past months.

Miss Roberts, who is a former Ray Anthony "Book-End" took hold of her audience immediately with a throaty opening rendition of "Funny Valentine," but the bigger boffs followed swinging stylings of "Bill Bailey" and a handclapping "Joshua." Miss Roberts displayed a capable, low, sexy voice to the fullest and a nice feel for rhythm and phrasing.

Special material "Big Daddy" and twistin-tempoed "Lazy River" opened the way for the Coast singer to bring male ringsiders into the act by singing to one about her desires in a man and twisting with a second on stage. Audience liked it as ditto. *Grace.*

Eden Roc, M. B.

Miami Beach, Feb. 24.

Eddie Fisher, Joey Forman, Mel & Barbara Lemon, Val Olman Orch; pre-fixe dinner and minimum opening night, $17.50 plus $5; $7.50 & $10 thereafter.

For first time this in-and-out season for hotel cafes here—despite setbacks on accommodations—a boniface took the gamble of imposing a pre-fixe dinner and minimum tariff for an opening night. The move paid off for Harry Mufson for Eddie Fisher's debut at this posh inn. There were turnaways, after reservations reached the 800 mark.

It was also the first time this winter that the big-spending, blacktie, be-minked set came out in full numbers to remind of the glittering nights of a few seasons back when every femme arrived in town with a full set of haute couture changes for the nightly roundsmaking.

They came on to view the Fisher of the frontpaged love-won, love-lost notoriety and wound up a rapt set of auditors who sounded more like a teenagers claque on hand to cheer their pet songster.

Fisher hasn't been around these parts for over a decade on a performing date (he was an occasional visitor here until the Taylor affair). He's a more assured, more matured songster now, albeit the boyish quality comes through on occasion to add to the overall appeal to distaffers.

The intonings now are of a deeper register to lend authority to the disposition of a lengthy book that includes all of his platter clicks and lover's laments that contain an aching note. On the latter facet Fisher, in some of his light gab makes with tongue-in-cheek references to the Roman debacle, but wisely keeps them to a minimum.

Fisher could do nothing wrong for the first-nighters. His build sustained from opening medley through the Jolson segment in which he takes mike in hand for troubadour stroll around audience to add to a rapport long established.

End result was the unusual here: a standup ovation, led by the "sophisticated" femmes. Fisher came up with another set of standards and evergreens, then had to come back for still another grouping. He could have stayed into the second show, which by the way, was another sellout at a $10 minimum, per.

Joey Forman precedes and proves the surprise comedy hit of the winter run here. The nimble-witted lad has been seen before, as straight to Mickey Rooney (at the Deauville), but on his own he comes on with authoritative manner and sets up an original continuity that contains highly topical, constantly laugh-raising material.

It's out-of-the-news stuff, with his lampoon on tv programs the topper that gets him a resounding palm payoff from a crowd that came to see Eddie Fisher. That they wanted more from Forman is illustrative of his impact on a hip, comedy-wise audience.

Barbara & Mel Lemon, returnees here, set matters off at smart tempo with their lithe tap-ballroomology. Val Olman and his expanded (for Fisher) orch plays a tough score in fine style. *Lary.*

Cocoanut Grove, L.A.

Los Angeles, Feb. 22.

Bobby Darin, Bob Devoye Trio, Dick Stabile Orch (23); $3-$3.50 cover, $3 minimum.

Bobby Darin, one of the more dynamic and versatile young singers who rose out of the recording ranks in recent years, is currently stationed at the Grove for a fortnight. Although still a notch away from the consummate nitery entertainer, he continues to explore and develop new performing avenues for his multi-faceted gifts.

His current nitery turn is a variable collection of skills and routines he has picked up and polished along the way. Bill is also fortified by the terpsichorean efforts of the Bob Devoye Trio and capable musicianship of the large Dick Stabile orchestra (23).

Darin's act touches quite a few bases. It ranges from drivingly arranged assaults on pop and show standards to reprises of his hit waxworks to impressions of celebrities to a newly-devised barrage of country & western ditties. His turn, however, can stand some tightening and refining.

There are several interludes when Darin seems to be marking time or shifting gears, and a little trimming or acceleration is in order to sustain the momentum and keep matters compact. Also he has a tendency to casually throw away the numbers the audience is waiting and clamoring for, yet, conversely, to work with great respect and discipline on less familiar material.

On the one hand Darin, in the middle of a ballad, will nonchalantly advise ringsiders to go ahead and eat. Next moment, he is crooning in dead earnest with practiced gestures that, owing to the basic self-irreverence of his approach, seem almost awkward and contrived. This tendency to slip in and out of character destroys the cumulative chemistry of Darin's relationship with his audience.

Numbers rendered by Darin, in addition to past record clicks such as "Clementine" and the inevitable "Mack The Knife," are an unorthodox blend of "Toot Toot Tootsie" and "Don't Worry About Me," souped-up versions of such show standards as "Hello Young Lovers" and "This Nearly Was Mine," an airing of the current hit, "Walk Right In," and an effective, though Sinatra-like closer, "That's All There Is." He sings his folk section with power and precision and impresses with his impressions of traditional celebrities.

The Devoye Trio, two guys and a girl, offer fairly conventional but well executed and crowd-pleasing dancing acrobatics of the follow-the-bouncing-girl variety. Some of the whirls and spins are almost ice-skater like in speed of revolution. *Tube.*

Chi Chi, Palm Springs

Palm Spring, Cal., Feb. 22.

Eartha Kitt, Russ Lewis, Bobby Winters, Bill Alexander Orch (10); $2.50 cover.

Eartha Kitt may have been a tawny tigress of the jungle but by today it is just an act. It is such a good act that the Chi Chi Starlite Room had the biggest house it has had this season. It is a well dressed act—no jewelry, but clothes, furs and a slinky, tight fitting dress.

Miss Kitt's turn is vastly improved over what it was a year ago at this same bistro and a good deal of what she earned in Europe obviously has gone into dressing the act. It all pays off, because she has the audience with her from the first song and finishes with the biggest round of applause heard here in a long while.

She sings 12 songs, using a Madame Recamier couch and yards of mink as her main props. Most of the tunes are old faves and she finishes on her theme song, "C'est Ci Bon."

Bill opens with Bobby Winters, a juggler who gets a lot of laughs by acting bored with the whole bit and his skill is such that he can afford to relax. Wherever there was a trick, as opposed to skill, as part of the routine, he let the audience in on it.

Russ Lewis and his dummy Clarence Von Kibbl fellow and gives several new twists to voice-throwing.

Bill Alexander's orchestra backstops in good style, particularly for Miss Kitt's singing, which involved a wide variety of songs and special material. *Scul.*

Second City, Chi

Chicago, Feb. 14.

"To the Water Tower" with Jack Burns, Del Close, MacIntyre Dixon, Judy Harris, Richard Libertini, Dick Schaal, Avery Schreiber; directed by Paul Sills; produced by Bernard Sahlins, Paul Sills and Howard Alk; music, William Mathieu; $2 admission weeknights, $2.50 weekends.

"To The Water Tower" is an arty revue, one half of which is devoted to burlesques, blackouts, home films and a comic ballet and the other to an oddball fantasy that smacks of theatre-of-the-absurd. Fortunately, or unfortunately, depending upon individual tastes, it is the latter skit (almost a short play) that makes the lasting impression. Theatrically it's more sophisticated than the first part, but if a nearby table was any indication, it's strictly a "tsk tsk" item for your Aunt Nelly from Dubuque.

The last act, entitled "A Peep Show For Conventioneers," has a pair of oafish conventioneers steered to a disorderly house in search of action. The "action" turns out to be an ironic and bizarre sort of psychodrama in which the duo becomes involved. MacIntyre Dixon and Dick Schaal are firstrate as the two confused and fascinated traveling salesmen, while the rest of the company handles a variety of roles in appropriately baroque fashion.

The shorter skits in the first half are pungent and usually make their satirical point with a laugh. They generally reflect the point of view of the outsider, the pacifist, the bohemian, and the liberal intelligentsia with a touch of sacrilege for an added fillip.

One of the brighter gems is "The Marina Towers Ballet," which is titled after the twin circular-towered apartment buildings nearing completion in downtown Chicago. It is a marvelously heavy-footed spoof of modern ballet cliches, replete with overstated symbolism, e.g., a workman bearing a rose (creativity) to the top falls the the flower is retrieved by another worker. (There are grim undertones here too, since the Marina Towers had several fatal accidents during construction.)

Also worthy of mention is a vignette wherein Jack Burns portrays a lonely Willy Loman - type salesman riding in a cab driven by Richard Libertini. Their dialog has the ring of verisimilitude as Burns seeks out the friendship of the driver and finally offers to buy his companionship with the meter setting the price. Dixon also shines as the bumbling chairman of a peace rally that goes to pieces. He's ably aided by Schaal, Libertini and Avery Schreiber as his harassers.

Withal, the cast works smoothly as a team and displays individual moments of brilliance. Schaal and Dixon are mainstays of this show, both superbly portraying bumpkins in a perverse world. Del Close is expert in his roles as a hard-jaw type, and Jack Burns gets some gratifying nuances from the material. Schreiber is a veteran and dependable anchor man to the troupe, and Libertini is effectively florid, usually as a gaunt fanatic. Judy Harris is decorative, but is not given much to do in this show.

It's apparent that the Second City has been marked by its cultural exchange with the Establishment, the English satirical troupe. "To The Water Tower" has adopted the Establishment's cutting edge plus many of their slide and film projection devices. *Mor.*

Port O' Call, St. Pete

St. Petersburg, Fla., Feb. 20.

Guy Lombardo & his Royal Canadians (14), Lee Caron, Jack & Sally Jenkins, Miles Bott, Bill Flannigan, Cliff Grass, Joan St. James & Trio, Ed Krochman & Showmen (4); $7.50 minimum.

Guy Lombardo and his Royal Canadians, syncopating at Tierra Verde's lavish Port O' Call, are drawing a capacity crowd six nights weekly—to the tune of a nightly gross in the 600-seat dining room of approximately $6,700.

Under a twinkling colorfusion of lights Lombardo launches a new show every two weeks. Currently opening number is blended by Cliff Grass, Bill Flannigan and lyricist Miles Bott, replacement for Lombardo's brother-in-law Kenny Gardner, who severed himself from the clan in January. Bott, strictly a band singer, does an interesting "Without A Song," and Flannigan plucks a haunting "Third Man Theme" in his double on the electric guitar.

Jack and Sally Jenkins, husband-wife, song-dance team, are from Tampa but were discovered by Lombardo in Chicago. They flood the room with warmth, talent and natural togetherness.

Their "Tonight," sung in a flawless soprano-baritone merge, and their combo of "What Kind of Fool" and "Where Is Love," are skillfully spliced and spiced with romance. Although Jenkins carries act with his powerful voice and showmanship, his petite redheaded partner is a charming assist. This youthful couple has an exciting potential.

Comedian Lee Caron, another Lombardo find, quickly recovers from a halting entry. The big Texan tells the customers that material on religion, politics and sex is taboo; then, with a "What's left?" proceeds to use material on the same subjects—all well sudsed. He has sure wit and solid Lombardo backing.

Lombardo's band has undergone only subtle changes since it opened at the Hotel Roosevelt, N. Y., in 1929. Show caught will live on in an LP. Alternate entertainment in diningroom and Salon Rouge—no minimum, no cover—is provided by Joan St. James and Trio and Ed Krochman and his Showmen. *Odie.*

Cork Club, Houston

Houston, Feb. 23.

Enzo Stuarti, Buddy Lester, Moro Landis Dancers with Larry Grayson, Mel Arvin Orch (11); $2.50 entertainment charge.

Enzo Stuarti is no stranger here, in keeping with his theme of "We're Not Strangers," as he had played this room couple of times before his appearance some years ago in New York's Persian Room that made him a top nitery attraction.

Buddy Lester makes first appearance in town, and demonstrates he's one of better comics.

At times he has a Gatling delivery, and is excellent in his "Then I Wrote" routine. Impressions of Ted Lewis, Joe E. Lewis and Gene Kelly are first rate.

Lester clowns around with trumpet, and shows surprising skill on instrument. He's expert at catching mood of auditors, and obviously switches material to fit temperature of room.

Moro Landis Dancers (10) are back, and line performs betttter than ever and is superbly costumed. House singer Larry Grayson fills in usual excellent style. Mel Arvin Orch plays good show, and usually manages to pack dance floor for terping. Show in for two weeks. *Skip.*

Sahara Inn, Chi

Chicago, Feb. 22.

Damita Jo, Dick Lynn, Frank York Orch; $2.50 cover.

Just about everything good that can be said about a vocalist can be said about Damita Jo. She's one of the few young thrushes to attain headline status in the major clubs before she scored on tv and on records, and one listen-to explains why. She has a great voice, is eminently lookable, and has the sort of feel for both jazz and ballads that singers are either born with or learn through hard work.

Despite all these assets, and despite the fact that the half-full house at her Club Gigi opening gave her a standing ovation, singer will probably play to light houses for her 10-day gig. There's too much working against her, including the cold weather (particularly hurtful to the Sahara's far-out location) and the fact that patrons of this plushery have proved prone to long established stars, particularly singers.

Customers who beat their way out to the Sahara Inn will not be disappointed. Thrush's 45-minute turn is loaded with freshly-treated evergreens and personalized pop tunes. Her arrangements are topdrawer, and she has the mastery of her songplay that permits her to toy with a melody without distorting it.

Opening act is Dick Lynn, a hard-working and generally inventive comic. A good portion of his material is solid stuff and pulled good yock returns. He scores best with an acted-out story of a mouthie wife and early husband celebrating their 20th anniversary, and a sharp impression of the late Charles Laughton as Captain Bligh. *Mor.*

GALE SHERWOOD

Her heart is still beating with joy over her warm reception in Australia with Nelson Eddy. The Sydney Sun said, "How fortunate—or wise—Eddy is in his partner, Gale Sherwood, who is a top-notch vocalist, a good dancer and a comedienne par excellence." And the Sydney Telegraph said she "skillfully developed a side-line of delicious comedy. An entrancing entertainer."

A. P. A. handles.

Palmer House, Chi

Chicago, Feb. 17.

Xavier Cugat & Abbe Lane, Brascia & Tybee, Jack Del Rio, Ben Arden Orch; $3.50 cover weekends, $3 weeknights.

Xavier Cugat is the amiable, pipe chewing tour director for this stroll down Latino Lane, but it's another Lane (Abbe) that provides the high-voltage s.a. and skillful vocalizing that makes this Empire Room show the winner that it is. Cugat's entr'acte patter and gags have the comfort of a well-worn pair of slippers and he's the image of the south of the border boulevardier.

It's a tossup whether it's Miss Lane's pipes or frame that bring in the customers, but there's little doubt that the combination eye and ear appeal makes for a solid turn. Perhaps those orb-popping swivel hips are a disadvantage to Miss Lane, since she has developed into a poised and knowledgable pop thrush and can handle a ballad with the best of them. However, her colorful terping of the cha cha and merengue is a decided asset and the act would be diminished without it.

In addition to a medley of Cugat hits such as "My Shawl," "Perfidia", "Frenesi" and "Besame Mucho", Miss Lane scores with an Italian medley, a fine rendition of "Hava Nagilah" and an astute version of "Mack The Knife". Bongoist Jack Del Rio contributes a fleet-fingered solo on the little drums while she makes her costume change.

Brascia & Tybee are a smooth dance team and their routines are well worked-out and expertly executed. He has much appeal for the femmes and she does the same for the males in the audience. While their numbers are individually firstrate, the act caught had a sameness to it that could be corrected with a few contrasting routines. *Mor.*

Nugget, Sparks, Nev.

Sparks, Nev., Feb. 21.

Andrews Sisters (3), Dominique, George Arnold Singers & Dancers (17), Little Bertha, Foster Edwards Orch (10); produced and staged by George Arnold; choreography, Rene DeHaven.

The Andrew Sisters—durable as the "Beer Barrel Polka," satisfying as "Apple Blossom Time"—for this playback at the Sparks Nugget reprise virtually the same catalog they offered in their debut in this new swankery last August. And from auditor reaction, the songfest of Andrews' hits exactly fills the bill.

The Andrews, at audience insistence, play heavily on their trademarked titles, but combine a bit of novelties with the more familiar stuff for top endorsement. Trio continues to work with much rapport, much vigor, much enthusiasm, and it's all infectious. Frequent mid-turn palm approval from a full second show, opening night house was adequate evidence the three have lost no popularity in these parts.

Dominique, as noted, rates the "fabulous" descriptive. Warming up with a display of manual dexterity in handling playing cards, he segues to a tour among tablers picking pockets, lifting purses (or anything else in customers' clothing, removing watches—all executed with fast and clever line of chatter.

Little Bertha, the Nugget elephant featured in each production since the Circus Room opened last June, continues to be a show stealer. For this segment she outdoes her previous routines. Balanced on front feet on small revolving platform (only large enough to accommodate her four pads) the pachyderm holds trapeze rig in her mouth, with Sherry Loving (a line femme) in full split with feet in slings at bottom of rigging.

Bertha also walks rolling barrel (with all four feet) across full width of stage with surprising poise and ease. It's a trick trainer Jenda Smaha claims no other elephant has mastered. Head stands, bows and stage rumps (twisting, marching, etc.) are old hat for the talented animal.

Tony Bennett due in March 7. *Long.*

Crescendo, L. A.

Los Angeles, Feb. 21.

Shelley Berman, Elaine McKenna, Les Brown Jr. band (8), $3.50 cover, two drink minimum.

Shelley Berman's "edge" isn't quite as sharp as it used to be. The finely-honed comic satiric observation that catapulted him to the top of his field is missing in his current nitery turn. Long absent from the L.A. club scene, the comedian has launched a three-weeker (through March 10) at Gene Norman's spa atop a card that includes vocalist Elaine McKenna and the Les Brown Jr. Band. To commemorate the occasion, Norman has elevated the tariff another notch (see above numerical data).

Berman at his best is a master at reducing modern sociological complexities to the common denominator of the little man courageously attempting to cope with the outrageous horrors of a bureaucratic society. His firstrate acting ability enables him to illustrate with devasting force the extent and nuances of this predicament. Yet Berman apparently seeking new horizons and new outlets for his comic expression, has chosen to stray off in directions unbecoming to his special abilities.

Instead of adhering to his sure-fire formula and continuing to mine beneath the surface for the rich ore of this great natural resource, he has shot off on tangents that are neither fresh nor rewarding. For example, in branching away into the realm of the out-and-out protestor against the modern institution, such as the outlandish television commercial, he has gone essentially out of character by abandoning the little-man-in-a-callous-impersonal-world that he enacts with such telling and universal impact. In doing this, he will activate the easy laugh but lose the deep, keen sense of understanding and association he has heretofore aroused in his audience, whether in person or via recording.

Best passage in Berman's current routine, oddly enough, is his offstage-on-the-telephone opener, a subtle and provocative condemnation of the runaway numbers system that threatens to engulf and devour the individuality of modern man. Nothing else in the act quite measures up to the stature of this teaser. And when the comedian settles for blue or risque material, he is only resorting to drivel that need be employed by performers less gifted than himself.

Miss McKenna, a pert blonde canary from Australia, has acquired more poise and showmanship since her visit to the Crescendo last year. But the added sophistication is not entirely for the better. Miss McKenna has a sweet and satisfactory voice and a nice way of letting all the lyrics be heard clearly. But now her act is overly-gimmicked and cluttered with excess prop baggage such as a rack of hats she dons or displays as part of a long medley of international tunes. The sight business tends to distract from the sincerity of her song stories. Better she should concentrate on doing the tunes as well as possible, and leave the funny hats to the comedians. In her repertoire are well-belted assaults on such airs as "Gypsy In My Soul" and "Once In A Lifetime" and an unnecessarily souped-up version of "Waltzing Matilda." The Brown Jr. Band backstops effectively. *Tube.*

Basin St. East, N. Y.

Sarah Vaughan with Kirk Stuart Trio, Phil Foster, Mike Longo Trio, $3.50 music charge.

Nothing wrong with Sarah Vaughan this trip except a similarity of pace throughout the near 50-minute stint. Individually, each song holds up strongly in her handling. But in the long pull, a sameness is projected that dissipates some of the single pleasure. A wider variety in arrangement styling could easily give her a socko turn.

Still, there's lots of ear appeal in her note-catching phrasing. Her technique of stretching out the ballad notes may slow up the song at times, however, for the most part, it has a grab-hold quality. She's especially solid on "Poor Butterfly," "Fly Me To The Moon," "Misty," "All Of Me" and "Call Me Irresponsible," which she just recorded for Roulette Records. "Maria" and "I Feel Pretty," both encore demands, come over neatly and please those who ask for 'em. The turn is ably backed by the Kirk Stuart Trio.

Phil Foster is the laugh-getter this outing and he piles up a good yock score with a barrage of snappy pokes and a couple of risque stories. He's a likable performer and his naughty ideas are not at all offensive or embarrassing. In fact, they work quite well.

He's still driving hard on N.Y.'s Mayor Wagner, but the Mayor has plenty of company. Gov. Rockefeller, Robert Moses and traffic commissioner Henry Barnes are up for some Foster ribs, too. Foster isn't exactly a Mort Sahl type commentator of the current scene but he does get his points across and his laughs, too, and that's what counts.

The Mike Longo Trio gets in a pleasant instrumental set before showtime. The group, Jimmy Young (drums), Jay Leonhart (bass) and the maestro on piano, are new here but its style fits nicely into the room's musical scheme. *Gros.*

Shamrock, Houston

Houston, Feb. 21.

Don Cornell, Bobbi Baker, Paul Neighbors Orch (11), no cover or minimum.

Don Cornell showed on preem night Thursday (21) why he has seven gold records to his credit: he has pipes, presentation and peerless arrangements. While house was fairly small at opening in Shamrock Hilton's International Club, it is certain to build despite competition of annual stock show and rodeo, for Cornell is a top hand with a ballad.

Comedienne Bobbi Baker opens bill. She not only is funny but can also lambaste a lyric. She now wears wig over former crewcut, and is more subdued. To this reviewer she was merrier as a madcap. She sings "Cherchez la Dame," "Bill Bailey," "Young," and "Let's Do It," and several impressions, the best being her now w.k. carbon of Pearl Bailey.

Paul Neighbors Orch cuts usual fine show, with maestro Neighbors contributing greatly to Cornell's act. *Skip.*

Park-Sheraton, N. Y.

Irving Fields Trio, Coby Lou Cooley, no cover, no minimum.

The Park Sheraton's Mermaid Room, recently refurbished, has recalled one of its longtime staples, the Irving Fields Trio. Long a tenant at the nearby Latin Quarter, he has taken his piano and trio to his former environs that provide an atmosphere in which his flashy pianistics can have more force and effect on the customers.

The maestro, with bass and drum backing him, plays an exceedingly florid type of piano. His tunes are embellished with as many notes in the treble cleff as his fast fingers can encompass. There's no room for subtlety and no desire for it. These pyrotechnics rivet the necessary attention to the revolving bandstand atop the bar from those far beneath. He has to dazzle the customers.

The stand's revolutions move Fields from the visual orbit, but he plays with a strong splash of notes so that auditory interest is constantly maintained. The catalog is on the familiar side which also helps keep the customers interested.

Fields is spelled by pianist Coby-Lou Cooley, who has a more quiet means of retaining audience attention. She tries a contrasting mood, which coupled with her gowning, enables her to attain her own ends. *Jose.*

OBITUARIES

LOUIS GASNIER

Louis Gasnier, 87, pioneer film director who started his career as an actor on the French stage and bowed in the U. S. as a serial director, died in Hollywood Feb. 15, after having lived in retirement since the midd-'30s.

Gasnier, who helmed "Perils of Pauline" and three other serials with Mrs. Vernon Castle before joining Paramount as a director, acted for 10 years in Paris before becoming manager of the Paris Theatre in the French capital.

He entered the film biz via the Pathe Freres, where for 14 years he was general manager and an additional two as v.p. He later formed Astra Film Co. in 1916, and produced a picture with Fanny Ward.

Most of Gasnier's American career was in association with Paramount, where he directed such pix as "Darkened Rooms" and "Shadow of the Law." He also turned out several indie films in the '30s.

His son survives.

HERBERT ASBURY

Herbert Asbury, 71, former newsman who authored more than a half dozen books, died Feb. 24 in New York after a long illness. Born in Farmington, Mo., where he began his newspaper career, he later was a staffer for several New York papers and at one time was an associate editor for the old Collier's mag.

Asbury drew the publicity spotlight in 1926 when he sold "Hatrack," a piece about a village strumpet to the late H. L. Mencken's American Mercury mag. Boston's Watch & Ward Society, which found the yarn too bitter, had authorities ban the publication in the city. Mencken himself was arrested when he sold a copy on the Common.

Also in 1926, Asbury wrote a controversial tome tagged "Up from Methodism" and authored another in a similar religious vein the following year called "The Methodist Saint." Among his other books were "The French Quarter," "The Barbary Coast," "The Great Illusion" and "The Golden Flood."

Asbury, who was the 13th of 16 children in his family, came to New York in 1915 after stints on newspapers in Quincy and Peoria, Ill., and Atlanta. He worked for the old N.Y. Press, the Sun, the Tribune, the Herald and the Herald Tribune.

Married and divorced twice, Asbury first wed newspaperwoman Helen Hahn. His second union was with Edith Evans Asbury of the N.Y. Times.

EDNA RHYS WEST

Edna Rhys West, 76, former Broadway and film actress, died Feb. 7 in Middletown, N. Y.

When she was 16, Miss West ran away from home and came to New York, thus launching a theatrical career that extended some 35 years to 1946 when she was crippled in a taxi accident. Her first role was as Emily in "Uncle Tom's Cabin." When her tour with the Stowe classic ended she joined the Stratton Repertory Company. Returning to New York, Miss West made her musicomedy debut in an early Victor Herbert show, "When Reuben Comes to Town."

Illness forced her from the cast, but when she recovered she appeared in "The Princess of Kensington," with James T. Powers, Cyril Scott and Emma Carus. One of the songs she sang in this production was written by Gus Edwards. Miss West next became understudy to Edna May in "The Schoolgirl." The following season she joined Proctor's Stock Company as an extra.

Miss West also appeared in the Broadway productions of "Jack in the Pulpit," 1925; "Society Girl," 1931; "All the King's Horses," 1934; "Strip Girl," 1935; "Alice Takat," 1936; "Ladies and Gentlemen," 1939; "Old Acquaintance," co-starring Jane Cowl and Peggy Wood, 1940; and "Janie," 1942. During the last World War, she had headed an entertainment unit of the Stage Women's War Relief and was an active member of the American Theatre Wing. In the 1930's, she appeared before the Paramount cameras in Hollywood and at the Warner Bros. studio in New York.

Her sister survives.

ADELORD J. BELAIR

Adelord J. Belair, 80, president since 1930 of the Rialto Theatre Co., died Feb. 17 at Memorial Hospital, Wilmington, after a long illness.

Surviving are two daughters, Mrs. Elizabeth Shelly, wife of Henry L. Shelly, Wilmington correspondent for Film Daily and Motion Picture Exhibitor, and Mrs. Yvette Cladi, both of Wilmington area, and two grandchildren, Louis A. Cladi and Mrs. Yvette Dolore Pyne, wife of Joseph E. Pyne, KABC commentator, Los Angeles.

After making cotton wrapping in a mill for $2 a week at the age of 13, Belair worked in a machine shop, then started as a theatre musician and worked up to manager of a theatre. Moving to Wilmington in 1911, Belair managed successively the Majestic, Park and Rialto in that city. For a time he managed the Walton, in the Germantown section in Philadelphia, Pa. In 1921 he established the Wilmington Photoplay Co. which operated the Park Theatre, and in 1930 he and Harry M. Brubaker of Wilmington incorporated the present Rialto Theatre Co., of which Belair has been president and Brubaker secretary and treasurer since that time. Mr. and Mrs. Shelly are vicepresidents of the corporation.

CYRIL F. ELWELL

Cyril F. Elwell, 78, radio pioneer, died Feb. 11 in a Belmont, Cal., sanitarium where he had been ill for 18 months. In 1909, he was associated with Lee de Forest, inventor of the vacuum tube, in conducting the first radiotelephone experiment from Palo Alto to Los Altos.

In 1910, Elwell built stations at Sacramento and Stockton to demonstrate continuous wave radiotelephony over 30 miles of land. Two years later, he set up the first transoceanic radio telegraph service from San Francisco to Honolulu. He also was instrumental in equipping the British and French navies with radio telegraphs, and created a radio station in Rome for direct communications with the U. S. during World War I.

Elwell also was credited with devising a system by which sound is recorded on film. Before his retirement, he was a consultant to the Hewlett-Packard Co. of Palo Alto.

Wife and three daughters survive.

ANDY RICE

Andy Rice, 82, quondam burlesque and vaudeville comedian, later a prolific gag writer and vaude sketch author in the heyday

(Continued on page 71)

In Memoriam

My Beloved Husband

STANLEY WOOLF

who left for Brigadoon Feb. 28, 1959

Forever in My Heart

In Fondest Memory
Of My Dear Friend

LOU COSTELLO
March 3rd, 1959

EDDIE SHERMAN

New Acts

DION
Songs
60 Mins.
Blinstrub's, Boston

Hardly a newcomer, Dion, the one name rock singer who belted his way to the million record seller class, formerly with The Belmonts, billed as Dion & The Belmonts, is breaking in a brand new act in Stanley Blinstrub's mammoth 1,700-seat cavern in South Boston. Dion's new act, staged and produced by Noel Sherman, with arrangements by Charles Albertine, is a polished production which puts the young, personable-piper in a class with the top name male singers of the country today.

While the hordes of teeners, who packed Blinstrub's on opening night, scream and stomp when he swings into his "Ruby Baby," "Runaround Sue" and "Love Came to Me," the act has been well integrated to showcase Dion as a singer of varied talents.

He has a winning way with ballads, pops, and can handle any type of song with eclat. He indicates a fine potential for any visual situation. Opening with a classy bit in which he sits on the stairs, he gets immediate audience rapport with "One in a Lifetime," and segues to a bossa rendition of "End of Love Affair." He strolls stage singing "All or Nothing at All," and goes into "Wish Upon Star" for big effect and rounds of applause. Dion then takes his biggest hit tune, "Ruby Baby," for a rockin' ride with all the effects netting boff response from the teenage segment. Dion is making the transition from being identified solely with rock. He has good stage presence, timing, moves well, and holds his audience in rapport from bow-on to bowoff. *Guy.*

LEN CARIOU, SONGS
15 Mins.
Selkirk Room, Winnipeg

Len Cariou, primarily an actor, shows up well in his second local booking at the Royal Alexandra's Selkirk Room. Tall blond lad, despite lack of formal vocal training, comes up with a neat turn, relying mainly on presentation and a strong voice.

His thesping experience, both locally and more recently with the Stratford Theatre, helps make it all look simple. His change of pace is first rate, switching from "Beloved" to "Oklahoma" and back to "Funny Valentine" with ease. His rendition of "Maria" captivated the small opening night audience.

The youngster needs only the nitery experience to gain the additional vocal discipline. He overcame both a bad cold and some difficult tempos by the Jim Gillies Trio, with equal success. *Mura.*

JOE STANWOOD
Comedy, Songs
Executive Club, Knoxville

Joe Stanwood is a funny comedian but even better as a singer. Starting with a chance on the old Steve Allen "Tonight" and appearances on the Garry Moore morning tv show, he has devised his own new act.

He often calls himself "The Man from Maine," after the state from which he hails. His material, songs, stunts and gimmicks are well timed for audience laughs.

Impersonations also promote acceptance as he does "Peter Gunn," Truman and Sinatra. His voice is good enough to qualify him as a singer, but his main forte is comedy.

Intimate contact with the audience is his feature in small rooms. He is an effective singer in his own right without impersonating anybody. *[illegible]*

CURRENT BILLS

WEEK OF FEBRUARY 27

NEW YORK CITY

MUSIC HALL—Dipolda, Lorne Contreras, Sr. Carson, Rosie Lewis, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nichols, Bob Andrews, D'Angelos, Two Pirates, Saloudans, Bobby Rowdon, Eric Whitley, Jeff Hudson, Barry Curvin, Keith Legrath, Georgie Winn, Wendy Faulkner, Jackie Crosbie.
SYDNEY (Tivoli)—Jean Bramhill, Peter George, Bonnie Babybrook, Ray Belmont, Lola Brooks, Lorne Forbes, Barry Saltzer, Antonio de Tarrascalo, Gloria Mcdonald, Beryl Cheers, Tony Jenkins, John Day.

BRITAIN

GLASGOW (Empire)—The Raindrops, Billy Anthony, Jimmy Wheeler, Chic Murray and Maidie, Billy Stott, David Kinnaird, Paul Fox and Ann, Marlon & Day.
VICTORIA (Palace)—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Lester Wilson, Les Kirby, Johnny Barracuda.
BASIN ST. EAST—Sarah Vaughan, Phil Foster.
BITTER END—Lenny Maxwell, Juan Serrano.
BLUE ANGEL—Bobby Short, Phyllis Diller, Carol Sloane, Jerry Stiller & Ann Meara.
BON SOIR—Mabelle Mercer, Three Flames, Jerie Remus, Fred Sneed.
CHARDAS—Laurence Lenoy, Shirley Leewood, Tibor Rakossy, Elemer Horvath Orc.
CHATEAU MADRID—Lucho Gatica, Cortez Orc.
COPACABANA—Jan Murray, Neil Sedaka, Hazel Tricketts, Joseph Mele Orc., Frank Marti Orc.
[illegible]—Oscar Peterson Trio.
[illegible]—Judy Scott, Buzz Roger, Kecia Beamer, Fat & [illegible].
HICKORY HOUSE—Lee Evans, Lee Reynolds.
HOTEL ASTOR—"The Best of Everything," Eddie Lane Orc.
HOTEL NEW YORKER—Helene Aimee, Milt Saunders Orc.
HOTEL PLAZA—Ford & Hines, Emil Coleman Orc., Mark Monte Orc.
PLAZA 9 ROOM—Julius Monk, Ceil Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.
HOTEL ST. REGIS—Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT—Lenny Herman Orc.
HOTEL SAVOY HILTON—Payson Re Orc., Arturo Arturos Trio, Ray Hartley.
HOTEL WALDORF ASTORIA—Lena Horne, Mike Shaw Orc., Sonny Kendis Orc.
INTERNATIONAL—Rossen & Moss, McGuire Line, Mike Durso Orc.
JILLY'S—Bobby Cole, Chico Randall.
LA CONCORDE—Bia Daniel, Stanley Brilliant, Charles Albert.
LATIN QUARTER—Duncan Bros., Francine Bordeaux & Claire, Trio Johnson, Wendell [illegible], Jo Lombardi Orc., Irving Fields Orc.
LITTLE CLUB—Ernie Warren Orc., Tito Puente Orc.
LIVING ROOM—Richard Hayes, Paula Sydney, Bob Perry Orc.
NO. 1 FIFTH AVENUE—Robinson & De Hale.
ROOM AT THE BOTTOM—Wilbur De Paris Orc., Cal Bostic.
SARDIS—"The Happy Land," Lee Field, Lee Henry, Robbie Demers, Bob [illegible] Orc.
UPSTAIRS EAST—"Second City," Alan Arkin, Andrew Duncan, Eugene Troobnick, Anthony Holland.
VERSAILLES—Jackie Tucker, Annie & Harry, Sam London, Ned Harvey Orc., Bob [illegible] Orc.
[illegible]—Anita Bryant, Ed McCurdy, Pat Henry, Bob Carroll, [illegible].
[illegible]—Travis Glenn Jr., Frances [illegible], Carole Cohen.
[illegible]—[illegible].
VILLAGE BARN—[illegible].
VILLAGE GATE—Will Holt, Gerry Mulligan.
VILLAGE VANGUARD—Bola Sete Trio, Sergio Ricardi.

CHICAGO

BLUE ANGEL—"It's A Hit," [illegible].
[illegible].
EDGEWATER BEACH—Dorothy Shay, Edgewater Beach Guys & Dolls, Dan Belloc Orc.
GATE OF HORN—Limeliters.
LE BISTRO—[illegible].
LONDON HOUSE—Cy Coleman, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KELLY'S—June Christy, Mort Bowen, John Frigo Trio.
PALMER HOUSE—Barbara McNair, Bud & Travis, John Frigo Trio.
PLAYBOY—George Kirby, Jimmy Ber, Dennis Chery, Johnny Janis, Etta Jones, Jimmy Saunders.
SECOND CITY—To the Water Tower.
SAHARA INN—Bonnie Jo, Frank York Orc., Lounge: Salman Bros., Scott Smith Trio, Fred Three.
SHERATON-BLACKSTONE—Marian Colby, Frank Bender Orc.
SHERMAN HOUSE—Margaret Whiting, David Lemaire Orc.
SUTTON'S ANNO LOUNGE—Nina Simone, Johnny Lidel Trio.

LOS ANGELES

COCOANUT GROVE—Bobby Darin, Dick Stabile Orc.
CRESCENDO—Shelley Berman.
[illegible]—Jack Haley, Danny Bishop, [illegible].

INTERLUDE—Pat Collins.
SLATE BROS.—Bob Coates.
STATLER HOTEL—Ross Landis Revue, Virginia O'Brien.
YEARLING CLUB—John Gabriel, Gene Gerard, Jack Smalley Duo.

LAS VEGAS

DESERT INN—Eddie Fisher, Joey Forman, Donn Arden Dancers, Carlton Hayes Orc., Lounge: Dave Apollon, Lee Ferrano, Michael Reed, Johnny Paine, Joe Venuti.
DUNES—"Casa & Dolls," Betty Grable, Dan Dailey, Alan Gale, Lola Fisher, Harvey Roussel, Bill Reddie Orc., Lounge: "Vive Les Girls," Clyde McCoy.
FLAMINGO—Bobby Darin, Bobby Rogers, Geo. Tapps Dancers, Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Bob Sims.
FREMONT—Frankie Brent, Jets, Johnny Ricory Bd., Frantics.
GOLDEN NUGGET—Bone Maddox, Sheppards, Cut-Ups.
HACIENDA—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Patsy Cline.
NEVADA—Bobbie Hayes, Preston Epps.
NEW FRONTIER—Belle Barth, Lounge: Bob Crosby's Bobcats, Clara Ward Singers.
RIVIERA—Edie Adams, Alan Sues, Jack Cathcart Orc., Lounge: Johnny Desmond, Vagabonds, Cousins.
SAHARA—Connie Francis, Davis & Reese, Mara-Landis Dancers, Louis Basil Orc.
SANDS—Frank Sinatra, Dean Martin, Sammy Davis Jr., Henry Nadel, Copa Girls, Antonio Morelli Orc., Lounge: Danny Costello, Henry King, Vacationers Revue, Dave Burton, Margaret Ann, Ernie Stewart.
SHOWBOAT—Johnny Paul.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Lane, Vienna Slipperettes, Geo. Redman Orc., Lounge: Chas. Teagarden, Johnny LaMont Trio, Aileen McKay.
STARDUST—"Lido de Paris," Eddie O'Neal Orc., Lounge: Roberta Sherwood, Happy Jesters, Nalani Kele, Four Fat Boys, Apollos.
THUNDERBIRD—"South Pacific," Connie Sieps, Jean O'Brien, Bruno Baker, Alan Bosler, Rainbows, Ty Whitney, Ned Brandwynne Orc., Lounge: Kirby Stone Four, Ruby Raye, Peggy [illegible].
TROPICANA—Folies Bergere '63, Ray Sinatra Orc., Lounge: Mary Kaye Trio, Al De Paulis, Du Bonnet Trio.

RENO-TAHOE

HAROLDS—Wiere Brothers Characters, Don Conn Orc.
HARRAH'S (Reno)—DeCastro Sisters, Brothers Castro, Three Sands, Top Brothers Castro, Three Sons, Top.
HARRAH'S (Tahoe)—Mickey Rooney, Bobby Van, Leighton Noble Orc., Lounge: Harry James, George Shock Sextet, Colgan, Trapper and Friend, Sunie & Nino Gold.
HOLIDAY—Lee Diamond, Marigold Lee, Compozee, Charles Gould's Band, Stringers, Sunshine.
NEVADA—Frank Moore Four, Frankie Fanelli, Joe Reyes, Mark-A-Bonis.
RIVERSIDE—[illegible].
[illegible]—Ankeney Sisters, Rumbinoes, George Arnold Singers and Dancers, Foster Edwards Orc.
WAGON WHEEL (Tahoe)—Glenn Miller Orc., Linda Lindreth, Ginny Greer and Goldmen, Fern & Patti, Ed Bury Revue, Dan Ray.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models on Ice," Marsh & Adams, Hal Clark, Phil Belgrade, Johnny Flanagan, Wilson Clary, Mel Mallen Orc., Anglados.
CARILLON—"Ooh La La," Les Chevaliers de Paris, Jerry Dandy, H. Chaquer, Ros & Weller, Jacques Donnet Orc., Lisa Gil.
CASTAWAYS—Frontier Belles, Jerry Gordon & Lester, Ralph Font Orc., Candi Cortez, Jimmy Dove, Bill Bernard.
DEAUVILLE—Danel Herman, Dan Birbin, Leo Kinder Orc., La Playa Sextet, Bobby Parks Trio.
DIPLOMAT—Gorme & Lawrence, Marty Gunty, Bud & Cece Robinson, Van Smith Orc., Paul Campo Orc., Kay Stevens, Bobby Burns.
EDEN ROC—Vicky Autier, Freddy Martin Orc., Chico Orc., Mel Hoblin Orc., Torresons.
EDEN ROC—Eddie Fisher, Joey Forman, Lamont Val Olman Orc., Meyer Rosen Orc., Bonnie Bower, Jack Carlson Orc., Luis Varona Orc., Leslie Mader Singers.
FONTAINEBLEAU—Tony Martin, Jackie Clarke, Peggy Lane.
LE BOIS—Gene Burke, Mel Frazier, Wally Frank, Jerry Marshall, Medmen.
LUCERNE—"Coats Here Now," Ted Pettis, Bobel Rosenberg, Frank Baldwin, Phyllis Miller, Bar Abrams Orc.
RAT CLUB—Arthur Blake, Jackie Jackson, P.J. [illegible].
PLAYBOY—Jackie Gayle, Don Adams, Pat Morrissey, Ben Coleman, Fred Bergman, Ed Sims, Paula Pryor, The Townsmen, Barry Benton Trio, George Walker Trio, Johnny Boat.
PLAY LOUNGE—Novelties, Brett Trio.
SHELBY PLAZA—Interludes.
SEA GULL—Jimmy Holmes, Inkspots, Jimmy Grippo.
[illegible]—Frankie Scott, Burl Vaughn Quartet, Sue Logan.
TONY'S FISH MARKET—Rodcaps.

SAN FRANCISCO

BIMBO'S 365—"Showtime" revue, with Eddie Peabody, The Valentes.
BLACKHAWK—Miles Davis.
CLAREMONT HOTEL (Berkeley)—Claudette's, Red (Fuzzy) Nines Sextet.
COMMONS—George Hamilton, Teddy Brown.
EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.
FAIRMONT HOTEL—Vic Damone.
FORBIDDEN CITY—"The Bare Hare" Chinese New Year's revue, with Coby Yee and all-Oriental cast.
GAY 90's—Bee, Ray and Ray K. Goman, Ann Terry in "Naughty Nineties Turkeys" revue.
HUNGRY i—Vaughn Meader, The Bruniginas, Guides.
JAZZ WORKSHOP—Paul Winters Sextette.
NEW FACES—Buddy Greco, Mel Young, Steve Atkins Sextet.
ON BROADWAY—The Hi-Lo's, Ron Fletcher, Jerry Granelli Quintet.
PURPLE ONION—"Saturnal Sleep."
SHERATON-PALACE HOTEL—Elaine Dunn and Jack Roe in "Flower Drum Song."
SHOW HALL—Lambert-Hendricks-Bavan, [illegible].

Paid Off Prior to B'way Opening, 'Oliver' Clears $100,000 Thus Far

"Oliver," which opened on Broadway in the black, is figured to have cleared over $100,000 in operating profits since then. However, the actual net for the period may fall under that figure because of special advertising expenses not applied to the weekly net on the production.

The musical, now in its eighth frame at the Imperial Theatre, N.Y., had a profit of $1,116 as of its official premiere Jan. 6, not $100,000 as erroneously estimated several weeks ago. Capitalized at $250,000, the British import was produced by David Merrick and Donald Albery at a cost of $223,670.

Special advertising expenditures of $18,000 raised the total tab on the venture to $242,067. Of that amount, $217,000 was recovered on a pre-Broadway tryout tour of 20 weeks. Another $23,483 in operating profits was tallied by the show in two weeks of "preview" performances in New York and besides that there was $2,500 income from music rights as of a Jan. 5 accounting. Repayment to the backers of their entire investment is also reflected in the audit.

The out-of-town operating profit included a flat $150,000 on 15 weeks of Civic Light Opera Assn. time in Los Angeles and San Francisco. In addition to the Coast mopup, the presentation cleared $34,542 in three weeks at the Fisher Theatre, Detroit, and $32,957 in a fortnight at the O'Keefe Centre, Toronto.

The Lionel Bart adaptation of the Charles Dickens novel, "Oliver Twist," has been a steady sellout since opening in New York and its weekly operating profit at capacity is estimated at around $15,000. Clive Revill and Georgia Brown center in the musical.

Included in the production cost is $68,221 for scenery and costumes and $17,000 for transportation. The transportation bill was covered by the CLO in L.A. Hauling to California, $4,773; transportation and hauling to N.Y., $3,784; California take in, $9,000, and N.Y. take in, $7,300, were applied to the production cost.

Edward Padula's 'Kelly'; Files for $350,000 Of Shares in Proposed Tuner

Washington, Feb. 26.

Edward Padula filed statement with Securities and Exchange Commission seeking registration of $300,000 of limited partnership shares in the Kelly Co. in New York.

When $320,000 has been raised, the partnership will be formed to manage and produce Padula's musical "Kelly."

Padula has already sold $21,000 of shares privately and he will offer the rest for public sale in 47 units at $7,000 per unit.

Net proceeds from the sales will be applied to the cost of opening "Kelly" in Gotham. Sales will also include all production expenses and an out of town tryout.

Padula acquired presentation rights from Eddie Lawrence, librettist and lyricist, and Moose Charlap, composer.

Padula will receive 30% of net profits. Charlap will gain 2½% royalty on gross box office receipts and Lawrence will collect 4% royalty.

'Rattle' to Open Tryout March 20 in Wilmington

David Merrick's Broadway production of the London click, "Rattle of a Simple Man," is scheduled to begin an out-of-town tryout March 20 at the Playhouse, Wilmington. Tammy Grimes will center in the Charles Dyer comedy with Edward Woodward in the role he originated on the West End. Donald McWhinnie, stager of the British production, now in his seventh month at the Garrick Theatre, London, will repeat as director of the Main Stem presentation.

"Rattle" is slated to play three days in Wilmington, a week at the Ford's, Baltimore, starting March 25, and two weeks at the Shubert, Boston, beginning April 1. The production is then slated to come into N.Y. for an April 17 opening at the Booth Theatre.

Plan 'Her Master's Voice' As Tuner-Terp of 'Trilby'

"Trilby," the George Du Maurier play about the model who becomes a prima donna under the hypnotic influence of Svengali, will be the basis of a musical scheduled for Broadway production next season by Gen Genevese and Harold Hackett. The tuner, titled "Her Master's Voice," has a book music and lyrics by Ulpio Minucci and Guy Gilbert.

Busby Berkeley, who left Broadway for Hollywood about 30 years ago, will stage the musical. A Coast tryout is contemplated for the production which is scheduled to begin rehearsals in June. Max Lyons will presenting the show.

The musical has no connection, other than the title, with the straight comedy by Clare Kummer, produced by Max Gordon during the 1922-24 season.

Dinner Theatre In Show Desert? Outside Chicago

Chicago, Feb. 26.

Mike McAlaney, who for the past two summers was resident producer at Edgewater Beach Playhouse here, has been signed to produce musical stock at the new theatre being constructed by the Dorchester Club in south suburban Dolton. The theatre, owned by Manning Johnson and his sons Ralph and Ken, will operate as a "dinner playhouse" with tables terraced about an arena stage seating approximately 700. It is expected to open about June 1.

The Dorchester is a private club that occasionally opens its main room to the public when it presents such acts as Sophie Tucker and Julie Wilson (McAlaney's wife). The club and theatre are located in an industrial area and virtual show biz desert, not far from Hammond and Gary, Ind. McAlaney has not yet picked a resident director.

PLAYWRIGHT, COMPOSER CONTESTS AT SPOLETO

Although regular events have not yet been revealed for the "Festival of the Two Worlds" in Spoleto, Italy this summer, a new competition for playwrights and composers has been organized (and has found sponsors) by the Festival, Boston University and Countess Alice Spaulding-Paolozzi, a director of the Festival Foundation.

Prizes will be offered for an unpublished one act play about 45 minutes long and a chamber-music composition requiring not more than 10 musicians. The competition is open to Americans under 30 years of age. Each winner will receive an award of $500 and roundtrip air passage to be present at the premiere of his work in the 1963 festival.

Judges for the play competition will be Helen Mayer, actress, Edward Albee, playwright, Elliot Norton lecturer at Boston U. and Gian-Carlo Menotti, organizer and director of the Festival.

The music competition will be judged by Samuel Barber and Walter Piston, composer, Gardner Read, composer in residence at Boston Charles Wadsworth, director of chamber music for the festival, and Menotti.

'Domino' in Tryout Fold; Cancels London Opening

London, Feb. 26.

"Domino," a French comedy by Marcel Achard, which had been scheduled to open Feb. 20 at the Savoy Theatre, folded Feb. 16 in Bournemouth after a brief tryout tour.

Judy Campbell, Denholm Elliott, David Stell and Laurence Hardy were the leads in the Gervasi Sargent and Richard O'Donoghue presentation.

Same Problem Here

Blackpool, Eng., Feb. 26.

It is becoming increasingly difficult to persuade touring managements to send shows out of London in the depths of winter, according to Dr. G. B. Badman, chairman of the directors, speaking to the annual meeting of Blackpool Tower Co. The trend is so obvious, he says, that the Grand Theatre, long a choice house for touring plays, and musicals, may have to shutter during the winter months, beginning next November.

The closure of theatres throughout the United Kingdom means there are fewer companies on the road and, therefore, fewer new plays, Badman asserts.

West End 'Boeing' Has 160G Profit

London, Feb. 26.

"Boeing, Boeing," which had its first anniversary at the Apollo Theatre here last Wednesday (20), is figured to have netted over $160,000 thus far. That's projected on the basis of an end-of-December profit of $152,054. Of that amount, $134,400 had been distributed, with the backers getting 60% and the management 40%.

The comedy, capitalized at $16,000, cost $13,000 to produce. A $600 operating loss was registered on a seven-week provincial tryout and another $700 represented expenses for a two-week layoff during the test period. The Beverley Cross adaptation of Marc Camoletti's French farce, "The Wrench," moved into the black during its fifth week at the Apollo.

Grosses for the presentation, produced by Jack Gale for Gale Productions, in association with Jack Minster, have ranged on eight-performance weeks from around $8,000 for an operating profit of nearly $1,000, to about $13,300 for an operating profit of over $4,000. The operating expense was about $6,000 on the smaller gross and around $6,000 on the higher.

Included in the operating nut on the gross of about $13,300 was $2,640 for salaries and state insurance for the cast, stage management, etc. Minster, who also directed the production, got $333 as his percentage and other royalties, exclusive of $133 to designer Hutchinson Scott, totaled $1,000. The tab on publicity and printing was $100 and the theatre rental was $2,000. Office management expense has been $100 weekly.

ALBEE 1-ACTERS BIG AT ATLANTA BANDBOX

Atlanta, Feb. 26.

They like Edward Albee in Atlanta, too. Pocket Theatre, a 100-seater in The Castle, a sprawling recreo Atlanta landmark on 15th Street, staged the author's "The American Dream" and "Fam and Yam" as a doubleheader and did SRO business for four weeks.

The group then added "The Zoo Story" and "The Sandbox" last week, offering them in repertory with the previous two plays. Richard Munroe founded Pocket last year and produces most of plays at pint-sized theatre, with its miniscule stage.

Dublin Theatre Fest Cost $16,407 in 1962

Dublin, Feb. 26.

Dublin's Theatre Festival last fall cost $16,407, an increase of $747 over 1961, according to Brendan Smith, Festival director. There were 2,120 overseas visitors, over 200 more than in the previous year. Estimates of the expenditure of the tourists totalled $224,000.

The Festival staged 20 productions, but the number may be cut for 1963. The Irish Tourist Board has promised financial support up to 1965.

Approximately 87,000 seats were sold for shows at the 1962 event. Only two productions didn't call on funds from guarantors, "Murder in the Cathedral," staged in St. Patrick's Cathedral by Nora Lever, and Eugene O'Neill's "Long Day's Journey Into Night," at the Abbey.

Want Albany to Lift Brokerage Rules On Broadway Tickets; Equity Opposes

Albany, Feb. 26.

A new effort is being made to lift the restricted premium charge on tickets sold by Broadway brokers. A three-year waiver period on the $1.50 maximum fee presently allowed brokers is being sought in a bill introduced into the N.Y. State Legislature by Senator Earl Brydges, Republican from Niagara Falls, and Assemblyman Alexander Chananau, Democrat from the Bronx.

The measure, which its sponsors claim is designed to control or curb "bootlegging" of tickets to Broadway hits, calls for suspension of ticket resale price restrictions until July 1 1966. The existing law would then automatically go back into effect. An attempt in 1959 to put through a bill for a one-year suspension of the maximum premium regulation was successfully opposed by both Actors Equity Assn., and the League of N.Y. Theatres, which represents Broadway producers and theatre owners.

Equity hasn't altered its position according to Angus Duncan, the union's executive secretary. The association's attitude, as expressed by Duncan, is that removing regulations is not the best way to regulate the theatre. Equity is also in agreement with those who feel that if higher prices are to be legally paid for tickets to shows, the increase should go to those in the creative and operational area of legit production rather than the agencies.

The League hadn't been officially advised of the bill when queried on the matter earlier this week. Whether it will maintain the same stand it took in 1959 remains to be seen. However, the bill is being supported by the N.Y. Brokers Inc., which had also pushed for passage of the prior measure.

Jesse Moss, attorney for the broker organization of about 35 agencies, states the purpose of the present bill is to provide an experimental period to ascertain if a new procedure can be worked out to eliminate the scalping of tickets to hit shows. Constructive legislation could then follow. He feels that ticket scalping has become a monopoly of "small gyp brokers" and the competition on a supply-and-demand basis would bring down the exorbitant black-market prices reportedly charged for hard-to-get tickets.

Another view expressed by Moss is that the present $1.50 maximum premium is the amount charged by legitimate brokers for all shows and that in a supply-and-demand market a lesser fee might be applied to marginal entries.

Beaucoup 'Live' Shows Getting Lei of the Land

Honolulu, Feb. 26.

The city's "live" entertainment calendar reached a near-record peak Saturday (23), when no less than eight special attractions were competing for the customer's dollar.

Events included a circus, an outdoor recital by Mahalia Jackson, a benefit Polynesian revue in the Civic auditorium, a largescale Japanese dance program, and four plays, including the premiere Isle performances of "Miracle Worker" and "The Mango Tree" as well as the continuing runs of "A Man for All Seasons" and "Come Blow Your Horn."

'Hollow Crown' Hits Hinterland Next Season

Bonard Productions, which is currently presenting the Royal Shakespeare Theatre production of "The Hollow Crown" on Broadway, will also bring the British troupe to the U.S. next season for the cross-country tour of "Crown" being handled by Columbia Theatrical Enterprises. A trek of 18-20 weeks, which will include many colleges and several prime time dates, is being set up by CTE, a division of Columbia Artists Management Inc.

National Performing Arts, which handles split-week tours for bus-and-truck companies, is also offering "Crown," by arrangement with CTE, to its Broadway Theatre League subscription cities. "Crown," currently at the Miller's Theatre, N.Y., through March 9, will then play the Biltmore Theatre, L.A., for two weeks from March 11-23 before returning to England. Next season's tour is scheduled to begin in January.

SANITARY INSPECTION AS NEW ATPAM DUTY

Los Angeles, Feb. 26.

Assn. of Theatrical Press Agents & Managers has asked all member press agents to inspect theatres in which they may be working to uphold the Actors Equity Assn. "Safe Sanitary Code."

ATPAM secretary-treasurer Milton Weintraub has written to all members, enclosing a copy of the Code, asking press agents to advise theatre management at any time the Code is not adhered to, with Company managers requested to do the same.

Code involves clean stages, dressingrooms, stairways and other theatrical areas, as well as various specific facilities to be required in these areas.

Drug Chain Buys Out 2 'Laughing' Performances

Philadelphia, Feb. 26.

Sun Ray Drug chain, with about 100 stors in Philadelphia and environs, took over a preview performance last night (Mon.) of "Enter Laughing" at the Forrest Theatre here and is doing the same with the matinee performance of the show tomorrow (Wed.). Tickets to the two performances have been sold at Sun Ray stores at regular boxoffice prices.

Sun Ray is affiliated with radio station WPEN which has been plugging the tieup. "Laughing," produced by Morton Gottlieb, was adapted by Joseph Stein from the novel by Carl Reiner. Costarring in the offering, which is scheduled for a March 13 opening at the Henry Miller's Theatre, N.Y., are Sylvia Sidney, Irving Jacobson, Vivian Blaine and Alan Mowbray.

At the Miller's, the comedy will be scaled to a standard straight play top for Broadway of $6.60 weeknights and $7.50 weekend eves. However, the bottom price at all performances will be $6c for upper balcony seats.

Promotion Tieups Seen Offsetting Press Strike For B'way 'Beauty Part'

An intensive merchandising campaign for "The Beauty Part" has been exploiting the Broadway production. Supermarkets, lending libraries, Barricini Candy Shops, Linens of the Week, Milady Blintzes, the Fisher baking Co., Rheingold Beer and Pepsi-Cola have been involved in some of the promotional tieups for the Bert Lahr-starrer, which moved last Monday (25) from the Music Box Theatre to the Plymouth Theatre.

The S. J. Perelman comedy, produced by Michael Ellis, in association with Edmund Anderson, opened at the Music Box shortly after the start of the current New York newspaper strike and is now in its 10th week of Main Stem operation. The numerous merchandising gimmicks are figured to have helped the show, which opened to a modest advance sale, hack the press blackout.

Handling the merchandising tieup for the production is Charles Harrow, who's been similarly employed by other Main Stem offerings. He began working on the show four weeks before its out-of-town opening and is still on the job lining up new promotional outlets.

Harrow has worked out arrangements whereby flyers for "Beauty" will be distributed at the Antique Show in Madison Square Garden, N.Y., later this month, and at the

(Continued on page 64)

Shows Out of Town

My Mother, My Father and Me

Boston, Feb. 21.

Kermit Bloomgarden presentation of two-act comedy by Lillian Hellman, based on the book, "How Much?" by Burt Blechman. Staged by Gower Champion; scenery, Howard Bay; costumes, Dorothy Jeakins; incidental music by John Harris. Stars Ruth Gordon, Walter Matthau, Lili Darvas. Opened Feb. 20, at the Shubert Theatre, Boston, $4.80 top; $5.30 top Friday-Saturday.

Bernard Halpern	Anthony Holland
Rona Halpern	Ruth Gordon
Hannah	Helen Martin
Herman Halpern	Walter Matthau
Phone	Barbara [illegible]
Mrs. Jenny Stern	Lili Darvas
Salesman	Mark Lenard
Tennis Champ	Tom Pedi
Switchboard Operator	Dorothy Greener
Mrs. Parker	Elaine [illegible]
Violinist	William [illegible]
Mr. O'Hara	Leonard [illegible]
Mr. Parker	Milo Boulton
Mrs. Lamb	Dorothy Greener
Rabbi-Pie	Henry Gibson
Mrs. Compton	Leona [illegible]
Mrs. Lamm	Sudie Bond
Mrs. Kaufman	Iris [illegible]
Miss Brahm	Avril Gentles
Dr. Zachary Katz	Mark Lenard
Mr. Kelly	Heywood Hale Broun
Moran	Mel [illegible]
Negro Woman	Rosetta [illegible]
Mr. Lazar	Joe E. Marks
Woman in Bar	Virginia [illegible]
Bartender	Alfred Sandor
Doorman	Don [illegible]
Girl	Jane [illegible]
Woman	Virginia [illegible]
Man	Alfred Sandor

Lillian Hellman's play is a bitter modern satire on present day life. It's scalpel-skinning to everyone it touches alive. Hardly a phase of contemporary life is left untouched, main victim is family life and "impersonal" relations. But other targets are psychoanalysis, our treatment of senior citizens, war, patriotism, beatniks, big ethics, the Kennedys, profiteering, mink coats, truffles, American Indians, Negroes. There's even a four-letter word never used on stage before in Hub's history. A flowing series of vignettes tied together illustrating lack of true values in present day society makes a stunning indictment. It's a shocker, too, and audiences will be uncomfortable at dramatist's barbed arrows. In tryout shape, it's rough with some dull stretches, needs weeding out of extraneous material and laugh closer together.

Wide-scoped production carries 22 scenes in two acts. Budgeted at $175,000, there is enough scenery for a musical. Mechanical shifting of scenes gives rapid momentum to action; some scenes often only symbolic representations. Looks to appeal to intellectuals, pseudo-intellectuals, sophisticates, and fashionables. It's comedy of ideas, cynicism and wit.

Storyline has to do with Jewish American family. Hubby's on verge of bankruptcy; son's flagging out on the world; mother's buying everything in sight, and grandma comes to live in. It doesn't work. Grandma goes to rest home after escapades urging weak kneed grandson playing tom toms while boozy dinner party progresses in next room; meeting of beats in son's room and his painting of half nude girl beat; several medico making mamma on couch in his office; old ladies in rest home cutting up; Negro swipes lad's camera and takes his money after talk in bus station in which boy makes stand for integration.

Ruth Gordon turns in brilliant performance as mother with compulsion to purchase bargains, not averse to bit of hanky panky to get lower hospital rate for her mother, and idolatrous of her weak son who's trying to find himself. Walter Matthau is fine as harried shoe manufacturer. Lili Darvas gives wryly etched portrait of the grandmother. Anthony Holland is good as son who suffers from overmaternal protection, completely divorced from reality.

Helen Martin is slick as colored maid who bawls out employers. There are fine comics by big cast, all of whom turn in polished performances. Heywood Hale Broun as tax man; Tom Pedi as his partner, Joe E. Marks, the old vaudeville comic, addicted to pinching femme bottoms in old folks home; Barbara Mastelas beat hook; Henry Gibson, beat novelist.

Gower Champion's direction at present needs sppecing. There's too much time lag between laugh situations. Howard Bay's sets are marvels of mechanical ingenuity. With weeding out and parking ingredients more tightly to secure a more freely flowing spontaneity.

The razor sharp Hellman cutting satire should hit hard on Broadway. *Guy.*

Enter Laughing

New Haven, Feb. 20.

Morton Gottlieb presentation of comedy in three acts by Joseph Stein, based on novel by Carl Reiner. Staged by Gene Saks; sets, lighting, costumes, Ed Wittstein. Stars Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson. Opened Feb. 20, '63, at Shubert Theatre, New Haven; $4.80 top.

Mr. Foreman	Irving Jacobson
David Kolowitz	Alan Arkin
Marvin	Michael J. Pollard
Miss B.	Meg Myles
Pike	Charles [illegible]
Don Baxter	Pierre [illegible]
Don Darwin	Walt Wanderman
Marlowe	Alan Mowbray
Walter	[illegible]
Angela	Vivian Blaine
Mrs. Kolowitz	Sylvia Sidney
Mr. Kolowitz	Marty Greene
Police	Vicki [illegible]
Wanda	Barbara Dana
Lawyer	Tom Gorman
Roger	Monroe Arnold

Trouble with "Enter Laughing" is that it builds only to an "exit chuckling" rather than an "exit howling" climax. Which is to say that the show is amusing but will require sharp priming to reach the Broadway heights. Balance of incubation period will determine which "exit" will prevail.

There are numerous funny lines in this script, plus a fair share of laughable situations. Also, there is ample skill among the purveyors of the material. But the day is past when a moderately diverting comedy can make it. Optimistically, however, the ingredients are here to play around. It's possible to come through in the plus, rather than minus, column.

Although Carl Reiner wrote the original novel from which the play has been developed and is currently collaborating on revisions, it is probably safe to credit adapter Joseph Stein for the major blueprint of this transition to the legitimate stage. Several very well written individual scenes have been woven into the overall pattern and the good writing has not been confined strictly to comedy. Sentiment and a bit of moralizing, too, have found expression. Theme is said to be based on personal experiences of Reiner in tilting at show biz windmills in earlier years. Story concerns a stagestruck lad.

Of the four co-starred leads in a large cast, only two have any opportunity to do much talent showcasing. Sylvia Sidney gets some satisfactory action as the would-be actor's mother, and Irving Jacobson sketches an amusing character of a smalltime Jewish businessman. Alan Mowbray, as a ham acting school impresario, and Vivian Blaine, as his predatory daughter, have little to tax their thesping faculties. Plum assignment goes to Alan Arkin, playing the embryo Barrymore. He does an excellent job.

Others worthy of note are Michael J. Pollard, a gawky pal of the boy, Marty Greene as the young actor's father, Meg Myles as a shapely secretary, Barbara Dana as the lad's attractive love interest. Monroe Arnold has an amusing bit in a clothes-changing scene.

Staging by Gene Saks exhibits a good eye for both comic and sentimental values. Overall designing by Ed Wittstein has come up with a very novel turntable setup with reversible segments that crowds a widely varied playing area into a comparatively small space. Physical production seems budget-minded but not to a point of detracting from its effectiveness. *Bone.*

Off-Broadway Shows

(Figures denote opening dates)

[illegible]

Philly Park Playhouse $8,862 in Red in 1962

Philadelphia, Feb. 26.

The John B. Kelly Playhouse in the Park had a $8,862 operating deficit during the 1962 season according to a report from City Controller Alexander Hemphill. The final audit for the municipal project showed the theatre $81,141 in the red. The loss was cut to the lower figure through receipts from programs, refreshments and the Children's Theatre.

The tent legiter, operated by the Fairmount Park Commission, played to a total of 113,687 persons in 1962. That compared to 122,400 persons in 1961, when the Playhouse racked up a profit of $10,760. Hemphill reported that seven of the 15 weeks were losers. Five of the losing sessions were the second weeks of shows held over for repeat stanzas. Most of the one-week bills were money-makers.

Show on B'way

The Heroine

Philip Rose presentation of comedy in three acts (one setting), by Frank Tarloff. Staged by Lawrence Arrick; scenery, Charles Brandon; costumes, Mary McKinley; lighting, Klaus Holm. Features Kay Medford, Murray Hamilton, Joe Silver, Beverly Bentley, Doris Belack. Opened Feb. 19, '63, at the Lyceum Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Jerry Hobby	Murray Hamilton
Phil Barr	Joe Silver
Sylvia Barr	Kay Medford
Lee Carroll	Beverly Bentley
Helen Whitney	Doris Belack

The combination of a single joke and insufficient technical resource is too much for "The Heroine." The Frank Tarloff comedy, which opened last week at the Lyceum, is modestly amusing for two acts, but then turns into a half-baked problem play, and we're all right back in a college dormitory bull session. That won't do for Broadway or pictures, but it may get by for the strawhat circuit.

One-joke shows aren't necessarily flops—as "Never Too Late" is profitably demonstrating a couple of blocks away at the Playhouse. But Tarloff apparently lacks the present skill to exploit a potential comedy situation, and the direction and playing don't provide sufficient help. The play's third act flounders into a pseudo-serious predicament that's merely silly.

"The Heroine" is about a wife who hires a call girl for her husband, without his knowledge, as practical therapy for his deflated ego. That simple premise is the basis for more or less the expected quota of comedy lines in the first two acts, including approximately a baker's half-dozen genuine laughs. But the third act goes solemn as the call girl turns out to have not only the inevitable heart of gold but also the marriage-counselor wisdom of Dorothy Dix.

The motives of everyone concerned in this little enterprise are doubtless as pure as the floozie's soul, but the road to Cain's warehouse is paved with noble intentions. Tarloff's idea would doubtless serve as the basis for a funny revue sketch, and a gifted stage writer might even stretch it into an acceptable one-act play. But it doesn't survive for a full evening, at least in this case, and the obvious efforts of director Lawrence Arrick and an adequate cast are wasted.

Kay Medford repeats her standard Kay Medford performance as the wife, using the same whining, quaver-voiced delivery, blank face, slouching posture and eccentric walk—and except for setting up punch lines for someone else, it's a solid but by-now-familiar routine. Joe Silver hustles and bustles to give substance to the character of the reactivated-by-sex husband.

Murray Hamilton goes through the motions of playing the family friend, without semblance of listening to the other actors. Beverly Bentley is at least a visual asset as the sleek strumpet who knows all the answers and is a paragon of generosity, understanding and tolerance, and Doris Belack plays a mistress-turned-fiancee with enthusiastic vigor.

Charles Brandon has designed a needlessly complicated and therefore distracting single set. Mary McKinley has provided appropriate clothes and Klaus Holm has devised the bright lighting suitable for comedy. As a whole, though, the evening adds up to a well-meant failure. *Hobe.*

Shows Abroad

Baal

London, Feb. 8.

Oscar Lewenstein, in association with Bernard Delfont & Keep Films, presentation of a [illegible]-act drama by Bertolt Brecht, translated by Peter Tegel. Staged by William Gaskill; decor, Jocelyn Herbert; lighting, Richard Pilbrow; music, [illegible]. Stars Peter O'Toole, Harry Andrews; features Mary Miller, Marie Kean, Harold Goodwin, Arthur O'Sullivan. Opened Feb. 7, '63, at the Phoenix Theatre, London; $5.60 top.

Ekart	Harry Andrews
Mech	James Mellor
Dr. Piller	Bernard Kay
Emilie	Vivian Pickles
Publisher	Harold Goodwin
Young Men	Henry Woolf, Terry Dale
Young Woman	Guinevere Roberts
Johannes	Tim Preece
Baal	Peter O'Toole
Waiter	Declan Mulholland
Truck Drivers	Morgan Sheppard, Declan Mulholland, Oliver MacGreevy
Luise	Guinevere Roberts
Johanna	Gemma Jones
Elder Sister	Kate Binchy
Younger Sister	Annette Robertson
Landlady	Marie Kean
Sophie	Mary Miller
Tramp	Arthur O'Sullivan
Lupu	Terry Dale
Mjurk	Trevor Martin
Soubrette	Vivian Pickles
Pianist	Henry Woolf
Farmers	Declan Mulholland, Oliver MacGreevy
Landlord	Arthur O'Sullivan
Priest	Bernard Kay
Woodmen	Terry Dale, Trevor Martin, James Mellor, Morgan Sheppard
Bollebold	Oliver MacGreevy
Beggar	Harold Goodwin
Maja	Marie Kean
Gougou	James Mellor
Redhead	Guinevere Roberts
Watchman	Arthur O'Sullivan
Waitress	Mary Miller
Gamekeepers	Henry Woolf, Morgan Sheppard
Men	Bernard Kay, Declan Mulholland, Oliver MacGreevy, Trevor Martin

Bertolt Brecht's first play, written when he was just out of his teens, has been given the treatment in this classy presentation by Oscar Lewenstein, Bernard Delfont & Keep Films. With Peter O'Toole, recently elevated to international stardom on "Lawrence of Arabia," and costar Harry Andrews providing the powerful marquee lure, it is almost a certainty for its limited engagement.

"Baal" is an episodic play, but is strengthened dramatically by William Gaskill's thoughtful, sensitive and perceptive direction, aided by exciting decor conceived by Jocelyn Herbert, who uses the minimum of props and back-projection to get the maximum effect. Their combined contributions, however, cannot disguise the fact that it is a bitty and repetitive play.

To the growing legion of Brecht fans, this will surely be a "must see" attraction, but to even the most ardent admirers it is not likely to seem a top-league effort, though a commendable try for a 20-year old.

"Baal" is far from being a likable character. He wants recognition as a poet to pursue his own aimless life of lechery. Even though he's dirty and smelly, he has an animal attraction for women, all of whom seem prepared to accept public degradation in return for his favor. He also boasts a remarkable capacity for hard liquor, and the fact that he's constantly drunk and abusive hardly makes him a more endearing person.

Here is no conventional play, but an absorbing study of a man bent on self-degradation. Thrown out of his lodgings after his landlady has caught him in bed with two young sisters, Baal wanders aimlessly through the forest with his friend, whom he finally murders in a moment of sexual torment.

The young Brecht was obviously not impressed by the theatrical convention that a play with a single set and a small cast has the best chance of success. This work has more than 20 sets and 60 parts, necessitating a considerable amount of doubling by the cast to keep the production within a manageable and economic budget. Apart from the two starring roles, however, there are just a handful of parts of any real significance, and the majority of players are needed only for an occasional brief scene or two.

The title role brings O'Toole back to legit for the first time since he began filming in "Lawrence" two years ago. It's a giant part, and he is rarely off the stage, but his performance merits unreserved praise. It is a richly observed portrait of the poet's downhill slide to degradation and ultimate death.

Harry Andrews, as the poet's friend, has a far less colorful and flamboyant role, which is comfortably within his wide acting range. There is an implication of a homosexual relationship between the two men and Baal's savage murder of his friend after seeing him fondle a barmaid has distinct homo overtones.

Even the featured players are involved in the doubling setup. Mary Miller as one of the poet's many conquests and victims, Marie Kean as his landlady, Harold Goodwin as a publisher whose wife also cannot resist the hero, and Arthur O'Sullivan as a tramp, vividly help in maintaining the atmosphere created by the director, and other members of the long cast pull their weight.

Although the talent of the author is undeniable, it seems questionable whether the management, the stars and the paying public would have responded so enthusiastically if the play had been submitted by an unknown. *Rich.*

Carnival

London, Feb. 9.

H. M. Tennent presentation of David Merrick production of musical comedy in two acts (23 numbers), with music and lyrics by Bob Merrill, book by Michael Stewart, based on material by Helen Deutsch. Staged by Lucia Victor, based on original staging by Gower Champion; choreography, Doris Avila; decor, Will Steven Armstrong; costumes, Freddy Wittop; [illegible]; Joe Davis; musical adviser, Cyril Ornadel; conductor, Jan Cervenka. Features Sally Logan, Shirley Sands, Peter Baylis, Michael Maurel, Bob Harris, James Mitchell. Opened Feb. 8, '63, at the Lyric Theatre, London; $4.20 top.

Jacquot	Bob Harris
Mr. Schlegel	Peter Baylis
Grobert	Reg Lever
Roustabouts	Roy Evans, Jim Martin, Harry Irwin, Geoffrey Webb
Cyclist	Basil [illegible]
Trumpet Player	Ken [illegible]
Drummer	Louis [illegible]
Strong Man	Vincent [illegible]
Bale Clown	Alan Page
Green Clown	Bernard [illegible]
[illegible] Clown	Jonathan [illegible]
Dog Trainer	Brian [illegible]
Bear Girl	Jennifer Bingham
Wardrobe Mistress	Daphne [illegible]
Wardrobe Assistant	Elizabeth [illegible]
Greta Schlegel	Sonya Petrie
Harem Girls	Patricia Burgess, Sally Chesterton, Jenny Wren
Gypsy	Jill Martin
Gladys Zavichi	Julia Sutton
Gloria Zavichi	Pamela [illegible]
Princess Olga	Corinne [illegible]
Marco the Magnificent	James Mitchell
Incomparable Rosalie	Shirley Sands
Lili	Sally Logan
Paul Berthalet	Michael Maurel
Jugglers	Les Bruce, [illegible]
Bluebird Girls	Patricia Burgess, Sally Chesterton, Jennifer Bingham, Jenny Wren
Dr. Glass	Raymond [illegible]
Aerialists	Gerry [illegible]
Carrot Top, Horrible Henry, Renardo, Marguerite	Michael Maurel

Musical numbers: "Direct From Vienna," "A Very Nice Man," "Fairyland," "I've Got to Find a Reason," "Mira," "Sword, Rose and Cape," "Humming," "Yes My Heart," "Magic, Magic," "Tanz Mit Mir," "Carnival Ballet," "Love Makes the World Go Round," "Yum, Ticky," "The Rich," "Beautiful Candy," "Her Face," "Grand Imperial Cirque de Paris," "I Hate Him," "Always, Always You," "She's My Love."

Judging by local reaction to "Carnival," there is obviously far less sentimentality in the British makeup than in the American. The sweet and almost gooey nature of the book got a derisory reaction from most of the London critics, and the general downbeat nature of the reviews won't be much help at the boxoffice. Nevertheless, the H. M. Tennent presentation of David Merrick's production has a reasonable chance for a profitable engagement, provided it can survive the current adverse weather conditions.

Presumably the London edition of the tuner is a faithful replica of the original. Gower Champion, who staged and choreographed the New York version, is given prominent program billing, in contrast to the small type used for director Lucia Victor, and ditto for Doris Avila, who recreates the choreography.

From the standpoint of physical production, "Carnival" is as good as most Broadway imports. The opening scene, in which the bare stage is colorfully transformed when the carnival comes to town and the hands get busy putting up the marquee, gets the show off to a rousing start, but the snags of letdown becomes apparent as the corny cartoony characters go through their paces. The plot is older than the hills, and there aren't enough hit tunes to give it a lift.

With its performing dogs, jugglers, puppets and a live donkey, "Carnival" will be a wow for the moppet trade, but will have to wait for the Easter school vacation before it can take full advantage of the extra kid biz. Meantime, it will depend mostly on adult support, and there's usually an audience for a Broadway musical import.

After an extended provincial

(Continued on page 60)

B'way Hot; 'Little Me' Huge $74,283, 'Sound' Loud $55,774, 'Photo' $39,048, 'World' $54,199, But 'Heroine' $8,121

Broadway held to form again last week. A traditional boom for the Washington's birthday stanza followed several weeks of declining business. However, a drop in receipts is indicated for this week, according to the established boxoffice pattern.

The sellouts last week were "Beyond the Fringe," "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver." There was one opening last week and no closings other than "Wonderful Town," which ended its scheduled two-week City Center engagement Sunday (24). "Oklahoma" opens tonight (Wed.) at the Center, also for a fortnight's stand, and "Dear Me, the Sky Is Falling" debuts Saturday night (2) at the Music Box Theatre.

A new record of 77,591 calls was scored last week by the League of N.Y. Theatre's information service for Broadway shows (MU 7-8020). The tally for just Washington's birthday (22) was 14,500, a one-day high.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Beauty Part, Music Box (C) (8th wk; 60 p) ($7.50-$8.05; 1,101; $48,000) (Bert Lahr). Previous week, $28,000. Moved last Monday (25) to the Plymouth Theatre.

Last week, $34,136.

Beyond the Fringe, Golden (R) (19th wk; 140 p) ($7.50; 772; $34,073). Previous week, $34,915.

Last week, $36,038 for nine performances.

Calculated Risk, Ambassador (D) (17th wk; 133 p) ($6.90-$7.50; 1,155; $42,000) (Joseph Cotten). Previous week, $21,102.

Last week, $28,070.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (42d wk; 335 p) ($8.60-$9.40; 1,334; $65,000) (Zero Mostel). Previous week, $62,000.

Last week, $65,400.

Heroine, Lyceum (C) (1st wk; 7 p) ($6.90-$7.50; 995; $37,020).

Last week, opened Feb. 19, $8,121 for seven performances and one preview.

Hollow Crown, Miller (D) (4th wk; 30 p) ($6.90-$7.50; 940; $32,000) (Max Adrian, John Barton, Paul Hardwick, Dorothy Tutin). Previous week, $26,971. Ends limited engagement March 9.

Last week, $30,404.

How to Succeed in Business Without Really Trying, 46th St. (MC) (72d wk; 560 p) ($9.60; 1,342; $66,015). Previous week, $67,511.

Last week, $66,317.

Little Me, Lunt-Fontanne (MC) (15th wk; 113 p) ($9.90; 1,407; $75,891) (Sid Caesar). Previous week, $66,000 with parties.

Last week, $74,283 with parties.

Lord Pengo, Royale (C) (14th wk; 112 p) ($6.90-$7.50; 999; $42,000) (Charles Boyer). Previous week, $21,850.

Last week, $32,640. Management states the production is not closing as reported in VARIETY.

Man for All Seasons, ANTA (D) (60th wk; 525 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $25,107.

Last week, $32,296.

***Mary, Mary**, Hayes (C) (103d wk; 820 p) ($6.90-$7.50; 1,139; $43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $28,607.

Last week, $30,900 for nine performances.

Milk Train Doesn't Stop Here Anymore, Morosco (D) (6th wk; 45 p) ($6.90-$7.50; 999; $41,800) (Hermione Baddeley, Mildred Dunnock, Paul Roebling). Previous week, $17,036.

Last week, $20,294. May close next Saturday (2).

Mr. President, St. James (MC) (19th wk; 145 p) ($9.60; 1,615; $76,958) (Robert Ryan, Nanette Fabray). Previous week, $63,227 with parties.

Last week, $68,066 with parties.

Natural Affection, Booth (D) (4th wk; 28 p) ($6.90-$7.50; 807; $32,400) (Kim Stanley, Harry Guardino, Tom Bosley). Previous week, $17,312.

Last week, $21,644. Closing notice for Saturday (23) was rescinded that afternoon and show is continuing on a week-to-week basis.

Never Too Late, Playhouse (C) (13th wk; 103 p) ($6.90-$7.50; 844; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,864 with parties.

Last week, $37,314 with parties.

No Strings, Broadhurst (MC) (50th wk; 396 p) ($9.30; 1,214; $62,037). Previous week, $42,321.

Last week, $62,400.

Oliver, Imperial (MD) (7th wk; 57 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $68,443 with parties.

Last week, $69,426.

Photo Finish, Atkinson (C) (2d wk; 15 p) ($6.90-$7.50; 1,000; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $22,000 for seven performances and one preview.

Last week, $39,048.

School for Scandal, Majestic (MC) (8th wk; 36 p) ($7.80; 1,616; $66,000) (Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Richard Easton). Previous week, $61,404 with parties. Ends limited engagement March 16.

Last week, $62,413 with parties.

Seidman and Son, Belasco (C) (19th wk; 152 p) ($6.90-$7.50; 987; $39,335) (Sam Levene). Previous week, $14,020.

Last week, $20,063.

***Sound of Music**, Hellinger (MD) (160th wk; 1,315 p) ($9.90; 1,567; $81,300) (Nancy Dussault). Previous week, $48,110.

Last week, $55,774.

Stop the World—I Want to Get Off, Shubert (MC) (21st wk; 165 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $48,347.

Last week, $54,199.

Tchin-Tchin, Barrymore (CD) (18th wk; 140 p) ($6.90-$7.50; 1,067; $42,000) (Anthony Quinn, Margaret Leighton). Previous week, $31,262.

Last week, $36,220.

***Thousand Clowns**, O'Neill (C) (47th wk; 372 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $26,206. Dane Clark succeeds Robards March 11.

Last week, $32,834.

Who's Afraid of Virginia Woolf? Rose (D) (20th wk; 152 p) ($6.90-$7.50; 1,162; $46,645) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Kate Reid and Shepperd Strudwick). Previous week, $40,736.

Last week, $43,303.

Closed Last Week

Wonderful Town, City Center (MC) (2d wk; 16 p) ($4.35; 2,935; $63,767) (Kaye Ballard, Jacquelyn McKeever, Phil Leeds, Jim Kirkwood, Robert Kaye, Gabriel Dell). Previous week, $34,573 for seven performances and one preview.

Last week, $42,962. Ended two-week engagement Sunday (24).

Opening This Week

Oklahoma, City Center (MC) ($4.35; 2,935; $63,767) (Peter Palmer, Louise O'Brien, Ann Fraser, Richard France, Betty Garde, Gabriel Dell, Gemze de Lappe). N.Y. City Center presentation of the last of three mid-season musical productions; begins two-week stand tonight (Wed.).

Dear Me, the Sky Is Falling, Music Box (C) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Theatre Guild Productions Inc. presentation of play by Leonard Spigelgass, based on a story by Gertrude Berg and James Yaffe; opens Saturday night (2).

Other Theatres

Beck, Biltmore, Broadway, Cort, 54th St., Hudson, Longacre, Plymouth, Winter Garden, Ziegfeld.

Summer Test of 'Say Yes' By Prince & Erskine

Broadway producers Harold Prince and Howard Erskine will be partnered in producing Lonnie Coleman's "She Didn't Say Yes," which they intend trying out this summer on the stock circuit. Neither a starting date nor a director have been set yet for the production.

Prince, who's currently represented on the Main Stem as producer of "A Funny Thing Happened on the Way to the Forum," is also coproducing and directing the upcoming Broadway musical, "She Loves Me." Erskine is coproducer of the current Broadway entry, "Calculated Risk."

GUTHRIE BOP PERKING

17,000 Advance Subs—600 Women Pushing It

Minneapolis, Feb. 26.

First season of the new $2,000,000 Tyrone Guthrie repertory theatre here, construction of which nearly has been completed, is off to what its toppers consider a remarkable fast advance sale before its May 7 start. This advance may be substantial enough to assure financial success for at least the first season.

After the first month of a drive by a committee of 600 women volunteers, a single ad in all Twin Cities' newspapers and the mailing out of one piece of literature, more than 17,000 season subscriptions, representing a sale of 85,000 tickets, already have been sold. The 20-week season will comprise five plays.

The goal is the sale of 25,000 season subscriptions.

'Yum Yum—y' $21,586

Louisville, Feb. 26.

"Under the Yum-Yum Tree," costarring Margaret O'Brien, Hugh Marlowe and Peter Fonda, grossed $21,586 last week at the 1,462-seat Brown Theatre here. The comedy, scaled to a top of $2.50 weeknights and $3.30 weekend eves, was the second entry in a four-week trial winter stock season at the Brown. It was preceded by "Old Acquaintance," which grossed $23,170 with Arlene Francis starring.

Hans Conreid in "Critics Choice" is current, to be followed by Tallulah Bankhead and Estelle Winwood in "Here Today."

TOURING SHOWS

(Figures cover Feb. 24-March 10)

Camelot—Music Hall, Cleve. (Feb. 26-March 9).

Carnival—Shubert, Chi (Feb. 26-March 9).

Carnival (bus-truck)—Split-week stands (Feb. 26-March 9).

Enter Laughing (tryout)—Forrest, Philly (Feb. 26-March 9).

Here Today—American, St. L. (Feb. 26-March 2); Brown, L'ville (March 3-10).

Hot Spot (tryout)—Shubert, Philly (Feb. 26-March 9).

How to Succeed in Business Without Really Trying (2d Co.)—Hanna, Cleve. (Feb. 26-March 2); Shubert, Cincy (March 4-9).

I Can Get It for You Wholesale—O'Keefe, Toronto (Feb. 26-March 9).

Mary, Mary (2d Co.)—Blackstone, Chi (Feb. 26-March 9).

Mary, Mary (bus-truck)—Split-week stands (Feb. 26-March 9).

Mary, Mary (4th Co.)—National, Wash. (Feb. 26-March 9).

Mame (tryout)—Shubert, New Haven (Feb. 27-March 2); Wilbur, Boston (March 4-9).

Milk and Honey—Ford's, Balto (Feb. 26-March 2); Penn, Pitt. (March 4-9).

My Fair Lady—Community, Hershey, Pa. (Feb. 26-March 2); Split-week stands (March 4-9).

My Mother, My Father and Me (tryout)—Shubert, Boston (Feb. 26-March 9).

Pajama Tops—Shubert, Det. (Feb. 26-March 9).

Program for Two Players (bus-truck)—Walnut, Philly (Feb. 25-March 2); Split-week stands (March 4-9).

Riot Act (tryout)—Wilbur, Boston (Feb. 26-March 2; moves to N.Y.).

Shot in the Dark—Orpheum, Mpls. (Feb. 25-March 2); Pabst, Milwaukee (March 4-9).

Sophie (tryout)—Hartman, Col. (Feb. 26-March 2); Fisher, Det. (March 4-9).

Sound of Music (2d Co.)—Bushnell, Hartford (Feb. 26-March 2); Ford's, Balto (March 4-9).

Sound of Music (bus-truck)—Split-week stands (Feb. 25-March 9).

Take Her, She's Mine—Auditorium, St. P. (Feb. 25-March 2); American, St. L. (March 4-9).

Tovarich (tryout)—Colonial, Boston (Feb. 26-March 9).

'Tovarich' $70,509, 'Riot' 12½G, Bost.; 'Hot' $60,896, D.C., 'Enter' 19½G N.H. 'Dear Me' 21G, 'Mary' $58,018, Philly

The road had another good session last week, with a few exceptions. In the powerhouse groove among the musicals were the touring productions of "Camelot," in Detroit; "How to Succeed in Business Without Really Trying," in Cleveland; "Sound of Music," in Rochester, and "My Fair Lady," in a seven-performance split. Also big were the Broadway-bound tuners, "Hot Spot" and "Tovarich," in Washington and Boston, respectively.

The "Tovarich" take represented a house record for the Hub's Colonial Theatre. "Hot Spot" underwent a temporary change of directors when stager Morton Da Costa went into Doctor's Hospital, N.Y., last Wednesday (20) for treatment of an ulcer. Robert Fryer, the tuner's coproducer, has taken over direction of the show until Da Costa's expected return later this week in Philadelphia.

New to the tryout list last week was "Enter Laughing," which did well in five performances in New Haven. "Have I Got a Girl for You," another show earmarked for Broadway, folded Feb. 16, the Saturday before last, in Los Angeles. Producer Richard W. Krakeur says he intends reactivating the production next season for a Main Stem opening in September.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Milk and Honey, Ford's (MC-RS) (1st wk) ($6.50; 1,819; $62,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $73,830 with Theatre Guild-American Theatre Society subscription, Shubert, Philadelphia.

Last week, $41,500 with TG-ATS subscription.

BOSTON

Riot Act, Wilbur (C-T) (2d wk) ($4.95-$5.50; 1,241; $37,126) (Dorothy Stickney). Previous week, $9,131 for five performances.

Last week, $12,500.

Tovarich, Colonial (MC-T) (2d wk) ($7.50; 1,686; $72,077) (Vivien Leigh, Jean Pierre Aumont). Previous week, $51,430 for seven performances.

Last week, house record, $70,509.

CHICAGO

Carnival, Shubert (MC-RS) (15th wk) ($5.95-$6.60; 2,100; $72,000) (Anna Maria Alberghetti). Previous week, $40,204.

Last week, $40,312.

Mary, Mary, Blackstone (C-RS) (25th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $25,400. McKay is back in the cast after a two-week absence because of illness. His standby, Ryan MacDonald, subbed.

Last week, $26,772.

CINCINNATI

Mary, Mary, Shubert (C-BT) ($4.55-$5.10; 2,028; $60,000) (Patricia Smith, Jeffrey Lynn). Previous week, $32,960, Civic, New Orleans.

Last week, $37,469 with TG-ATS subscription.

CLEVELAND

How to Succeed in Business Without Really Trying, Hanna (MC-RS) (3d wk) ($6.90; 1,515; $63,600). Previous week, $62,217.

Last week, $63,616.

DETROIT

Camelot, Fisher (MC-RS) (7th wk) ($6.75-$7.50; 2,081; $82,600) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $83,072.

Last week, $80,743.

Pajama Tops, Shubert (C-RS) (1st wk) ($5.50; 1,565; $25,000) (June Wilkinson). Previous week, $27,020 with twofers, Memorial Hall, Dayton.

Last week, $21,847 with twofers.

MILWAUKEE

Take Her, She's Mine, Pabst (C-RS) ($5.15-$5.50; 1,633; $58,000) (Tom Ewell). Previous week, $44,296 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $18,462 with TG-ATS subscription.

NEW HAVEN

Enter Laughing, Shubert (C-T) ($4.80; 1,650; $27,800) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson).

Opened here last Wednesday night (20) to one qualified approval (Leeney, Register) and one inconclusive (Johnson, Journal-Courier).

Last week, $19,501 for five performances.

PHILADELPHIA

Dear Me, the Sky Is Falling, Locust (C-T) (3d wk) ($4.50-$5; 1,418; $41,841) (Gertrude Berg). Previous week, $26,575 with TG-ATS subscription.

Last week, $20,962.

Mary, Mary, Forrest (C-RS) (3d wk) ($4.50-$5.40; 1,760; $48,000) (Martha Wright, Biff McGuire, Michael Evans, Allan Bunce). Previous week, $46,701 with TG-ATS subscription.

Last week, $58,018 with TG-ATS subscription.

ROCHESTER

Sound of Music, Auditorium (MD-RS) (Barbara Meister, John Myhers). Previous week, $66,375, Penn, Pittsburgh.

Last week, $71,223.

ST. LOUIS

I Can Get It for You Wholesale, American (MC-RS) ($4; 1,669; $55,000) (Lillian Roth, Larry Kert). Previous week, about $36,000 with TG-ATS subscription, Pabst, Milwaukee.

Last week, $36,576.

ST. PAUL

Shot in the Dark, Auditorium (C-RS) ($4.95-$5.50; 2,607; $79,000) (Elizabeth Seal, Zack Matalon). Previous week, $7,564, American, St. Louis.

Last week, $15,129 with TG-ATS subscription.

WASHINGTON

Hot Spot, National (MC-T) (3d wk) ($6.50-$7.90; 1,673; $62,455) (Judy Holliday). Previous week, $56,435.

Last week, $60,896.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, David Daniels). Previous week, $30,302 for six-performance split.

Last week, $32,471 for seven-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Caylea Byrne). Previous week, $62,461, Rivoli, Toledo.

Last week, $50,000 for seven-performance split.

Program for Two Players (DR-BT) (Helen Hayes, Maurice Evans). Previous week, $30,455, Shubert, Boston.

Last week, $36,587 for seven-performance split.

National Ballet, $21,430

Toronto, Feb. 26.

National Ballet of Canada, playing at $4 top with Melissa Hayden as guest star, grossed an okay $21,430 in its second frame last week at the 1,525-seat Royal Alexandra Theatre here. The potential capacity gross was $30,918.

The troupe's take for five performances the previous stanza was $17,187 on a potential capacity gross of $21,000.

Offer Barn-Eatery

Albany, Feb. 26.

The Lake Luzerne (N.Y.) Playhouse, operated the last three summers by actor George Patrick, is reportedly up for sale, along with the adjoining Steak House.

The restaurant had been involved with the stock operation in a package deal whereby theatre tickets and dinner were available at a special price.

Met Opera Rich But Sad; Press Blackout Nearly a Concert Obit

By ROBERT J. LANDRY

The Metropolitan Opera, which habitually sells out 97% of its tickets, some 60% on subscription in advance of the season, has been only faintly aware of boxoffice loss during the long newspaper strike-lockout situation in New York. On the whole this has been a very big Met season, the contrast being the greater because it followed the off-and-on makeshift season of 1961-1962, which was rescued by Federal arbitration.

However, the newspaper blackout has been peculiarly painful to the singers who greatly value Manhattan press notices for their impact on out-of-town concert engagements, the source of bigger fees, generally, than opera itself. Renata Tebaldi's return to the Met was hampered by lack of publicity, though in forcing her obscure favorite vehicle, "Adriana Lecouvreur", as a condition of her return she did herself no favor, and what reviews she got this time were way below her usual ones.

Critical reviewing on the air has been limited. Following last Thursday's "La Sonnambula" with Joan Sutherland, the main reviewer notice came from two sources, Miles Kastendieck of the N.Y. Journal-American, telecasting over CBS and Harold Schonberg of the N.Y. Times doing the same for NBC. Sutherland's five contracted performances were sold out long ago. The point of the newspaper blackout remains: a big season at the Met, with much excitement centering on Sutherland, Tebaldi, Leontyne Price and Birgit Nilsson has been robbed of much of the glamor of great events implicit in their full reviewing by the recognized pundits in the field.

About the only production with consistently unsold tickets at the Met has been "The Flying Dutchman." That is hardly a surprise. It is one of a number of operas which are included in repertory for artistic balance and variety which the Rudolf Bing management understands in advance will not bring the big lines of clamorous fans as is an "Aida" and other Verdi standards.

The concert situation is a different matter. The loss of daily newspaper buildup, the glamour of the listings, the momentum of the Sunday longhair pages are all keenly felt. Individual concerts in Manhattan are often promoted solely in the hope of press notices. The artists must finance the N.Y. appearance and unless he or she enjoys an established following this represents out-of-pocket loss, or call it career investment.

Some 80 days, as of this report, of blackout has devastated the pace, rythmn and sense of excitement typical at midseason in concerts. Nobody knows how many recitals have been cancelled. Certainly a great many have been either called off or postponed. Those which have been consummated have, enshrined virtuosi set apart, often run to vast empties and papered attendance as high as 50%.

Both of the big halls have felt it. The newspapers conked out less than three months after the opening of Philharmonic Hall in Lincoln Center. A slackening from the big interest of opening season came sooner than would otherwise have been likely. Carnegie Hall confronted special competitive conditions this season, and the choking off of publicity on various projects of the Hall itself (distinct from rentals of its facilities to outside impresarii) were but little noticed in consequence.

The concert managements are not able to take united action as effectively as has the League of N.Y. Theatres in widespread distribution of flyers and lists of attractions. Concerts necessarily are individualized. It's the artist who takes the risk, with little or no help from theatrical landlords. Nor will the concert economics bear the costs of turning, as have Broadway film openings, to television and radio spots.

Hayden Griffin With HBS

Hayden Griffin has joined HBS Ltd. to work on the agency's legit activities in summer and winter stock, dinner theatres and national tours, and also represent authors in legit. He was formerly with the Gloria Safier and Pat Sullivan agencies.

HBS was recently formed by three former MCA agents.

Ray Boyle, Don Sky In On Milwaukee 'Widow'

Milwaukee, Feb. 26.

Don Sky of New York will stage ensembles and dance portions of "The Merry Widow" for the Florentine Opera, at Pabst Theatre, March 11-March 13, per John Anello, Florentine musical director.

Ray Boyle, producer-director at Swan Theatre, is contracted for role of Ambassador Popoff and to stake the work. Boyle last summer was in an "Student Prince" with the Florentines at Blatz Bandshell in Washington Park.

Raquel Montalvo, local lyric soprano, who made her third audition try for Metropolitan Opera will sing Natalie in "Widow."

2 Soviet Ballets, Circus to Aussie

Sydney, Feb. 26.

Eric Edgley, indie legit producer headquartered in Perth, is huddling with J. C. Williamson Ltd. executives here on a house deal for key Russian shows he has booked for this year.

Soviet presentation's listed by Edgley include a circus, the Georgian dance troupe of 25 performers, and the complete Bolshoi Ballet. First into Aussie will be the Georgian troupe, June 7 at Edgley's own house in Perth. Just where to locate the Red circus in Sydney is a problem. It may go outdoors at White City or the Sports Ground.

Edgley is understood to be getting backing from the Russian government on these initial Aussie engagements. Cost of transporting the three troupes from Moscow to here will hit an alltime high, hence the belief in local show biz circles that Edgley is being backed by higher-up interests.

Edgley has been in this territory for many years and with his brother, the late Clem Dawe, played revue over the old Fuller loop and later swung over to indie revue operation in Perth.

'Beauty' Tieups

Continued from page 61

Automobile and Photography shows slated for the Coliseum, N.Y., in March and April, respectively. He's also got a deal in the works with Major's department store in Staten Island for March.

A number of tieups for the show have involved contests linked to the use of "The Beauty Part" as descriptive wording. The Hill supermarket chain in Long Island has been involved in such a contest, as has Borricini. The comedy has benefited from storewide displays in both cases, in addition to mention on about 250,000 advertising mailings sent out by Hill. Some radio personalities have also been conducting "Beauty Part" contests.

Inserts with reviews of the show, most of which were favorable, have been distributed in about 100,000 Linens of the Week bundles. About 400 Fischer trucks have signs mentioning the show, in return for which the company's bread is displayed in the production. Bookmarks with mail order blanks for the presentation have been given out by leading libraries in the metropolitan area and through a tieup with Photorrome Inc., envelopes containing developed photos have also included inserts plugging "Beauty."

Reprints of reviews have been enclosed in six-pack Pepsi-Cola cartons and window displays have been arranged through Simon & Schuster, publisher of Perelman's book. Spot commercials for Rheingold Beer on television have also included plugs for the comedy.

A pitch during the show's intermission is regularly made by Ellis who asks the audience to tell their friends about the production. He's been doing that for years at his Bucks County Playhouse, New Hope, Pa.

Playwright-in-Residence

Washington, Feb. 26.

Herbert Boland has signed on as Arena Stage's first playwright in residence.

His play "Battle Dream," which was awarded by the Arts of the Theatre Foundation, will be produced in the D.C. theatre in the round next season.

Besides playwriting Boland has acted, directed and produced for radio.

3 Anzac Musicals; Investment Hits $400,000 in 1963

Melbourne, Feb. 26.

Noel Coward is to come here to supervise final rehearsals of his musical "Sail Away" which opens at Her Majesty's here under the J. C. Williamson banner on May 24. Latter, which was to present "How to Succeed in Business Without Really Trying" here in May have switched plans and this will now follow "Sail Away."

Williamson's is shipping the entire London production Down Under, by an Aussie cast. Taking the Elaine Stritch role will be Maggie Fitzgibbon who has been away from her Melbourne hometown for nine years. She was recently lead in the London production of "Do Re Mi."

A third musical which Williamsons intend to present this year is "Camelot," due in Sydney in October. Total production costs for these three musicals is estimated at around $392,750.

Williamsons estimate "Camelot" will cost between $104,250 and $120,000 and "How to Succeed" about half that cost. Because London Saintbill's ready-made sets and costumes for the London production will be shipped here "Sail Away" is likely to cost about $66,300 and $78,750.

Central Park Shakespeare; Dewhurst-Higgins Open In 'Cleo'; After Liz Taylor

This year's N.Y. Shakespeare Festival season in Central Park will open June 17 with Michael Higgins and Colleen Dewhurst playing the title roles in "Anthony and Cleopatra." This is five days after 20th's "Cleopatra" opens at Rivoli. Joseph Papp, the festival's producer, will direct the production. It'll be followed by "As You Like It," to be staged by Gerald Freedman. The third and final presentation will be "The Winter's Tale," which Gladys Vaughn will stage.

Sets and costumes for the three offerings will be designed, respectively, by Ming Cho Lee and Theoni V. Aldredge. A 1963 sponsor campaign to help defray the $300,000 cost of the cuffo-admission performances in the park has been launched by the festival. For a $7.50 tax-deductible contribution, a sponsor is guaranteed a reserved seat for each of the three productions. This year, for the first time, sponsors may attend their choice of any performance during the run of each production.

Incidentally, Miss Dewhurst is currently on leave from her costarring assignment in the off-Broadway revival of Eugene O'Neill's "Desire Under the Elms" at the Circle in the Square. Her role was taken over last Friday night (22) by Salome Jens, who'll continue as substitute until next Tuesday (5).

Miss Dewhurst has gone to London to join her husband, George C. Scott, who's there for the filming of "Dr. Strangelove." Scott, who's also on leave from a starring assignment in "Desire" is scheduled to return with his wife to the off-Broadway production Wednesday (6). Carl Low is pinch-hitting for Scott at the Circle.

'Practically Nobody' Due As Off-B'way Production

An off-Broadway production of "The Rise and Fall of Practically Nobody," by Jerome Alden, is planned by Gene Persson for off-Broadway production in April.

The six-character play is based on a story by Jessamyn West.

Inside Stuff—Legit

The first professional presentation of a play in Yiddish in 15 years has been reported from Moscow in a special dispatch by Theodore Shabad in the N. Y. Times. A cut version of "Tevye the Milkman" based on the stories by Sholem Aleichem, opened for four performances to an audience of 800 starved for ethnic entertainment.

The five character playlet, lasting about an hour, was brought into Moscow following a tryout in the Ukraine and Central Asia. It stars 70-year old Veniamin Y. Schwartzer, who also directed. Despite the modest bow, the presentation is regarded as an indication that there may be a rebirth of Yiddish cultural activity, banned under Stalin in 1948. Such activity among Jews has been restricted to amateur groups. This is the second major step in the reestablishment of a Yiddish culture. The Soviet Union allowed a publication in that language, The Soviet Heimland, a literary journal, in 1961.

The audience laughed appreciatively at every bit of humor no matter how slight, the Times dispatch continues. The play took up the first part of the evening. The second half was devoted to readings by members of the troupe of Yiddish writers. Included were the works of Itzik Fefer, Peretz Markish and Simon Halkin, all of whom were executed in the 1952 Stalinist purge. Also given that evening was a monolog from "Milk & Honey" by Emmanuel Kazakevich, an actress impersonating a milkmaid who has been elected to the Supreme Soviet as a representative of the Jewish autonomous region of Birobidzhan, which the Soviets once tried to establish as a homeland for Jews. Province now contains 15,000 of the country's 2,000,000 Jews.

Norman Wolf, former political aide to Governor, now Senator Abraham Ribicoff of Connecticut, is the new assistant to Joseph Verner Reed at the American Shakespeare Festival in Stratford. Reed continues as exec producer of the summer productions while also assuming the chairmanship in succession to Lawrence Langner. Wolf has been a public relations operator in Hartford (with Jerry Lovengard) and under his direction the State of Connecticut made six tourism films. Mrs. Wolf is Mary Hunter, long of radio ("Easy Aces") and stage director of some dozen Broadway productions. For a time she was an official in N.Y. of the Theatre Guild.

Opera Review

Joan Sutherland
(La Sonnambula, Met, N.Y.)

Intended as, and qualifying as, one of the great nights of the present Metropolitan Opera season, Joan Sutherland returned to New York last Thursday (21) to sing Bellini's "La Sonnambula", an item not heard in operatic ages. The occasion was on the 77th day of the N.Y. newspaper blackout and so went, mostly, unreviewed, rather comparable to a pitchet line around the Palomar Mountain observatory when a recent discovery reappears in orbit.

Nothing perhaps could equal the swooning ecstasy, the refusal-to-go-home ovation given the Australian soprano when she came here a year ago for four performances of "Lucia de Lammermoor". Such audience response has rarely been equalled at the Met. Hence it is hardly surprising that while Miss Sutherland remained still the supreme artist of the high register and a diva of unique vocal attainments, the slighter Bellini work did not manage to set off the same kind of fireworks. This implies no dimming of lustre, nor lessening of vocal power. It is simply to record the obvious fact that "Sonnambula" does not provide the same opportunities for the lady to belt out show-stopping arias. Call it a difference in heroines—Mad Lucy was all passion, Amina merely had the embarrassing habit of walking in her sleep, which her village lover, in pre-Freudian simplicity, simply could not understand when she walked straight into the gallant count's chamber.

But having Sutherland is truly exciting, even in a slower and milder opera and there is no doubt that her five performances will sell out. Actually it is a quite satisfactory operatic entertainment to which the Met has brought much careful selection of singers, as having its tallest tenor, Sweden's Nicolai Gedda, opposite the notably large diva. Gedda in his way was equally superb and Giorgio Tozzi as the aristocrat was stylish of manner and velvet of tone. His reading of the exclamation, "Extraordinaire!", when he realizes his bedroom caller is sleep-walking, had its own kind of intended or unintended wit.

The sets and costumes provided by Rolf Gerard are notably successful in realizing a kind of theatricalized rustic mountain village charm of a more romantic era. Actually the production was financed by Mrs. Izaak Walton Killam of Montreal, Canada. When European opera buffs hear of such purely private subsidy of new productions at the Met, they invariably express dumbfoundment. Details of such actions are seldom supplied.

All in all "La Sonnambula" plays well, however simplehearted. Bellini's genius for beautifully-constructed, richly melodic song affords all the singers good showoff, including Lili Chookasian as the matron and Jeanette Scovotti as the jealous gal. (Miss Scovotti is the sister of the film industry publicist Jim Scovotti.)

Especially competent was the orchestral work under Silvio Varviso. The staging of the libretto by Henry Butler contrived to keep the often static situation seemingly fluid. Attractive little touches of choreography are woven in by Mattlyn Gavers, a mistress of such embroidery. *Land.*

Offers Prize for Irish Biog of Dion Boucicault

London, Feb. 26.

Earl Driscoll, a former actor and Chicago Sun-Times columnist, has started a movement in Dublin to revive interest in Dion Boucicault, the 19th century Irish author of more than 200 plays. He has given $280 to Seamus Kelly, a Dublin drama critic, for use as a prize in a competition for a biographical monograph on the dramatist.

Driscoll, who acted in revivals of Boucicault's plays in America 30 years ago, thinks that the playwright has not been sufficiently honored in his native country.

Off-B'way Review

A Doll's House

David Ross revival of drama by Henrik Ibsen, adapted by Carmel Ross from translation by R. Farquharson Sharp. Staged by David Ross; settings, David Ballou; associate producer, Carmel Ross. Opened Feb. 2, '63, at Theatre Four, N.Y.; $4.50 top.

Cast: Bernard Hughes, Louise Troy, Richard Waring, Paxton Whitehead, Astrid Wilsrud, Alice Drummond.

Anyone who regards "A Doll's House" as the most dated of Ibsen's major plays may find his opinion strengthened by David Ross' new production. It is a sober, unsubtle and unmoving revival, emphasizing the careful construction of the drama but failing to infuse it with life or import.

As Nora, the heroine who changes from her husband's "little squirrel" into a strong woman demanding equality, Astrid Wilsrud has impressive moments. But she lacks the vivacity required in the early scenes and the depth of feeling later. As her husband, Paxton Whitehead is superficially priggish but nothing more.

The supporting performances are quite good, however. Richard Waring is believable and properly ominous as the dying Dr. Rank, and Bernard Hughes is excellent as the blackmailer Krogstad. Louise Troy is also right as Mrs. Linde.

David Ballou's setting is appropriate. But this "Doll's House" is a museum-piece, and the dust has not been blown off its themes and major characters. *Kenn.*

Legit Bits

Pat Jenkins is appearing in a staged reading of "Infanta of Navarre," from Henry De Montherlant's "Theme After Death," for three performances Feb. 27-March 1 at the Lambs, N.Y. Lois Van Benton is directing.

Ala Mahgoddin will costar with Macdonald Carey in "Mona." Pippa Scott and Julie Parrish are other additions to the cast.

Paul Vroom, coproducer of the upcoming Broadway presentation of "Too True to Be Good," will also double as manager. James S. Gelb is production stage manager and David Lipsky is pressagent.

Nathan Cohen, entertainment editor of the Toronto Star, is in New York all this week to catch new shows and do interviews.

Lynn Fontanne has presented the Players Club with a lectern used by Sarah Siddons in learning scripts. She and Alfred Lunt were guests of honor at a recent Pipe Night at the Players clubhouse in New York. Speakers for the occasion were Ralph Richardson, John Gielgud, Peter Ustinov and George Burns, with Players president Howard Lindsay presiding and Marc Connelly toastmaster.

Actors Equity is seeking on a loan basis theatrical memorabilia for display in connection with its 50th anniversary celebration May 26.

Elliot Norton, drama critic of the Boston Record American, received the fourth annual Rodgers and Hammerstein Award last week as the individual who did the most for the theatre in the Boston area during 1962. Previous winners were William Morris Hunt, executive producer of the Cambridge Drama Festival, 1959; Hugh A. Stubbins Jr. and George C. Homans jointly for their work with Harvard's Loeb Drama Center, 1960, and Michael Murray, director, the Charles Playhouse, 1961.

Virginia Mayo and Michael O'Shea are set for three weeks, starting May 14, at Drury Lane, Chicago, in the George S. Kaufman and Moss Hart comedy, "George Washington Slept Here."

Stage manager Malcolm Marmorstein has been elected to membership in the New Dramatists Committee.

"Billy Liar," with Mark Conti in the title role, is scheduled to open tomorrow (Thurs.) at the Hedgerow Theatre, Moylan, Pa., for a five-week run.

"White Thunder," by Jerome [illegible], is slated for off-Broadway production next April by Richard Hoffman.

Peggy Phillips will be press agent for the Civic Light Opera season in San Francisco during the absence of regular publicist Anthony Buttitta, who's spending a year in Europe to work on a book.

Sarah Burton is appearing as Sir Thomas More's wife in the Broadway production of "A Man for All Seasons," having succeeded Carol Goodner in the role last month.

Fred Weterick, recently-admitted to the Assn. of Theatrical Pressagents & Managers, is pressagent Bernard Simon's associate on three off-Broadway productions.

Tim Kelly, author of "A Darker Flower," scheduled for a March 8 opening at the Pocket Theatre, N.Y., is in New York on leave from his regular post as drama critic in Phoenix for the Arizona Republican.

Theatre in Education, which completed a tour of 60 North Carolina high schools last week, will present its "Shakespeare Scene by Scene" program in Connecticut high schools starting next Monday (4).

The fourth National Lighting Exposition will be presented by Harold R. Meyer, in conjunction with the World Lighting Forum, next Sunday-Wednesday (3-6) at the Coliseum, N.Y.

"Image," a dance-theatre production by Alwin Nikolais, is scheduled to open next Friday night (1) at the Henry Street Playhouse, N.Y.

German stager Gert Weymann, who's in N.Y. for a directorial stint at the Institute for Advanced Studies in the Theatre Arts, will discuss German theatre at the Booth Theatre, N.Y., tomorrow night (Thurs.) at 11:45 p.m.

Paul Ashew, assistant amusements editor of the Dallas Morning News, is in Manhattan for an annual review of Broadway shows, opera and art exhibitions. Due in town next week is Sam Wilson, of the Columbus Dispatch.

Alfred Ryder, director of "Hey You, Light Man," which postponed its opening at the Mayfair Theatre, N.Y., from last Wednesday (20) to next Friday (1), has replaced Mark Lenard in the lead male role opposite Madeleine Sherwood. Lenard withdrew from the cast last week.

The Bebe Gallery, N.Y., is presenting through March 30 the first one-man show of artist Nicholas Nagel, who's designed posters for several Broadway productions for the Blaine-Thompson Agency.

"Brecht on Brecht," directed by Michael Wager, who appeared in the original off-Broadway presentation, opened last Friday night (22) at the Washington (D. C.) Theatre Club.

The American National Theatre & Academy will conduct a four-day assembly March 10-13 in Washington. The conference, dealing with "Arts and Government," will headquarter at the International Inn.

"Meeting of the Minds," by Robert Sheckley, has been acquired for N.Y. production by Theatre of the Individual.

The Chicago Opera Ballet is scheduled for a March 8 performance at the Oriental Theatre, Milwaukee.

Film actor Louis Hayward will succeed William Squire in "Camelot" when the touring musical opens April 15 at the Philharmonic Auditorium, Los Angeles, as the initial entry in the Civic Light Opera season there.

Ditto Chi 'Tower' Going to London

Chicago, Feb. 26.

Second City, the cabaret-theatre here specializing in satire and improvisations, is preparing a second edition of its current revue, "To the Water Tower," for presentation at the new Prince Charles Theatre in London. The company will comprise principally actors who previously appeared with either the New York or Chicago chapters of Second City.

Bernard Sahlins, coproducer of Second City, entered into negotiations with Harold Fielding, who owns the 400-seat London playhouse, during SC's recent engagement in London in a swap of companies with The Establishment. The second company will open April 10 at the Prince Charles.

Hamburg's Liebermann Eyes Yankee Opera

Hamburg, Feb. 26.

Swiss composer Rolf Liebermann, head of the State Opera in Hamburg, is in the U.S. on a the U.S. on an invitation of the Ford Foundation grant to study the status of opera and its management, as well as financial problems, and give a report of how things can be improved. Liebermann will do all this in about three weeks, mostly in N.Y., but he may visit California briefly.

Hamburg Opera has reputation as best functioning lyric theatre in West Germany, with a permanent staff and hardly any guest-artists.

(Liebermann is meeting with officials of the Ford Foundation and board members of Met. Lincoln Center etc. He has been mentioned as having received a "test offer" to join the Met.—Ed.)

Hamburg State Opera will undertake three trips outside the country for guest appearances during the 1963 season. There will be four performances at La Scala, Milan of Alban Berg's "Lulu" staged by Guenther Rennert. Also in Milan at the end of June there will be four performances of Stravinsky's new opera ("The Flood") which has its world premiere in Hamburg at the end of April with his "Oedipus Rex" on the same bill.

May 12 to 14 Hamburgers appear in Zagreb, Yugoslavia, with one performance each of Berg's "Lulu" and "Wozzeck" Stravinsky's "Flood" and Dallapiccola's "Prisoner."

Gierow Resigns as Head Of Swede Royal Theatre

Stockholm, Feb. 26.

Dr. Karl Ragnar Gierow has resigned as chief of Sweden's Royal Dramatic Theatre here, effective next June 30. He has held the post since 1951.

Gierow plans to devote his time to translating Shakespeare's poetry into Swedish, and other writing projects. He will succeed Dr. Anders Osterling, effective July 1, 1964, as the permanent secretary of the Swedish Academy, which selects the winner of the Nobel Prize in literature.

Berlin Has Own Off-B'way Trend

Berlin, Feb. 26.

Five new legitimate theatres have opened in West Berlin in the last six months or so. With the exception of the Forum, all of the new houses are some distance from the Kurfuerstendamm (the local Broadway). All have more or less a style of their own. They don't compete with the major theatres but mostly do shows of special appeal and style, somewhat in the manner of the off-Broadway movement in New York.

The Forum, located on the Kurfuerstendamm, is a small enterprise, gives preference to forgotten or nearly forgotten plays and also shows interest in avantgarde pieces. The Schaubuehne am Halleschen Ufer dedicates itself to the social-critical and realistic contemporary stuff.

The Schauspielhaus Hansa, a former cinema, follows a middle course between the German State theatre and the boulevard house, according to actor-director Paul Esser. The Kammerspiele, at the Congress Hall, and Schauspielhaus am Bismarckplatz are two small enterprises which still have to prove themselves.

Local critics generally are sympathetic in covering the trend. The new houses are good enough for eventual tryouts and also may offer a chance for young new authors.

May Mix Union-Student Crews at Guthrie, M'pls

Minneapolis, Feb. 26.

More meetings are scheduled for this week in an effort to thresh out differences between the stagehands and boxoffice employes unions and the Minnesota Theatre Co. Foundation, parent body of the new Tyrone Guthrie repertory theatre. The issues involve the theatre's proposed employment of Minnesota Univ. drama students as part of the boxoffice and stagehand contingents. The students, would not come under union jurisdictions.

The unions have proposed the use of eight union and six student stagehands, and a union treasurer and three union and one student assistant in the boxoffice. At this week's meetings there also will be efforts to reach agreements on number of working hours and overtime pay, etc.

The two unions are Locals of the Minneapolis Theatrical & Stage Employes and are being represented at the meetings by their attorney, George C. Gubbins Jr.

'Silent Night' Showings For Benefit of Chi ELT

Chicago, Feb. 26.

Chicago's Equity Library Theatre, which hasn't presented a show publicly for the last eight years, will give a performance next Monday (4) at the Happy Medium of the Robert Anderson drama, "Silent Night, Lonely Night" in observance of Actors Equity Assn. 50th anniversary. It'll be the second of two benefit performances, the first of which was presented last night (Mon.) at the Drury Lane Theatre.

Proceeds of both shows will go towards the establishment of a permanent theatre for ELT here. Jane Peters and Paul Barnes play the lead roles, with Alice Worth, Gene Brady, Jane Sindt and Peter Sheras in support. Will Haas staged the production and is readying a second cast for roadshow bookings in the midwest.

Remember Atlantic City Break-Ins?

Legits Headed for B'way Increasingly Ready During Vacations—A Novelty to Present Generation

The launching of pre-Broadway tryouts during the summer, a practice once common in the heyday of Atlantic City legit, is being reestablished as a routine procedure. Up until last season, June-through-August had for some time been a dead period for the unveiling out-of-town of productions earmarked for the Main Stem. But, in August of 1961 two Broadway-bound musicals began warming up in hinterland houses and last August audiences in Boston, Philadelphia and Los Angeles were getting a look at three musicals slated for New York showcasing.

This year, two more musicals are scheduled to get the 1963-64 season off to an early start with out-of-town openings in July. The tuners are "Jennie," which will star Mary Martin, and "Here's Love," which will have Janis Paige as femme headliner. Both productions are scheduled to preem July 29, "Jennie" at the Colonial Theatre, Boston, and "Love" at the Fisher Theatre, Detroit.

"Love," based on the film, "Miracle on 34th Street," has book, music and lyrics by Meredith Willson. It's being produced by Stuart Ostrow for an Oct. 3 opening in New York at an undesignated theatre. The show will play four weeks at the Fisher, moving from there to the National Theatre, Washington, Aug. 27-Sept. 14, and then to the Shubert Theatre, Philadelphia, Sept. 16-28. The lead male role, played in the film by the late Edmund Gwenn, hasn't been cast yet.

"Jennie," which had originally been slated for Broadway presentation this season, is being coproduced by Cheryl Crawford and Miss Martin's husband, Richard Halliday. The book for the musical, written by Arnold Schulman, is a fictionalized version of the early chapters of "Laurette," Marguerite Courtney's biography of her mother, actress Laurette Taylor. Lyrics and music for the tuner have been written by Howard Dietz and Arthur Schwartz.

The musical is not to be confused with "Laurette," the Stanley Young dramatization of Miss Courtney's book, which was an out-of-town tryout casualty in 1960 with Judy Holliday in the title role. The musical will concentrate on Miss Taylor's early career whereas the straight play dealt with later years of her life. "Jennie" will put in five weeks at the Colonial, prior to moving to the Fisher Theatre for a four-and-a-half-week stand starting Sept. 4. It's due to open on Broadway in mid-October with the theatre still to be set.

The three out-of-town musical tryouts last August included "Oliver" and "Mr President," both current on Broadway. The other was "La Belle," which collapsed on the road. The Broadway-bound entries playing hinterland dates the previous August were "Sail Away" and "Milk and Honey."

Bankhead and Winwood Hit Road in 'Here Today'

Los Angeles, Feb. 26.

Tallulah Bankhead and Estelle Winwood, who've toured the stock circuit together in "Here Today," will play major road time in the George Oppenheimer comedy. The play, under the production auspices of Tom Brock and Bob Carson, began a road hop yesterday (Mon.) with a week's booking at the American Theatre, St. Louis.

The show will move next week to the Brown Theatre, Louisville, as the last of four weekly entries in a trial winter stock season at the house. Other dates thus far set include the Hartman, Columbus, March 11-13; Murat, Indianapolis, March 14-16; Shubert, Detroit, March 18-23, and the Royal Alexandra, Toronto, March 25-30.

Also cast in the presentation are Peter Hobbs, Richard Kendrick, Patience Cleveland, Jimmy O'Hayes, Isabel Sanford and John Grainger.

Swire With Cotes In London Legit

Willard Swire, former executive director of the American National Theatre & Academy, is now engaged with plans for legit production on both sides of the Atlantic. He sailed from New York on the Sylvania last Thursday (21) for London to meet with British stager Peter Cotes with whom he intends coproducing several West End entries.

Henry Denker's "A Far Country" is one of the plays on their production agenda. Cotes will presumably direct the play, in which his wife, Joan Miller, will star in the role originated on Broadway by Kim Stanley. For the U. S., Swire intends presenting Gloria Swanson in a road production next season of "Just for Tonight," authored by Harold J. Kennedy, who's been active in summer stock as a theatre operator and show packager.

In addition to the Denker play, Cotes and Swire also plan London productions of "Ask Any Wife," by former judge Herman J. Stich, and "Peacock Seasons." Both are to be staged by Cotes.

Drama Teachers Go Pro, Moonlighting Off-B'way

Off-Broadway moonlighting is becoming fashionable among educators whose area of instruction is the theatre. Three upcoming productions involve personnel from two different universities and a New York highschool. Their assignments encompass acting, directing, designing and writing.

Besides the trio connected with the forthcoming presentations, Mordecai Gorelik, research professor in theatre at Southern Illinois Univ., Carbondale, was the adaptor, designer and co-director of Max Frisch's "The Firebugs." That offering closed Feb. 17 after eight performances at the Maidman Theatre, N. Y.

The first of the three upcoming ventures will be Tim J. Kelly's "A Darker Flower," scheduled for March 8 at the Pocket Theatre, N. Y. It'll have sets and costumes designed by Henry Kurth, a member of the drama department of Western Reserve Univ., Cleveland.

Gaynor Bradish, assistant professor of dramatic literature at New York Univ., and head of the Playwrights' Unit of the Actors Studio, N.Y., is staging Arthur Kopit's "Asylum or What the Gentlemen Are Up to Not to Mention the Ladies" for a March 10 unveiling at the Theatre de Lys, N.Y.

From the secondary school ranks there's Robert Alvin, an acting teacher at the High School of Performing Arts. He'll appear as one of the two characters in the revival of Karl Wittlinger's "Do You Know the Milky Way?" opening March 14 at the Gramercy Arts Theatre, N. Y.

Propose New State Law On Employment Agencies

Albany, Feb. 26.

A bill has been introduced in the New York State Legislature, under bi-partisan sponsorship, to change Section 180 of the General Business Law, relating to statements required from theatrical employment agencies. The measure, presented by Senator Joseph R. Marro, New York City Democrat, and Assemblyman Willard C. Drumm, Columbia County Republican, would repeal the provision for filing statements as to the length of time applicant has been in theatrical business and as to failure in paying salaries.

The employment agent would investigate the employer offering work, as to default in payment of salaries during five years preceding the date of application. The bill referred to the General Laws Committee of Senate, and to Judiciary Committee of Assembly, would prohibit procurement of employment for any such employer, unless security were provided.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

OFF-BROADWAY

"[illegible] in Black" (D). Producer, Ashley [illegible] (40 E. 73d St., N.Y.; BU 8-3490). Available parts: man, early 30s, weak, sympathetic, defeated writer; man, 30-40, charming, distinguished looking, energetic; man, early 20s, Negro, tall, handsome, sensitive; femme, 20s, blond, attractive, crude; femme, 30s, haughty, talkative, narrow minded. Mail photos and resumes to producer at above address.

"Rise and Fall of Practically Nobody" (D). Producer, Gene Persson (111 W. 57th St., N.Y.; PL 7-4040). Available parts: femme, 25-30, blond, exotic, Jayne Mansfield type; character man, early 50s, small town banker; character man, mid-40s, timid; femme, 50, matronly, small town clubwoman; two character women, mid-40s. Casting mainly through agents but will accept photos and resumes by mail only, c/o above address. Do not phone or visit office.

"Saving Grace" (C). Producers, Gene Dingenary & Jane Gilliland (25 E. 10th St., N.Y. 3, N.Y., c/o CO 5-4123). Parts available for two women in their 20's and four men, 40-60. Mail photos and resumes to producers at the above address. Do not phone or visit.

"Star of the Morning" (D) Producer Houston Brummit (224 Waverly Place, N.Y.). Part available for a male lead, Earle Hyman type. Other roles to be cast at a later date. Send photos and resumes to above address.

OUT OF TOWN

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N.Y.; WA 9-[illegible]). Three companies of this children's show are being formed in N.Y. to play in Philadelphia, Boston and Washington, D.C. Seeking actors and actresses experienced in improvisational theatre. Contact producer at the above number for interview.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-2424). Available parts: three comedians 22-30, legit British accents; man, 22-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room [illegible] c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce" (MC). Producer, Lenny-Debin (140 W. 58th St., N. Y.; JU 2-0770). Production to tour during the summer with rehearsals to start in early June and to play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. No duplicates. Send to producers at above address. Do not phone or visit.

"Porgy And Bess" (MD). Producers, Lenny-Debin (140 W. 58th St., N.Y.; JU 2-0770). Production to tour during the summer with an opening scheduled for early April and will play the larger summer theatres. No interviews or auditions at this time but dates to be announced later. Accepting photos and resumes by mail only for all parts. Send to producers at above address. Do not phone or visit.

"Stop the World—I Want To Get Off." (MC) Producer, David Merrick (246 West 44th St., N.Y.; LO 3-7520). Available parts: identical femme twins, young, five feet, five inches tall or less, hair color doesn't matter, must sing and move well. Contact Neil Hartley at above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre. Auditions will be arranged either in New York or Massachusetts.

FISH CREEK, WISC.

Peninsula Players. Producer, James B. McKenzie (c/o Kip Cohen-Peninsula Players, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Nine-week season starts June 28. Chicago and New York auditions will be held in April. Mail photos and resumes to above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Television

"Bachelor Game" (C). Producers, Talent Associates-Paramount (444 Madison Ave., N. Y.; PL 3-1680). Available part for leading man, 30-40, suave, sophisticated and charming New Yorker, Don Juan being defeated by his own age, good sense of comedy. Mail photos and resumes to Michael Shurtleff and Alan Shayne at Talent Associates office at the Marathon Studio, Paramount Building, Hollywood, Calif. Casting consultants will be there the week of Feb. 25.

Films

"Paul Killer" (D). Producer Ely Landau (Time & Life Bldg., 51st St. & Ave. of Americas, N.Y.; LT 1-6800). Post Civil War period. Parts available for a boy, 9-12, Huckleberry Finn type and a girl. Mail photos and resumes to the above address.

"Nothing But a Man" (D). Producer, Roemer-Young Associates (Du Art, 245 W. 55th St., N. Y.; PL 7-4580). Feature film about a young Negro man in a small Southern town. All feature roles are Negro. Using SAG and non-SAG members. Available parts: leading man, mid 20s, rugged, masculine, railroad section hand; femme, early 20s, vivacious, independent, school teacher; Baptist minister, mid 60s; several men, 20-60; several character women, 30-50. Phone Chuck Gordone at the above number, 10 a.m.-4:30 p.m. daily, for appointment.

Use Gym for Hayes-Evans

Syracuse, Feb. 26.

Syracuse U. will present Helen Hayes and Maurice Evans in "An Evening Of Shakespeare" March 5 in the George E. Manley Field House. Currently being used for basketball games.

Hayes-Evans one-nighter is regarded as the year's top attraction of the 1962-63 Celebrity Series. Josh White, folk singer and balladeer, is booked for April 27 to finale the series. All events except Hayes-Evans staged at the University Regent Theatre.

Shows Abroad

Continued from page [illegible]

Carnival

tryout, any rough edges in the show have been eliminated, and on its West End opening it ran smoothly. The scene changes are slickly carried out in full audience view, the choreography is lively and vital, and there is a general air of efficiency. The locally recruited cast is more than adequate, though lacking in boxoffice names.

Sally Logan makes an appealing job as the little orphan girl who comes to the circus in search of a job and is immediately captivated by the charms of the Magician. She has an engaging presence, a simple charm and a pleasant singing voice, and her best numbers are those with the puppets.

James Mitchell puts on the right flamboyant air for his role of Marco the Magnificent, doing okay with the magic bits, and making a big hit with "Always Always You," which he sings with Shirley Sands. The latter, as the incomparable Rosalie, is appropriately brash, acts with assurance, and delivers her numbers in a commanding and authoritative style.

Michael Maurel is an adept hand with the puppets, and he makes endearing characters of his four dummies, but he is less successful in the straight acting passages with the little waif, and in his jealous exchanges with the magician. Bob Harris has limited scope as the puppeteer's friend and assistant, but Peter Taylor makes a colorful showing as the carnival boss.

The rest of the cast enters into the corny spirit, with effective contributions by Julia Sutton and Pamela Beesley as the Siamese twins, Carlotta Barrow as Princess Olga, and Reg Lever as the souvenir vendor. Incidentally, the gimmick of handing out novelties to the audience largely misfired on opening night, as the aisle seats, to which the distribution was confined, were mainly occupied by the critics. *Rich.*

Arden of Faversham

London, Feb. 7.

[illegible]

The depleted financial resources of the Margate Stage Co. will not get much of a lift from this ill-advised revival of an Elizabethan meller of unknown authorship. The show is the third and final entry in the company's current London engagement due to end March 2.

It is hard to find anything to commend in the production. That it was obviously done on a shoestring is relatively unimportant. What does matter is that it is atrociously acted and carelessly directed, with the laughs occurring in the wrong places.

"Arden of Faversham" is based on a supposedly true incident of a wife who conspired with her lover in the murder of her husband. Once the conspiracy has been established, and two hired assassins appear on the scene, the plot flounders hopelessly and degenerates into unabashed and unfunny farce.

Sally Miles who, with her husband Gerald Frow, launched the Margate Stage Co. last year, is responsible for staging this unhappy undertaking. *Rich.*

MANAGEMENT COURSE

Tenstent Stock Group Offers 6th Annual Series

Musical Arena Theatres Assn., an organization of tenstent producers, will conduct its sixth annual theatre management course in New York the weekend of April 19-21.

The cost of the three-day session, which will be divided into segments of approximately four hours a day, is $60.

AN OPEN NOTE TO:
Mr. FRANK LOESSER
Mr. GEORGE ABBOTT
Mr. RICHARD HOLLMAR
Mr. RICHARD RODGERS
Mr. ALEXANDER COHEN
Mr. MAX LIEBMAN

Dear Sirs:

It is common knowledge that you are among the few people in the theatre who will still encourage the work of unknowns.

With this in mind, we call to your attention the showcase of an original musical revue, "THE PLOT TO ABASH [illegible]," opening this Friday and running until March 16, at the [illegible] Theatre, [illegible] Street, in Greenwich Village. Each show begins at 8 P.M. No performance Thursdays.

Won't you come down and take a look?

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The audiences and critics are still raving about your "tryout" presentation of "The Typist and The Tiger" at the Playhouse on the Mall a few weeks ago. You "broke the ice" for pre-New York openings at our new theatre . . . and we thank you for your brilliant performances.

It was a most gratifying experience to present your show at our theatre . . . and our doors are now open wide for more fine pre-Broadway productions.

Sincerely,
ROBERT LUDLUM, Producer

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Stock Review

As I Lay Dying

Dallas, Feb. 21.

Paul Baker presentation of drama in three acts (10 scenes). Adapted for the stage by Robert L. Flynn from William Faulkner's book. Staged by Paul Baker & [illegible] Baker; settings, Virgil Beavers; costumes, Mary Sue Fridge; lighting, Robert Rees. Stars James Nelson Harrell. Opened Feb. [illegible], '63, at Dallas Theatre Center, Dallas; $[illegible] top.

Anse Bundren .... James Nelson Harrell
Addie Bundren .... Louise Mosley
Cash Bundren .... Drexel H. Riley
Darl Bundren .... David Martin
Jewel Bundren .... Bob Frost
Dewey Dell Bundren .... Jean McCullough
Vardaman Bundren .... Buddy Smith
Vernon Tull .... Ken Latimer
Cora Tull .... Mary Bozeman Raines
Kate Tull .... Mabel Airth
Dr. Peabody .... Mike Dendy
Armstid .... Fritz Lennon
Lula .... [illegible]
Quick .... Henry Carter
Whitfield .... Warren [illegible]
[illegible] .... [illegible] Carter
Rachel .... Lynn Trammell
Uncle Billy Varner .... James [illegible]
[illegible] .... Claude Crowe
[illegible] .... Gary LaVigne
[illegible] .... Henry Carter
[illegible] .... Preston Jones
[illegible] .... Ben Merrill
[illegible] .... James Bottom, Vincent [illegible]
Jody .... Michael [illegible]
McGowan .... Alan Marshall
Wagon Men .... Peter [illegible] Jones, Richard Cameron
Mrs. Bundren .... [illegible] Brainard
Townspeople .... [illegible]
Lois Abbeyounis, Francis Schaeffer, Mabel Airth, Anne Paul Schaeffer, Van Phillips, Connie Martin, Linda Sanders

The gloomy novel by the late William Faulkner of Oxford, Miss., presents complexities when adapted as stage fare. Paul Baker, director of the Dallas Theatre Center, however, has overcome some of the major hurdles via the modern, functional stage. Result is an absorbing, though cheerless evening of drama. Adaption is by Robert L. Flynn of the Baylor University theatre staff at Waco. He has the advantage of powerfully sketched characters, the beauty of much of Faulkner's dialog, and fable-like simplicity. Of necessity, most narrative and descriptive parts are deleted.

Anse Bundren, a worthless Mississippi dirt farmer who declares himself a "misfortunate man," father of five and husband of a dying wife, is the central character. Entire flock is unfortunate. At the opening the ill woman watches through a window one son building her pine box coffin. At her demise, and because he promised her, papa Bundren loads the corpse and five offspring into a wagon for a 40-mile dirt road trip to the cemetery of her kin. Staging the journey, with its adventures and difficulties, is slick production, as the travelers go through a storm and ford a swollen river, with the mules drowning. Staging here is adroit, with wagon wheels turning on the revolving stage. During the nine-day trip the odorous cadaver is avoided by all but the family, the audience gets the family gossip. Aside from the sorry father there's Jewel, an obsessed son; Darl, a boy who goes mad; Dewey Dell, the promiscuous, pregnant 17-year-old unwed daughter; Cash, a sturdy son, and Vardaman, teenaged, mentally deranged son.

This sordid family finally accomplishes the mother's burial wish. Problems heaped upon the Bundrens finally become humorous, yet they go stoically along in a plodding manner. Father confiscates his daughter's "abortion" money, takes himself another wife aboard the wagon and they all head for home.

An arresting performance is given by James Nelson Harrell as the irritating, lethargic father who finally evokes humor. Strong characterizations are given by Drexel H. Riley, David Martin, Bob Frost and Buddy Smith as the unfortunate sons and Jean McCullough as the frightened, pregnant daughter. There's valued support from the large cast, with the big assists from Ken Latimer, Mary Bozeman Raines as his wife, Mike Dendy as the doctor with some risible lines and Fritz Lennon. A distracting bit is the morbid offstage clacking of wood sticks to denote scene changes (France or Japan?) or signal an actor to soliloquize inner thoughts to the audience.

Baker's staging is commendable; he gets good response from the large cast in a long play. Virgil Beavers sets are authentically rustic; Mary Sue Fridge's costumes have a cordwood flavor and Robert Rees's sock lighting is a big factor in the powerful scenes.

This drama has a three-week initial staging and the returns in repertory. "As I Lay Dying" probably holds little attraction for Broadway; but against that generally one recalls "Tobacco Road." *Bark.*

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Vilar Vamooses

Paris, Feb. 26.

Jean Vilar, principal actor and director of National Popular Theatre here for the past 12 years, will sever his connection with the present contract expiring in the fall. He would give no reason.

Minister of Culture Andre Malraux expressed regrets in a form that contained a hope of Vilar joining the government's culture activities in another connection. Vilar remained mum on that, too.

London Shows

(Figures denote opening dates)

[illegible]

CLOSED

Cleo Honda, Prince Charles (12-[illegible]-62); closed last Saturday (23) after [illegible] performances.

[illegible], Criterion (1-8-63); closed last Saturday (23) after 54 performances.

Rag Trade, Piccadilly (12-10-62); closed last Saturday (23) after [illegible] performances.

SCHEDULED OPENINGS

[illegible]

Royal Ballet Will Open U.S. Tour at Met April 17

London, Feb. 26.

Before leaving London for Moscow last week, Sol Hurok said that he had signed for a return U.S. season of the Royal Ballet. The company will open April 17 at the Metopera for five weeks, with a seven-week tour to follow, closing in Los Angeles in July.

Hurok has also signed the Black Watch Regimental musical group for a second tour, starting next September for about 10 weeks.

Australian Shows

(Week Ended Feb. 23)
(Figures denote opening dates)

ADELAIDE

My Fair Lady, Her Maj. (2-2-63).

BRISBANE

Student Prince, Her Maj. (1-[illegible]-63).

MELBOURNE

[illegible]

SYDNEY

[illegible]

Scheduled B'way Preems

[illegible]

Legit Followup

How to Succeed In Business Without Really Trying

(HANNA THEATRE, CLEVE.)

Cleveland, Feb 15.

The touring company of "How to Succeed in Business Without Really Trying" is off to a smash in its Cleveland break-in. The troupe scampers around through the musical satire on big business. Dick Kallman and Willard Waterman register with professionally hilarious impact and resourcefulness in the leading roles of the go-getter young career man and the fatuous company president, and the supporting players come through handsomely.

The chorusers vividly express the mockery in the Loesser-Burrows-Weinstock-Gilbert hit. Hugh Lambert's stylized choreography has freshness and Robert Fletcher's costuming is just right. The solo and choral voices are so invigorating that Cleveland firstniters and critics decided that this edition could hold its own.

Loesser's sardonically witty songs, however, seem to disappoint old-school buyers looking for something romantically tuneful to hum or whistle on way home. The numbers were played brassily by the orchestra in the first act, but Fred Werner, musical director, toned it down in the second half.

No complaints are in order about Kallman's funny portrayal of the former window-washer who becomes board chairman. It's a tour de force in ingenious, bouncing tongue-in-cheek acting by the film, television and nitery performer. Waterman develops an admirable and amusing caricature of the philandering tycoon. His pompous pose may be as broad as his stomach, but there's shrewd irony behind his travesty on a national symbol.

Dyan Cannon turns in a winning, pert job as secretary devoted to malicious charm-boy. She's a slim good-looker with a sprightly way of singing "I Believe in You" and "Happy to Keep His Dinner Warm." Her caustic friend is nicely played by Silver Saunders, pinch-hitting for the ailing Pat McEnnis.

Maureen Arthur, as the boss' nitwit sweetie, has enough curves and brassy wisecracks to hypnotize firm's clock-watchers. Playing the boss' nephew, William Major mugs illustrates the dangers of nepotism. Secondary roles are done with good relish by Stanley Simmonds, Tom Batten, Larry Devon, Lillian Fields and Joe Cowan. Bob Fosse's musical staging is geared with explosive vitality in such numbers as "Coffee Break," "Company Way," "A Secretary Is Not a Toy" and "Brotherhood of Man."

Set for four weeks break-in at the Hanna, this company of "How to Succeed" looks like a gilt-edged investment for everybody concerned. *Pullen.*

Joseph Verner Reed New Head of Stratford, Conn.

Joseph Verner Reed will succeed the late Lawrence Langner as chairman of the board of trustees of the American Shakespeare Festival & Academy at Stratford, Conn. He will also continue as executive producer, a post he assumed last year.

President of the Stratford project is Eugene Black, former head of the World Bank. Reed, too, has international diplomacy credits, having served from 1957 to 1961 as special assistant to Amory Houghton while the latter was U.S. Ambassador in Paris. Reed, a Yale graduate, has been a theatrical producer intermittently. Greenwich is his home.

Separately, Herman Wolf and Jerry Lowengard, of Hartford, are the newly appointed public relations counsel to the Shakespeare center.

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BROWN
LOUISVILLE, KENTUCKY

February 18, 1963

Messrs. Warren Caro and Willard Keefe
The Theatre Guild-American Theatre Society
and the Council of the Living Theatre
New York City

Dear Warren and Bill,

We believe you'll be as delighted as we are with the new Brown Theatre's first subscription season.

These are the figures:

Mary, Mary	Memorial Aud.	Four perfs.,	$21,139	Subscription: $11,231
The Sound of Music	Brown Theatre	Eight perfs.,	59,760	Subscription: 20,871
A Shot In the Dark	Brown Theatre	Four perfs.,	20,099	Subscription: 13,801
Take Her, She's Mine	Brown Theatre	Four perfs.,	20,098	Subscription: 13,785

We want to thank the Theatre Guild-American Theatre Society and the Council of the Living Theatre for their great support in our campaign to double our subscription rolls and also for the fine selection of plays.

Louisville's appetite is now keen for many more bookings. Please spread the word among the producers and the general managers about our thriving new theatre and our eager, growing audiences.

May we thank you both individually for your contributions to our success story with special thanks to you, Warren, and to Cyril Ritchard for your participation in our exciting dedication ceremonies in December, and to Reginald Denenholz and Hugh Southern for their contributions to the Louisville campaign last fall.

William Mootz, critic of the Louisville Courier-Journal, wrote: "'Take Her, She's Mine' closes the Theatre Guild-American Theatre Society's current season on a happy note of frivolity. Also on a happy note of boxoffice success. There's been hardly an empty seat at the Brown since the Theatre Guild moved there.... Who says Louisville's a dead theatre town? All we needed was a theatre."

Sincerely,

George Caro
President, Louisville Theatrical Association

Maurice Settle
General Manager, Brown Theatre

Literati

Must Divulge—Or Jail

The London Court of Appeals last week dismissed the appeals of two British newspapermen who had been given prison sentences for refusing to divulge sources of information in articles which they wrote. Three-judge panel ruled them to be guilty of contempt of court.

Brendan Mulholland, 29, of the London Daily Mail was sentenced to six months, and Reginald Foster, 36, of the Daily Sketch, was given three months. They had refused to tell a special tribunal investigating security precautions in the Admiralty where they got information concerning William J. C. Vassall, an Admiralty clerk who got 18 months for espionage.

An Author's Revenge

Writers writing on writing continue to be featured in some of the cerebral journals, as per the recent memoir of John Gunther anent his "inside" books. Harper's for March has a piece by the British army officer, John Masters, who gave himself two years in America to prove he could earn his living as a novelist, and proved it. He's since written some seven, most of them selling well.

Masters does not name his first all-important agent, whom he subsequently felt obliged to drop for a more agressive one. He ended up with Miriam Howell but the article implies that Masters really sold his first manuscript himself, buttonholing a publisher at a cocktail party.

Along the course of many rejections and disappointments before his first breakthrough Masters had a number of experiences of what he calls "the curious ways of publishers." He speaks of his first sample chapters and resume as follows:

"The Dial Press was pleased—not quite enthusiastic but definitely optimistic. My agent and I asked for a $1,500 advance to enable me to finish the book. The publishers thought $1,000 would be enough. I did not need the money at this time, but I did need assurance of a publisher's genuine interest. That meeting was on a Thursday, and it was agreed that we should have a decision on Monday.

On Monday the decision was No. not $1,500—not $1,000—nothing. I was hurt and angry. I had not been deceived, for no promise had been made or broken, but the sudden reversal from definite interest to no interest was too sudden and apparently reasonless for me, innocent of publishing ways, to stomach.

There was a reason, of course, and he ferreted it out a couple of months later. It appears that over the weekend the Dial people had been entertaining a British publisher, Victor Gollancz. They told him about me, and Mr. Gollancz frightened them with warnings that retired lieutenant colonels were two a penny, none of them could write, and most were probably neo-Fascists.

"I decided that I would make Mr Gollancz regret his advice, and make the Dial Press wish that they had the courage of their convictions."

Blog on Swaff

Tom Driberg, a prominent Labor MP, and columnist, is being commissioned to write a biography of Hannen Swaffer, the noted British journalist and columnist, who died a year ago at the age of 82. Swaffer for long was a contributor to VARIETY some years ago.

Jack M Rubens, executor of Swaffer's estate and a longtime friend and associate, is making all the Swaff memorabilia available to Driberg.

As to Destructive Criticism

Henry Hart, treasurer of the National Board of Film Review and editor of its monthly publication, is the author of a biography, just published by Farrar, Straus & Cudahy, which tells the life story of the remarkable "Dr Barnes of Merion." This was the man who invented Argyrol and used the resultant millions to accumulate a collection of "modern" paintings in a museum outside Philadelphia from which he excluded dilettantes, phonies and poseurs, thereby angering a substantial number of his contemporaries.

That Albert C Barnes was a remarkable person cannot be questioned. His pertinence to show business lies mostly in his role as a critic who refused to be polite in the name of indiscriminate affability. He maintained a caustic independence of view, wrote a variety of candid art books and stepped on a great many famous toes. Some of the latter, especially in Philadelphia, will mean anew as Hart retells the stark tale of he who had no fears of "destructive criticism."

Barnes built his own philosophy on William James, George Santayana and John Dewey, all American products. He learned by personal experience who were the honest and who were the dishonest art dealers of his day and Hart spells it out. Barnes' own thesis as to criticism is not without its interest to amusements: "Whoever considers something wholly bad cannot without compromise of his convictions urge less than its total abolition."

Barnes was, during his lifetime, a figure of fear to many because of his disdainful opinions. He detested the chi-chi of art and applied his wealth and practical know-how to exclude and embarrass those he felt talked painting for prestige rather than love.

Hart, a former Fortune Magazine staffer, Scribner editor and novelist, makes the Barnes story, entirely convincing. Those who share his and Barnes' profound suspicions of the hobble about modern art as preponderantly a lot of hokum will pin a laurel wreath on this book. *Land.*

Sentimental About Jolie

"The Immortal Jolson" by Pearl Sieben (Pell; $4.95), is obviously a labor of love. Result is not a comprehensive bio of the late entertainer, however, and when the publishers choose to print such a Jolsonism as, "Folks, you ain't heard nothin' yet!" on jacket of this tome, they unwittingly summarize contents.

Much of Al Jolson's personal and public life is recapped with accuracy and insight, much is also omitted. Author is her subject's loyal partisan, which may account for failure to develop a well-rounded portrait. Check list of Jolson's shows, films and recordings would have been useful, but is lacking. Writing is uneven, frequently sentimental. Definitive bio remains to be done. *Rodo.*

Mason's Retrospective

Yet drama critic, book reviewer, lecturer and man-about-literati & show biz matters John Mason Brown has "Dramatis Personae (A Retrospective Show)" slated for Viking publication in May. It is part-autobiographical but chiefly anthological and a recapitulation of many of his past writings and opinions.

Aileen Leslie, creator of the radio-tv "A Date With Judy" which later became a play, a comic book and a motion picture, is the author of a new novel, "The Scent of Roses" which Viking also will publish in April. Same firm has N. Y. Journal-American sports-writer Jimmy Breslin's story of Casey Stengel and The Mets on its roster; it's called "Can't Anybody Here Play This Game?"

Wave of Ex-Taboned Books

With Henry Miller and kindred "frank" prose admitted to the mails—although in certain sectors these books are still under fire on the grounds of pornography or immorality—a flock of similar works is slated for publication.

Along these titles are the long-undercountered "Fanny Hill," "The Story of Mrs. O" and "Life and Loves of Frank Harris." "Lolita," like Miller's works, also got the greenlight some months ago in the U.S. Heretofore they were published in Paris—in French and English — and smuggled into the U.S.

Canada's Obscenity Drive

Manitoba (Canada) Court of Appeals has reserved judgment after hearing arguments last week in a test case involving the modern definition of obscenity in literature.

The publications in question, chosen as being representative of "girlie" magazines, were Dude and Escapade. Publications were seized from Dominion News, city's largest news agency, last August. Although no liability was attached to the vendor by the lower court, it was suggested that in future the newsstand operator might be charged with selling obscene literature.

Obscenity was defined by County Court Judge A.R. Macdonnel, whose finding is being questioned, as being a publication of which the dominant characteristic is the undue exploitation of sex, "having regard to the existing standards of decency in the community".

Defense argued that the rule established in British courts that obscenity is evident when the "tendency to deprave or corrupt" is outdated. Counsel for Dude magazine, R. S. Bowles, argued that although the magazine was not acceptable to all individuals of all ages, the magazine was nevertheless sought after by a large section of the community. He referred to recent Australian cases where the courts have established the test as being objective and have looked at the community as a whole, adding up and applying an average view.

Case was second attempt by the Attorney-General's department to have some American "girlie" magazines declared obscene in the city. Morality officers first raide Dominion News in June and impounded copies of Ace, Escapade Yearbook, Caper and Bachelor. Proceedings at the time were stalled by technicalities.

CHATTER

Clarence Alan McGrew, 87, veteran California and N.Y. newspaperman and former editor of San Diego Union, died Feb. 18 in San Diego, Cal.

Robert Eunson, chief of Associated Press bureau in San Francisco, has been named general executive of A.P. and assigned to Tokyo as director of Asian services. William J. Waugh, chief of AP's Atlanta bureau, will succeed Eunson in Frisco, where he was once a staffer.

Leo C. Gobin elected executive v.p. of Bobbs-Merrill Co., subsidiary of Howard W. Sams & Co., Indianapolis, succeeding M. Hughes Miller, who has resigned. Howard W. Sams, chairman of the board of the parent firm, has assumed the presidency of Bobbs-Merrill, 124-year-old publishing house. Gobin has been with Bobbs-Merrill since 1946.

Canadian Writers Foundation paid $14,200 to authors in financial need in 1962. This makes an 18-year (the age of the Foundation) total of $127,000 in such payments. CWF is aided by a $10,000 Canada Council grant yearly, matching a similar amount raised privately. CWF president Dr. J. A. Gibson, dean of arts and sciences of Carleton University, Ottawa, was reelected.

When Hawthorn Books prexy Kenneth S. Giniger takes his annual spring swing, to meet authors and publishers from London in the European keys, he will also meet Kenneth S. Hurst, head of Prentice-Hall Intl.'s India operations, in Rome. Latter has been stationed in New Delhi and is due on home leave with the P-H brass in Englewood Cliffs, N.J. Hawthorn is a subsid of P-H.

Publishing Stocks

(As of Feb. 26, closing)

Allyn & Bacon (OC)	30¼	—1¼
American Book (AS)	67½	—2
American Book Strd.	4⅞	— ⅛
American Heritage (OC)	6¾	— ¼
Bank of Month (N.Y.)	22	+ ½
Conde Nast (N.Y.)	8½	
Cowles Mdg. Co.	13½	
Crowell Collier (N.Y.)	16⅞	—1⅛
Curtis Pub. Co. (N.Y.)	7½	— ⅜
Ginn & Co. (N.Y.)	36¾	+ ¾
Grolier (OC)	41⅞	— ⅜
Grosset & Dunlap (OC)	14¼	+2⅝
Harcourt Brace (N.Y.)	29¾	— ⅜
Hayden Pub. (OC)	4⅞	— ⅛
Hearst (OC)	25	
Holt, R&W (N.Y.)	29½	— ½
L.A. Times-Mirror (OC)	32½	
Macfadden Bartell (AS)	2⅝	— ¼
McCall (N.Y.)	30¼	— ¼
McGraw-Hill (N.Y.)	36¾	+ ¼
Meredith Pub. Co. (OC)	23	+ ¼
Nat'l Per. Pub. (OC)	7½	— ¼
New Yorker (OC)	97	—1
Pocket Books (OC)	6¾	— ¼
Prentice Hall (AS)	26½	+ ½
Ran'm House (N.Y.)	11	+ ¾
Scott Foresman (OC)	7¾	— ⅝
S. W. Sams (OC)	37	
Time Inc. (OC)	69½	— ½
Western Pub. (OC)	23¾	— ⅛
World Pub.	10½	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Roche & Co.)

Legit Grosses During News Blackout

[With Same Week, Year Ago]

Week Ended	No. of Shows	Total Gross
Dec. 15, '62	24	$ 977,600
Dec. 16, '61	25	970,800
Dec. 22, '62	22	700,100
Dec. 23, '61	24	750,600
Dec. 29, '62	23	1,061,000
Dec. 30, '61	28	1,174,000
Jan. 5, '63	23	900,400
Jan. 6, '62	28	914,900
Jan. 12, '63	23	900,000
Jan. 13, '62	30	970,300
Jan. 19, '63	23	1,000,000
Jan. 20, '62	25	946,000
Jan. 26, '63	23	1,031,000
Jan. 27, '62	25	956,000
Feb. 2, '63	25	1,016,200
Feb. 3, '62	26	941,500
Feb. 9, '63	25	900,000
Feb. 10, '63	28	953,700
Feb. 16, '63	27	978,300
Feb. 17, '62	27	915,700
Feb. 23, '63	26	1,112,100
Feb. 24, '62	28	1,110,700

B'way Legit Beats Blackout

Continued from page 1

five of the last 11 weeks topped the $1,000,000 mark. During the same period last season, there were only two frames in which receipts went over $1,000,000.

It's also notable that as of Dec. 8, the Broadway gross for 340 playing weeks to that date this season was $10,980,700, off $1,227,000 from the $21,177,700 total on 320 playing weeks for the corresponding period the year before. As already indicated, instead of the gross falling further behind because of the newspaper blackout, the reverse occurred.

As of last Saturday (23), the gross thus far this season had climbed to $20,606,100 on 774 playing weeks. That compares to $21,707,900 on 833 playing weeks the previous semester. Therefore, the current season is now running $1,012,000 behind the 1961-62 frame on 30 fewer playing weeks.

Although the comparison with last season reveals that business has been holding up thus far during the newspaper blackout, the possibility exists that it might have been better if the papers were publishing. Some managements claim the shutdown of the dailies is responsible for a substantial decrease in mail orders. It's also possible that some shows which have closed during the strike-lockout period would have been able to linger longer under normal conditions.

Another matter of speculation is whether more shows would have been produced since last December if the threat of a continuing newspaper blackout didn't exist. There were indications earlier this season that investment coin was getting tighter, but it's figured that the prospect of productions opening on Broadway without benefit of normal press coverage may have made potential backers even more reluctant to risk capital on legit ventures. However, another angle is that the newspaper blackout may be providing regular legit investors with an easy copout on putting money into shows on which they don't care to gamble.

Since Dec. 2, Broadway has had 15 openings, three for limited engagements ranging from two to eight weeks. In addition, there have been three City Center offerings, also on a limited-run basis. Incidentally, Center presentations are included in the comparative figures on business and playing weeks.

Of the 12 productions which opened for indefinite runs during the last 11 weeks, six have already folded. For the same period last year, there was one City Center preem, plus 13 productions which opened for indefinite Main Stem runs. Of those 13 entries, five failed to last beyond the 11-week stretch.

Broadway legit has been using television, radio and metropolitan area publications in the peripheral and community categories as principal outlets for advertising and promotion since the start of the strike. The League of N.Y. Theatres, representing Broadway producers and theatre owners, set up a telephone information service and has been issuing leaflets and pocket-size folders with the Main Stem productions alphabetically listed as in the newspaper ABC ads.

Some of the festering critics for the blacked-out papers have been reviewing openings on television and radio and their reviews are generally not being published except in Firstnite, a special sheet issued for that purpose.

John Stanton's Opinion

Milwaukee, Feb. 26.

According to John Stanton, managing editor, Chicago Daily News, union pressure for wage increases along with stepped-up production costs, is forcing more and more newspapers into mergers with other sheets.

Stanton (talking to Milwaukee Chapter, Sigma Delta Chi, professional journalistic fraternity) indicated mergers can be expected by New York City papers due to the prolonged newspaper strike.

Stanton stated that today's newspaper publishers continually face rough competition and cost reduction methods have to be dug up. Merging is one such method. Stanton pointed up the fact that one newspaper operates high speed presses, 12 hours daily but "two newspapers can use these same presses 24 hours a day."

Stanton says, while two newspapers (under one publisher) can use same advertising, promotion & mechanical facilities, editorial staffs have to keep a separate entity. "The editorial department is the real heart of a newspaper," says he.

Stanton says fight between the editorial departments, of the Chicago Daily News & Sun-Times is stronger now, than prior to Marshall Field Enterprises newspaper division's buying the Chi Daily News.

N.Y. City Opera Season To Include 9 New Works

The N. Y. City Opera will devote its spring season, April 25-May 12, to modern works. Included in nine operas will be Benjamin Britten's "A Midsummer Night's Dream," to be staged by William Ball, costumed by Robert Fletcher and conducted by the company's general director, Julius Rudel. A Martha Baird Rockefeller Foundation grant makes the new production possible.

"The Love Of Three Oranges," by Prokofief, will be in the repertory. It was conducted by Rudel at Spoleto, Italy, but has not been done locally since 1955. Douglas Moore's "Ballad of Baby Doe," a favorite at the house, will be repeated, as will Kurt Weill's "Street Scene," adapted from the Elmer Rice drama.

Walter Cassel, of the Met, and Beverly Sills will again take the leads in "Baby Doe," and Emerson Buckley will again conduct it.

Broadway

Pierre Bultinck, v.p. and g.m. of the new Regency Hotel (Loew's-Tisch), launching it with a champagne breakfast March 5.

The Nat (William Morris) Kalcheims' 40th anni was marked with a Tower Suite bash last week attended by most of the agency brass.

Hedda Hopper, now drumbeating her new "tell-all" book, "The Whole Truth and Nothing But" (Doubleday), getting the literati cocktailery bit.

Board of Standards & Planning for the Living Theatre (ANTA) will conduct a symposium at the Actors Studio here next Sunday afternoon (3).

Mickey Alpert, now heading his own talent agency and former entertainment chairman of the Lambs Club, to be given a Lambasting at the clubhouse March 6.

Phil Ford & Mimi Hines mark their return to the Plaza's Persian Room tonight (27) instead of March 27 as greenlined last week. Comedy's stretch is for six weeks.

Columnist Sy Gardner is this year's March of Dimes "Man of the Year" at the May 27 Hotel Astor dinner which Earl Wilson is chairmaning. He and Louis Sobol were previously honored for their humanitarian causes.

Harold A. Bowden, exec director of the J. C. Williamson Theatres Ltd., in from Sydney to see the show and supervise casting of those he has already bought for Australia. Among them are "How To Succeed," "Camelot" and "Mary, Mary." Agnes Doyle is his U. S. rep.

Eddie Cantor, in answer to queries about his health, writes, "Doctor prescribes that I keep busy which of course is the best thing for me . . . NBC monitor salute on my Jan. 31 birthday brought an avalanche of letters which will keep me quite active answering them."

Jack Benny hosting a Celebrity Theatre Party for show biz, press, etc. on Sunday (3), several days after he preems his one-man show at the Ziegfeld, where Maurice Chevalier incepted the one-man show policy. Latter returns to his native Paris next week. Danny Kaye follows the Benny fourweeker.

Attorney Louis Nizer shuttled from D.C. on Monday, where he represented Igor Cassini ("Cholly Knickerbocker") at a hearing on that "unregistered" public relations charge (Dominican Republic), to Toronto where he addressed the Technion Society and also the Canadian Bar Assn. Latter was scheduled to be on CBS.

The Episcopal Actors' Guild Players will present "The Greatest of These," a musical and poetic festival arranged and compiled by Stephen Miller, directed by Richard Houghton Jones with music by Stuart Gardner at the Church of the Transfiguration (The Little Church Around the Corner) on the five Sunday afternoons during Lent (March 3-31) at 4 p.m.

Estelle (Mrs. Michael) Stern got into the Algonquin over the weekend from her Rome base and off to Miami Beach yesterday (Tues.) for two weeks to visit her parents, thence Michael Jr. in Buffalo where he is at law school. Back in Gotham on March 15 for a week, and returns to their home in Italy where she is an exec with Fontana Sorors.

Spyros P. Skouras and W. Averell Harriman cochairmaning the March of Dimes Tribute Dinner to Danny Kaye "in recognition of his devoted service to humanitarian causes" at the Americana Hotel April 7. Accent on the comedian's UNICEF tours is made in selecting him for the 1962 award. Previous recipients from 1955 to 1961 were Skouras, Leonard H. Goldenson, Jack L. Warner, Joseph R. Vogel, Jack Benny, Bob Hope and Eddie Cantor.

Samuel Stark, the San Francisco theatre collector ("never sells anything"), whose memorabilia has toured universities and other exhibition outlets, has had an annual Samuel Stark Theatre Award established by the University of San Francisco for the USF student's best essay on the American theatre. Stark's mementoes of American stage and screen, circa 1850-1950, continue on exhibition at USF's Gleeson Library through March 31.

Jerome Zerbe organizing a VIP committee for the second annual Zebra Ball for benefit of the John Perona Memorial Laboratory which, last week at the Waldorf shindig, netted $100,000 to establish a memorial in honor of El Morocco's founder at the Waldemar Cancer Research & Prevention Center at Port Washington, L.I. The Perona laboratory had its cornerstone laying several weeks ago. This year's ball is at the Americana March 28.

Richard Rodgers on Monday (25) received an award and citation from the Mark Twain Library and Memorial Commission of Hartford, Conn., for his extraordinary contribution to the musical theatre as composer of more than a score of Broadway hits during the last 25 years. James McA. Thomson, president of the Mark Twain group, made the award on the day when "Sound of Music" opened a week's engagement at Hartford's Bushnell Memorial. The New York company of "Music" is at the Hellinger Theatre.

4½ Hrs. From B'way

By Walter Winchell

Romanoff's may resume at another site, Mike told pals at the Beverly Hills Brown Derby. "A place," he said, "seating no more than about 70."

Dick Contino is the Slates' showstoppa.

Shelley Berman is back delighting Crescendo regulars.

Bobby Darin's opening night at the Grove brought out celebs who hadn't been staying up late for years. George Burns (Darin's mentor) flung the biggest party.

Harry Brand, 30 years with 20th Century-Fox, will continue as a chief aide to new press chief Perry Lieber. "Harry's good-will ambassadoring for 3 decades," Lieber told us, "makes him indispensible." (Loud Applause).

Herb Krauch, ex-L.A. Herald-Examiner, m.e., hasn't a line in his tanned face since his recent semi-retirement after 50 years with Hearst. John Denson, the new boss at that paper, got out of N.Y.C. in time. After he left the Herald Trib the strike started.

Villa Capri owner Patsy D'Amore asked us to get him a role in "The Untouchables." We promised a bit part as an Italian Federal Agent. "Oh, no!" he shouted, "one of the mob or forget it!"

John Chamberlain's column (in Geo. Sokolsky's former spot) appears in L.A.

Jean Winchell (no kin) who covered L.A. eateries and celebs for the L.A. Times has shelved colyumning. Art Ryon, humorist on same gazette, takes over her stint twice weekly besides his quip-cracking.

Hotel Ambassador's Casino Room headlines John Adams, singer. A newcomer (to Coasters) and surely on his way.

Newsmen chuckling over one of the L.A. papers skewping Western edish of N.Y. Times. Before the strike, that is. Merely had a man in N.Y. read the Times headlines on page one and phone them in. Three hours diff in time cinched matters.

Cleveland

By Glenn C. Pullen

Carmel Quinn and Ginny Tiu unit teamed in Chateau Club's current show.

W. Ward Marsh, vet film critic of Cleveland Plain Dealer, honored by Variety Club members in testimonial dinner.

Singing pianist Dave Rivera returns to the Beins' Virginian Supper Club March 4, following Three Young Men From Montana.

Danny Gillo, dance teacher and former vaude performer, and his wife Jeanette won $4,500 judgment in lawsuit for injuries in auto smashup.

Hollenden Hotel, which once housed Vogue Room Club, being torn down and replaced by 14-story new Hollenden motor inn at cost of $6,000,000.

Kirk Willis staging "Gideon" in Play House's Euclid-77th Street auditorium, with Tom Hill in title role. Cantor Saul Meisels assisted director as special consultant.

Playwrights Theatre Players into Hotel Tudor Arms, transforming old Variety Club quarters into new arena-styled theatre March 14 for new comedy, "Half Ghost, Half Angel."

Two-week run of "Camelot" at Public Music Hall, started Feb. 26, is sponsored by Milton Krantz's legit Hanna. It will be simultaneously playing new road company of "How to Succeed in Business."

Evelyn Currie, lion and tiger tamer in 34th annual Grotto Circus at civic auditorium, had right arm slashed by claws of one of her "cats." Took 22 stitches but accident did not stop her performance.

London

Jet Harris, the guitarist, is hospitalized by "nervous exhaustion."

"My Fair Lady" has notched its 2,000th performance at the Drury Lane Theatre.

Sean Connery planes to the States on March 5 to tubthump his UA film, "Dr. No."

Samuel Bronston has cast Sophia Loren in the title role of "Isabella of Spain," his next film.

Alan Freeman, Pye Records A & R boss, flies to the U. S. on March 2 for business talks and a vacation.

The Wip, a new night club over the Prince Charles, the West End latest legit theatre, will open its doors in March.

Lucy Winter has been named as "The Windmill Girl of the Year." Said boss Sheila Van Damm: "We have never had a finer trouper in all our 31 years."

"This Sporting Life," the Richard Harris-Rachel Roberts starrer, which got an excited press, has been chosen as Britain's official entry at the Cannes Film Fest.

Around town: Louis Dreyfus and wife, Elsa Martinelli, Ella Fitzgerald, James Nicholson and Samuel Arkoff, American International Pictures toppers, Leon Leonidoff, director Stuart Millar.

The National Film Theatre stages, next month, a season in honor of Austrian films, mainly those of Erich von Stroheim. But copyright problems cut out the work of Josef Von Sternberg.

Rita Moreno was guest of honor yesterday (Tues.) at a birthday party to celebrate the first anni of "West Side Story" at the Astoria. More than 500,000 have paid to see the pic.

W. M. Jamieson, for some time responsible for Rank sales interests in Latin America, is to become Western Hemisphere supervisor. He'll thus control distribbery in Canada and the West Indies as well.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Shecky Greene doing great biz at Tropicana lounge.

Lenny Kent in for Belle Barth's New Frontier preem.

Harry Ritz, Richard Conte ringsiding at Danny Thomas' Sands opener.

Julie Starr, ex of Jimmy Starr, film columnist, now hostess at Americana Gold Room.

Ben Rosner and Al Schmidt, RCA-Victor A & R men, being shown the town by Jerry Purcell, Al Hirt's manager.

Wealthy Dallas pals of Dave Apollon phoned him at Desert Inn lounge, and he long-distanced 20 minutes of mandolin melodies.

Seymour Heller signed Sahara's Freddie Bell to personal manager contract, first such pact Bell's ever had. Heller also inked Mrs. Bell, songstress Roberta Linn.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479 316)

Brad Harris back from Bangkok and "The Black Panther of Ratana."

Pilar Lopez at Eliseo Theatre for two-week series, including staging of de Falla's "Three - Cornered Hat."

TAI-TV planning series of telecasts of Oscar-winning pix to follow current Garbo and Rene Clair skeins.

"Stop the World, I Want To Get Off . . . Tonight" is title of an also-ran song at recent San Remo Festival.

Marina Moran, Brazilian performer, packing them in at the Stork Club, also recorded Bossa Nova item for RCA.

Silvio Amadio skied to Madrid to start "Assassinio Made in Italy" for Apo Films. Cyd Charisse and John Gavin costar.

Castagiro, touring Italo songfest organized by Ezio Radaelli, tees off in June for second Italo swing, is looking for four new voices.

Anna Moffo, caught at Rome airport, subbed for ailing performer in Rome Opera staging of "Sonnambula," coming off with glowing reviews.

Marcello Mastroianni, whose projected "Quiet Place in the Country" was cancelled when producer went bankrupt, now has started in "The Comrades" for Vides.

Rita Pavone, new juve RCA Italiana recording star, already has three songs on the local bestseller lists. She follows up her current "Studio One" video guestints with a tour of Italy under the management of Teddy Reno, followed by three months in France for Eddy Barclay.

"Rugantino," the Garinei-Giovannini musicomedy, is racking up a very strong $6,400 daily average at Rome's Sistina Theatre. It'll be moved to Milan in the fall. Garinei-Giovannini are meanwhile prepping a revival of their "Goodnight Bettina" for a San Remo debut, with Walter Chiari toplined.

In - and - out: Frank Capra, Terence Young, Cubby Broccoli, Samuel Bronston, Mike Washinsky, Jules Alberti, Pierre Brasseur, Anouk Aimee in for role in "Liola" Vittorio DeSica, Capucine, John B. Nathan, Hardy Kruger, Maurice Silverstein, Joseph E. Levine, Seymour Mayer, Cindy Carol, Paul Wendkos, James Darren, Jerry Bresler, Eric Pleskow, Norbert Auerbach, Bill Josephy to Madrid, Magali Noel in for "Toto and Cleopatra," Jose Ferrer expected in, Eve Arden due, Fred Hift in for 20th chores, Dick Haymes, Irving Rapper, Paul Anka, Francoise Hardy, fast-rising French author-singer, in for RAI-TV appearances and to tape a special for the Italo Telenet. Bob Gardett back to Coast after couple of years film work throughout Europe.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 3030)

Sophia Loren recording a song in French for a local video program.

Zizi Jeanmaire to do a musical next season "Miss Bluebeard" with Roland Petit staging and choreographing.

Prix Melies, local film critic's nod for the most unusual pic of the year, going to Agnes Varda's "Cleo From 5 to 7."

Actor-writer Jose De Villalonga's book "The Man of Blood," about the later life of a Spanish Civil War refugee, will reportedly be made here later this year with James Mason and Italo thesp Virna Lisi.

Simone Signoret-Stuart Whitman starrer, made via Metro bankrolled company of Cipra in English, getting its final French title "Le Jour Et L'Heure" (The Day and the Hour). English title is "Tomorrow Is Another Day."

Yank director Edgar Ulmer in to set up the background for three productions on the continent for Martin Melcher. He will direct one entry with Doris Day with filmmakers yet to be slated for the others.

Producer Pierre Braunberger to try a first here in releasing Jean Rouch's pic "The Punishment" for a one-shot tv airing before hitting hardtops. Braunberger also sold his documentary feature on a young negro boxer, "A Heart As Big As That," to tv when it flopped in firstruns.

Add two more one-man shows via recitalist Jean-Marc Tennberg doing many poems and mime-comic Fernand Raynaud's patter and pantomime. They follow one-man song shows of Yves Montand, Marcel Aumont, Leo Ferre and Charles Aznavour. And there is a one-man legiter "Three Against One" with Maurice Teynac doing four roles.

Roland Dubillard's second play "La Maison D'Os" getting an extension after various critics made a plea to the public when it was about to shutter. His uneven, but spasmodically poetic play got mixed reviews. His first play "Naives Hirondelles" (Naive Swallows) was saved last year when two fellow playwrights, Andre Roussin and Eugene Ionesco, went to bat with articles in the dailies.

Seattle

Exotic dancer Tequila marking one-year anni at the Colony Club.

Bob Harvey joined Wyatt Howard orch at Town and Country Club.

Burlesque show at the Rivoli given tentative approval by City Council.

Bob Newhart Show with Peter Nero at the Opera House Friday (22) was sold out.

Gracie Hansen, manager of Fair's Paradise International, starring in Cirque Theatre production of "Harvey."

Seattle Boat Show this month the first show into the World's Fair Coliseum since the Fair closed last October.

Hollywood

Robert L. Lippert returned from Madrid.

Tyler McVey installed as prexy of L. A. local of AFTRA.

Joseph Sarfaty resigned as WB's L. A. branch manager to practice law.

Hal Wallis recuping at Cedars of Lebanon after kidney stone surgery.

Jimmy McHugh prepping Rome-Paris hop to score a pair of Embassy pix.

James H. Nicholson and Samuel Z. Arkoff back from London coproduction talks.

Robert Preston awarded Interstate Theatres' annual Golden Star Award for "Music Man."

Josef von Sternberg invited to be official guest at film festivals in Colombia and Argentina.

Kirk Douglas on 10-day goodwill tour of Brazil under auspices of that country's Government Tourist Office.

Delmer Daves' son, Michael, will be his father's second assistant director on WB's "Youngblood Hawke."

Salli Terri, Capitol recording artist, will conduct night course in "Survey of Early American Music" at UCLA.

Edward Morey, Ernest Sands and Harold Roth in for sales huddles with AA's Steve Broidy on "55 Days at Peking."

"How the West Was Won" charity preem at Warner Hollywood raised $100,000-plus for St. John's Hospital Foundation.

Ted Minsky, late with Stanley Warner homeoffice in N. Y., joins Pacific Drive-In Theatres March 4 as administrative assistant to Pat R. Notaro.

Montreal

By Charles Lazarus
(Victor 2-2211)

Morris Levy, president of Oriole Records in London, here for a visit with son, John, who is with COMPO Records locally.

Midwinter tourist boom expected with opening of winter carnivals in Quebec City and in St. Agathe, in the Laurentians north of Montreal.

Canadian Broadcasting Corp. using the Manor House in the Laurentians, as site for taping series of panel discussions on Confederation.

Writer, illustrator Kerry Kurtis working with singer Lillian Roth on latter's upcoming book of verse about her dogs, during local El Morocco appearance.

Paul Bienvenu and Cecil Carsley, prominent Montreal businessman, named commissioner-general and deputy commissioner, for Montreal World's Fair in 1967.

Radio station CJAD has a hep promotion gimmick, in placing of mimeoed news digests on tables of Queen Elizabeth Hotel's Beaver Club which attracts the cream of the exec luncheon crowd. Bulletins are in English and French.

Columbus

By Fred Oestreicher
(CA 8-2660)

"Show of Big Stars" gave two shows Feb. 16 at Veterans Memorial.

Samuel T Wilson to Broadway next week to see new shows for Columbus Dispatch.

Ed Atkins named to director's staff of WBNS-TV He formerly was talent supervisor.

Thirteenth annual Shrine Circus set for Fairgrounds Coliseum April 1-7. Ray Wagenhorst is director.

Steve Allen and Sophie Tucker due for tryout of musical, "Sophie," Feb. 20-March 2 at the Hartman.

Irwin Johnson convalescing at home after long hospital stay. Plans a Florida vacation before returning to WBNS radio.

Jimmie Dodd, Chief Mouseketeer of Mickey Mouse Club, and partner Roy Castle were visitors at WTVN-TV Dodd is a Cincinnati native.

Country and Western Jamboree to be staged Feb. 23 at Veterans Memorial with Lester Flatt and Earl Scruggs, Cal Starr, Cousin Roy, Texas Troubadors, Ernest Tubb, Sally Flowers and Foggy Mountain Boys.

Ryan O'Neal, an actor in the NBC-TV "Empire" series, was a recent guest on the Jack Denton show aired over WLW-C O'Neal, on a p.a. tour to Pittsburgh, Washington, Baltimore and New York, also appeared on the local station's "Movieville USA" show.

Rex Stout Details

Continued from page 1

ing it, had less opportunity to earn income from other sources. Consequently, if the bunched income were averaged over these years it would have fallen into lower brackets.

"Recognizing this problem, the Internal Revenue Code now provides (Sec. 1302) that such "bunched" income may be taxed as if it had been received over the period of creation—if, certain conditions are met. Unfortunately, Sec. 1302 has proven, in Secretary Dillon's words, to be "a narrowly confined and complex averaging provision." The Code now required that "bunched" income can only be averaged if it is 80% of all income derived from the book (or play) in the taxable year, the following year, and in all prior years.

"As we have previously informed the Committee, this condition is impossible to meet in most instances because it does not jibe with the business patterns of book publishing and the theatre. The income from a successful book or play is concentrated in a period of a few months following its publication or production; but that period frequently overlays two taxable years. A book published in the Fall, if successful, will be sold into the Spring of the following year. Similarly, a play produced in October or November, will run into the next year.

"Consequently, although as much as 30% to 75% of the income from a book or play may be received in the tax year in which it was first published or presented (a concentration that can be disastrous under present tax rates) the averaging relief of Sec 1302 is unavailable because of the 80% requirement (and the inclusion of the following year in the base period).

"Another limitation of the section is that it restricts the spread-back period on a literary work to 36 months even though it may have been written over a much longer period—although inventors are entitled to a spread back of a maximum of five years; and lawyers, accountants and other professionals may average back income (Sec 1301) over the entire period in which long term services were performed.

A five-year averaging plan would not have the unduly restrictive conditions of Sec. 1302; and would therefore relieve more authors of the inequity that results when income from a book or play written over two, three or more years is received, "bunched" in a one-year period.

"Moreover, as Secretary Dillon has observed, an averaging plan would be much simpler to administer and apply than the present spread-back system. It would eliminate disputes as to when work on a book or play commenced (often difficult to establish) and there would be no need to recompute taxes for prior years."

Rep. Wilbur Mills (D-Ark.) foresees no great obstacles to enactment of the Administration plan to ease the confiscatory rates now applied to "one big year's" incomes by certain categories of citizens, including novelists, playwrights and other talent. Mills is chairman of the House Ways and Means Committee (and the top tax man in Congress, rides direct herd on what tax bill, if any, emerges from the labyrinthe this year.

In addition, Mills nodded favorably on the suggestion aimed at aiding all taxpayers, permitting them to take credit on earned income the same as is allowed on dividend income.

These were major behind the scenes developments as Mills' committee launched exhaustive hearings on all phases of the President's tax reform-reduction package. At hearings' end, the committee will go behind a curtain to write a bill.

Ralph Bellamy, President of Actors Equity, was in a parade of industry representatives on the committee witness stand. It was Bellamy who quoted Mills as saying he didn't look for any difficulties in the proposal's path.

Washington counsel Robert A. Schulman of Screen Actors Guild argued that the committee should also consider giving ordinary wage earners the chance to take credit on, or in effect withhold, a percentage of their income when they list their gross take on tax returns. Earners of dividends are now permitted to do this.

For example, earner of a $10,000 gross salary could lop off five percent and declare $9,500 as his gross in computing his tax. Mills later said this made sense to him and was entirely logical. He didn't say he would push for it, but at least gave it his blessing.

In defense of his argument, Schulman declared: "Problems of fluctuating income and the unfavorable tax treatment of earned income are interrelated. An averaging proposal is one attempt to solve a particular portion of the problem arising principally from the annual accounting concept employed in income taxation.

"An earned income credit, however, will have a broader effect in that it will serve as an incentive to the nation's entire working force at all levels of all occupations."

Otherwise, Schulman, like Bellamy, praised the Administration plan to average out and proportionately tax incomes that rise suddenly in one year. He said it because its floor is 19 years of age. He also decried the fact it does nothing for people who hit it big at the beginning of their careers and then go into an earning tailspin.

Bellamy was even more generous with his encomiums. He cited in great detail the economic plight of the show business majority, declaring that relief was long overdue.

Both he and Schulman gave the distinct impression that even if the plan isn't perfect — and neither were sure since they said they haven't given it exhaustive study —anything would be better than the present inequity.

Both said they would submit detailed analyses of the plan later. The Motion Picture Assn. of America and The Alliance of Theatrical Stage Employees & Moving Picture Machine Operators, was a fine idea, a boon, about which he had only minor reservations.

Schulman mourned the fact the plan doesn't help child performers likewise scheduled for committee appearances, said instead they too would submit written statements.

What is attracting all the attention is the plan aimed at people whose income in a given year rises to a point where it is one and one-third greater than their average income over the previous four years. The increase must also be more than $3,000.

Those who qualify can work out a formula in which they lump the peak year with the previous four, work out an average and then pay tax on the average. This avoids the big chunk bite on mushroomed pay.

1967 Montreal Expo

Continued from page 1

ride, and the entire Calgary Stampede, to Russia.

According to Kaudriavtseff, the Soviets have already accepted the idea "in principle."

Meanwhile, the bearded and temperamental Kaudriavtseff has set two immediate goals: working with the Place des Arts people to book his share of attractions, which will certainly increase because the concert hall will unquestionably provide a shot in the arm to Montreal as a longhair centre; and to organize sufficient attractions for the World's Fair year, to make Montreal the cultural centre of North America in 1967.

Cry 'Blasphemy'

Continued from page 1

plays at the Teatro Laboratorio in Rome, with, Hobe notes, "juvenile delinquents in the audience . . . and often during the play all the lights go out . . ."

He noted that while the crucifixion of Christ is the holiest symbol of mankind, here it becomes a bacchanalian orgy . . . this Christ reeks of alcohol. This Magdalena is a prostitute. Here the holiest becomes garbage for the swine. Its blasphemy knows no boundary. Magdalena does a striptease . . . and in one scene, Christ exposes himself completely . . ."

The avant-garde production in the poor area of Trastevere reduces the audience and the theme to a basic Italian level, as "Maria Magdalena and St. Thomas eat spaghetti like animals," he notes.

In the audience, "beautiful Roman girls, unveiled, unscarfed, and with dumb—but experienced eyes . . . disturbed souls . . ." are viewing the Emilio Ruso play. The star is an "Argentine, so-called painter, Alberto Greco, who is often drunk and recites gibberish . . . the theme seems to be that 'He who offers unintelligible speeches is a holy person,'" the reviewer commented.

Shirley MacLaine

Continued from page 1

the presentation ceremonies, she said: "Hey! Don't I get to say anything?"

Then came the annual gettogether in the lounge where the Harvards ask the guest questions:

Q. *Are you happy?*
A. *Yesssss.*
Q. *That's a stock answer.*
A. *That was a pretty stock question.*

She weathered a storm of questions about productions, bankrs, tax gains, acting, then cracked: "I understand you. What did you say?"

On departure for plane to Hollywood, she said: "If I knew college was gonna be like this I would have come before and put off Hollywood 10 years."

'Obscenity'

Continued from page 1

screen books and magazines designated as "obscene or objectionable." With so many indicating that such a committee would actually represent "pre-censorship," such a committee was not formed. It was held that "anyone who thinks a book is obscene can take it to court and ask for a court test."

Sidney C. Levine, attorney, and state chairman of the Civil Liberties Union, said, "The Iowa Civil Liberties Union feels that when censorship gets into the field of literature and art and those things that are not obviously obscene and pornographic, it is a dangerous business . . . the harm that comes to the community from the particular book or publication, as contrasted with the danger that could come to a community by some committee deciding what the community can read and see, is pretty manifest. More harm can develop from having some group telling you what you can do or can't do than can come from some book or picture."

M. L. Ernst's Books

Continued from page 1

points. Entries include set of New Year's resolutions sent to VARIETY in October, 1929, expressing Ernst's hope for an investigation into the advantages and dangers of facsimile printing of newspapers in the U.S.; his wish that the next census might deal with more cultural aspects than questions concerning toilets, running water, tv sets and deep freezes; apprehensions about legal snarls involving conflicts of interest in show biz; remarks on copyright problems; and comments on burden placed on entertainment media by union pensions, etc.

Invasion of privacy is an old story to show biz practitioners, and some of their problems are aired in Ernst's book with Schwartz, which recaps, among other entries, dilemmas of such persons as Alexander Pope, Queen Victoria and Prince Albert, Edna Ferber and Serge Koussevitsky; firms like the Vitagraph Co., Universal Films, Doubleday and The New Yorker. Book should attract theatrical lawyers, their clients, and the average reader seeking wider info on a disquieting aspect of modern mores.

Rodo.

Landru's Sweetie

Continued from page 1

Francoise Sagan's script and Claude Chabrol's direction, was a matter of historical record.

Pic, which is due to have its U. S. premiere this spring, is the first original screenplay by the novelist. The Embassy release stars Michele Morgan, Danielle Darrieux and Hildegarde Neff, with Charles Denner playing Landru and Stephane Audran as Mlle. Segret, then a girl barely 20, today a woman of 70.

Nervous on 'Deductibles'

Continued from page 1

—he pays cash". One class crossroads of eat-meet-greet does 50% of its business on a charge basis.

Psychologically, as these same spots, in an endeavor to reassure their clientele, are hawking propaganda leaflets and have accepted perforated checks whereon the customer can fill in, then and there—or when he gets home—whom he entertained and for what purpose, it has made the payees self-conscious about the whole thing.

Fact that they should have been doing this for the past five years is academic because few did—or did not with the same studious, bookkeeping application to prepare a "script" for Mr. Whitehorn as now.

The NRA and the N.Y. Restaurant League estimate that New York's 20,000 eateries do a $800,000,000 annual business and that January has been off 20%, which is interpreted as a $10,000,000 dip in volume. Some class joints claim it's nearer 30%, and on certain nights, especially with the acute Gotham cold, regulars see so much empty tablecloth they get "snow blind".

Reassurances

Both the NRA and the AMHA have issued a joint bulletin, citing House and Senate Reports by numeral, page and section, to the effect: "You do not have to discuss business, transact business, conduct business affairs, carry on negotiations, or make a sale before, during or after a meal in a restaurant to get a deduction for a business meal.

"Good will entertaining in typical restaurants is still deductible under a business meal exception to the new expense account law.

"Because of the business meal exception, the most significant portion of good will entertaining conducted in this country is left undisturbed by the new law. The general custom of entertaining business guests at meals is not disallowed even where the making of the expenditure merely promotes good will.

"The business meal must be furnished in surroundings of a type generally considered conducive to business discussion (typical restaurants) but there is no requirement in this exception that business actually be discussed.

"A night club will probably be treated differently from a typical restaurant and generally would not be considered a suitable environment for a business discussion. Thus, to obtain a deduction for good will entertaining in a night club of a group of business associates and their wives, a taxpayer would have to show that the entertaining was before or after business discussions or in between, before, or after business meetings at a convention.

"There is no $25 limit on business entertaining in restaurants, night clubs, or elsewhere; but you will need a receipt which we provide if you spend over this amount at one time.

'Afterwards'

"You will be required to keep records of business entertaining under the new law, but this is especially simple for business meals purchased in better class restaurants. Make a record as soon as practical after the expense on a diary by writing the date, the name of your guest, the name of the restaurant, and the amount spent. You do not have to record the name of the restaurant if you prefer to keep a receipt.

"You do not have to record the type of entertainment, as this is obvious from the name of the restaurant.

"You may record tips as part of the total if you wish.

"It is not necessary to record the business relationship or purpose if your employer can recall this information upon questioning by IRS.

"It is never necessary to record the business purpose of a restaurant meal, because good will is sufficient to justify this deduction; but a record should be made of business discussion or conventions necessary to justify other types of good will entertaining".

Each of the above paragraphs carries one or more rulings by HR or Senate or IRS Qs. & As. to support it.

But fact remains that this very mountain of legal shrouds is what has created customer concern and dining-out resistance.

P.S.—Just to further complicate matters, New York's Gov. Rockefeller has come up with a euphemism—increased "fees" on liquor sales. To saloonkeepers, package stores, dineries and niteries, that's gobbledygook for upped taxes—a tax schedule which (a) can and will put many out of business; and (b) appears certain to create a new wave of bootlegging.

However, this is still in the talk stage, and the liquor business is not taking it lightly, nor do they plan to take it without a battle.

But IRS and "deductible" entertaining is here. And no kidding. It's the new law.

Mizer & FCC

Continued from page 1

an interview with Alger Hiss, Commission said.

In its response to an FCC inquiry, Triangle said "it was our opinion that the use on tv of a man convicted of perjury in a trial involving treason against the United States was in bad taste and not in the public interest, especially so on Veterans Day and especially when that man was to comment on the career of a distinguished American who had served this country in high office."

R.I. Books Takes

Continued from page 1

General Assembly set up the Commission in 1956 to "educate the public" on publications containing obscene, indecent or impure language.

Four New York book publishers made the appeal to the Supreme Court, contending that the Commission's activities were in violation of the constitutional right of free speech and press. They were Bantam Books, Dell Publishing, Pocket Books and the New American Library of World Literature.

The publishers said that the Commission had sent its blacklist of books to distributors, along with notice that the police had been given copies of the list with orders that the publications were not to be sold to youths under 18 years of age, and stating, "The Attorney General will act for us in cases of non-compliance."

Among the separate opinions concurring with the result, Justice William O. Douglas called the Commission's work, "censorship in the raw." Horace Manges repped the publishers.

Dinah Shore

Continued from page 1

same figure for a week; nitery bookings at the Riviera, Las Vegas, Harrah's at Tahoe and Florida dates.

Offer of the college tour came from Arthur Goldsmith of Paramount Attractions, Chicago. As openers at Purdue, for two shows the net to Dinah would be $12,000. Booker would supply the orchestra and supporting acts. Other colleges would include Michigan and Indiana, all, according to Goldsmith, "within driving distance." Her reply to all offers: "not at this time, maybe later." Promoters of theatres under canvas during the summer months have offered her up to $75,000 for a week's engagement, the same fee paid Danny Kaye and Belafonte.

If Dinah wants to pick up some extra change, there are offers of convention dates at $10,000 a night. As for tv, she may weaken to the extent of doing one or two specials. Night club dates she will save for around holiday time when the children, out of school, can be with her. As for now she's more interested in tennis (she won a tournament in Palm Springs with her double partner), is taking up golf seriously and what time remains she devotes to her painting. But the kids are her life right now.

Obituaries

Continued from page 60

or vaudeville, died Feb. 17, 1963 at the home of his daughter, Mrs. Robert (Carolyn) Harris. Interment was in Hollywood where he long lived, after passing of vaude, and where he became a film script author. He moved to Dallas to be with one of his surviving kin five years ago.

Another son, Andy Rice Jr., comedian and emcee, retired from show biz eight years ago and is now in realestate in Sunland, Calif.

LEE NEMETZ

Lee Nemetz, tv commercial producer for BBDO advertising agency, died Jan. 23 in Philadelphia. He also had been a legit director at one time. His off-Broadway credits include "Shoemaker & the Peddler" and "Wedding in Japan." At the time of his death, he was producing a film to be shown in art houses, which his

In Memoriam
Sid Grauman
(The Little Giant of Show Biz)
You'll never be forgotten, Sid
Arthur S. Wenzel

wife will now complete. He also acted in numerous tv productions.

His wife, two daughters, mother and three sisters survive.

NAT LEVIN

Nat Levin, 38, investigator of film theatre boxoffice reports, and brother of Jack M. Levin, president of Confidential Reports, died in his sleep in Florida last week. For years he represented theatre circuits in the New York metropolitan area. Services were held in Manhattan Feb. 21.

His father, the late Benjamin Levin, and his uncle, the late Julius Levin, operated the old Lenox Film Exchange in 1910.

Wife, son, three brothers, including Jack, and a sister survive.

MARIA HACKER

Maria Hacker, 39, former German film actress and wife of Wagnerian tenor Lauritz Melchior, died in her sleep Feb. 20 in Sherman Oaks, Cal. Her death came only a few hours before the couple were to attend an affair at which Melchior was slated to sing for the Scandinavian Choir at a ceremony celebrating his 30th anniversary on stage.

Melchior wed Miss Hacker in 1927. His first wife, Inger Nathensen, died in 1925.

JACOB GADE

Jacob Gade, 63, Danish composer who wrote the celebrated tango, "Jalousie," died Feb. 20 in Aasens,

Mack Gordon
"I'm Making Believe"

Denmark. Although he had written scores of compositions, "Jalousie" was his only tune to win international recognition.

Gade was a member of the New York National Symphony Orchestra from 1910 until 1921.

GARRISON P. SHERWOOD

Garrison P. Sherwood, 80, actor-director-critic, died Feb. 12 in New York.

He wrote reviews for the Dramatic Mirror during 1921-22. He also appeared on Broadway and with several stock companies during the 1920s. He was secretary of the Drama League of New York, 1932-38 and chairman of National Drama Week from 1934 to 1936. He was later co-editor with Burns Mantle of "The Best Plays of 1899-1909" and "1909-1919."

Sherwood wrote a theatrical column for The Palisadian, in California, 1939-40 and was drama editor, reviewer and theatre columnist for the Westwood Hills Press in Los Angeles, 1940-45. He later directed stage productions for The Actors' Producing Company of Hollywood. During the summers of 1945-46-47, he directed, acted and taught apprentices at the Ogunquit Playhouse (Ogunquit, Me.) and during the winter of 1946-47 taught at the Theatre School of Dramatic Arts, Carnegie Hall.

He assumed similar posts at various playhouses on the east coast during the years that followed. He appeared on Broadway 2 seasons ago in "Advice & Consent." More recently he completed with John Chapman, another Best Plays book, covering 1894-99, to be published in March.

BURTON MALLORY

Burton Mallory, 79, veteran legit actor, died Dec. 29 in New York. He made his professional debut when he was 20 years old, at the Colonial Theatre in Bridgeport, Conn. The play was called "The Triumph of An Empress."

Mallory reached Broadway in 1909 via "The Picture of Dorian Gray," with Wallace Clarke. His Broadway credits also include Mme Mart's "Once in a Lifetime," "As You Like It," with Katharine Hepburn; "Dark of the Moon" and "The Silver Whistle." He played with numerous stock companies during his long career and also more recently appeared in off-Broadway productions of "The Cherry Orchard" and his final appearance in "The Anvil," at the Maidman Theatre.

ERIC KEOWN

Eric Keown, 50, drama critic and author, died after a short illness Feb. 15, at Worplesdon, England. He joined the editorial staff of the humorous magazine Punch in 1933 and in 1952 started to write dramatic criticism for it. Was also Parliamentary correspondent from 1953-1960.

After war service he resumed as legit critic and also broadcast fairly regular in the BBC sound series, "The Critics." He wrote the story on which "The Ghost Goes West" pic was based and also blogged

In Memory of
JOE FLYNN
From His Pal,
HORACE GOODLEY McNAB
February 20, 1963

Peggy Ashcroft and Margaret Rutherford.

Survived by wife, son and daughter.

EUGENE P. O'FALLON

Eugene P. O'Fallon, 72, pioneer Denver radio executive and builder of the city's first tv station (KFEL-TV, now KTVR), died of a kidney ailment Feb. 16 in Denver. A native of St. Louis, he founded radio station KFEL (now KIMN) in 1932.

KFEL shared air time with KVOD radio (now KHOW). The depression years were a struggle for survival and KFEL often was off the air while O'Fallon and his associates scrounged for the money to buy equipment or replacement parts.

Four sons and a daughter survive. His wife died in 1938.

LAWRENCE W. CARROLL

Lawrence W. Carroll, 65, veteran theatre manager who handled houses in the New England area and California, died of a heart attack Feb. 7 in North Hollywood, Cal. Since 1934, he had managed the Lake Theatre in Los Angeles.

Born in Waterbury, Vt., Carroll was one of the country's youngest theatre managers when he assumed operation of a Lancaster, N. H., house at the age of 16. Later he managed theatres in Burlington, Vt.; Berlin, N. H., and Bangor, Me., before moving to the Coast.

Surviving are his wife and daughter.

EDWIN H. SCHLOSS

Edwin H. Schloss, 71, music critic of the Philadelphia Inquirer, died Feb. 18 in Philadelphia. He began reviewing in 1932 with the old Philadelphia Record and later became its music and drama editor. He joined the Inquirer after the Record folded in 1947.

Three daughters survive.

JEROME RHEA

Jerome O. Rhea, 69, former secretary and personal rep of Duke Ellington, died Feb. 17 in Washington. He joined the bandleader in 1922 as personal assistant and was associated with him or 26 years. He became semi-retired in 1947.

A former singer and singing coach, Rhea made his debut in 1918 at the Howard Theatre in Washington. He also sang on the "Majestic Radio Hour," show in the early years of CBS.

His wife, son, a stepson, two sisters and a brother survive.

ROBERT F. BROWNING

Robert F. Browning, 60, Kingston, N. Y., radio personality, died Feb. 15 in Albany. He joined WFNY, Kingston, in 1941 and continued in the broadcasting field until shortly before his death.

Browning, who was confined to a wheelchair from wounds sustained in World War I, organized WKSN, Kingston, in 1946 with a group of business men. Station later changed hands and is now known as WGHQ.

His wife, daughter and three sisters survive.

EDMOND M. BARR

Edmond M. (Eddie) Barr, 56, nightclub columnist and later amusement editor of the now defunct Dallas Dispatch, died Feb. 15 in Houston after a year's illness. He left Dallas in 1937 to work as a publicist in Hollywood. For a time he was an adman in San Antonio and Houston.

Surviving are his mother, sister and two brothers. One of the latter, Francis, is ad director for Interstate Theatres.

LESTER R. RAWLINS

Lester R. Rawlins, 54, general manager of KDKA, Pittsburgh, died Feb. 23 in that city. He recently had undergone surgery and was convalescing in his home following the operation when he suffered a stroke.

He had been g.m. of the station since 1952 when he came to Pittsburgh from KYW, Philadelphia.

CHARLES A. GREENE

Charles A. Greene, longtime business administrator for such film players as Virginia Bruce and the late John Gilbert, died recently in Los Angeles. A native of Atlanta, he was the brother of the late Ward Greene, onetime editor of Hearst's King Features Syndicate.

His wife, son, daughter, brother and two sisters survive.

ARTHUR E. SEMPLE

Arthur Emil Semple, 86, flutist at the opening of Massey Hall, Toronto, died Feb. 19 in that city. He was solo flutist with the Toronto Symphony for several years until his retirement in 1936.

Survived by daughter.

EDWARD T. LESTER

Edward T. Lester, 61, veteran sound recorder who retired recently and went to live in Hawaii, died in the Islands Feb. 15. He had spent most of his career at Columbia Pictures.

His wife and daughter survive.

REUBEN E. LEE

Reuben E. Lee, 84, onetime member of the D'Oyly Carte Opera Co., died Feb. 12 in Cohoes, N. Y. He also was a trombonist with the original Kittie Band of Canada.

Surviving are his wife, son and two brothers.

ALBERT J. RICHARD

Albert J. Richard, 73, retired editor-in-chief of the old Paramount News, died Feb. 13 in Atlanta. He was a native of Bordeaux, France.

Surviving are a son and daughter.

Mrs. Dolores Heideman, 32, was stabbed to death by her husband, tv writer Leonard Heideman, at their Tarzana, Cal., home Feb. 22 during a family argument.

Surviving also are two sons, Ricki, 5, and Kenneth, 4.

Wife, 73, of Sir David James, proprietor of Studios One and Two Cinemas died Feb. 20 in Barcombe, Eng. When Sir David actively ran his circuit his wife, Grace, managed all the cafes in the cinemas.

Grace V. Sullivan, 35 corporate secretary of Official Films, died Feb. 28 at Le Roy Hospital, New York. She was with Official for 11 years in various exec posts. Survivors include two daughters.

Father, 59, of Martin Erlichman personal manager, died Feb. 22 in Brooklyn.

Joseph Ryan, 63, projectionist for 45 years who last worked at the Wisconsin Theatre, Milwaukee, died of cancer Feb. 17 in that city. His wife and a sister survive.

Wife, 78, of A. J. Fletcher, president of Capitol Broadcasting Co., operator of WRAL-TV and WRAL radio in Raleigh, N. C., died recently in that city.

Harry W. (Happy) Lee, 73, veteran announcer and program director for radio stations in Wilmington, N. C., died recently in Hampton, Va.

John P. Whitman, 91, former actor, writer and artist, died Feb. 10 in Boston. He toured the U. S. with his wife in a series of Biblical plays.

Mary Cook, 50, for past 20 years Otto Preminger's secretary, died of a heart ailment Feb. 17 in Hollywood. Daughter and sister survive.

Wife, 43, of Howard Tupper, announcer at WRGB-TV and WGY, Schenectady, died of a heart attack Feb. 17 in Niskayuna, N. Y.

Ella M. Blanchard, 85, pianist-organist during the silent screen era in Barre and Randolph, Vt., theatres, died Feb. 9 in Randolph.

Leon J. Robinkin, 55, an engineer with WGN Radio for 20 years, died in Chicago Feb. 16. Wife and daughter survive.

George (Shorty) Chiotto, 65, film bit player who formerly was Orson Welles' cook and chauffeur, died Feb. 9 in Honolulu.

Mother of Frank Young, publicity chief for WNEW Radio, N.Y., died Feb. 22 in New York after a long illness.

Murray V. "Duncan" Livingston, 63, veteran vaudeville-nitery performer, died Feb. 1 in Pittsburgh, Pa.

Levine's Chain

Continued from page 1

sidered by Embassy execs to be the whole answer to its marketing problem. After all, the bosses contend, Embassy has over twice as many films to contend with this year as it did last.

Exploitation men have also been added to the staff and indie pressers are also to be put on campaign by campaign. But Embassy pres Joseph E. Levine is an ex-exhibitor himself and knows the ropes. Not being under any restraint to the contrary, he and his boss are considering a further diversification of their company by moving into the exhibition arena. Such a move would not only provide ready outlets for Embassy product but also could be an increased source of revenue—and cash flow is a big consideration in all distribs these days.

Levine Due Back

The exhibition plan, which is only a section of a broader marketing scheme currently under advisement and awaiting Levine's return from Europe this week, is also being stimulated by the company's policy of freedom in dealmaking. Not being public and, therefore, not tied in any way as far as making spot deals, no matter how major, the company is aware of the value of certain guarantees to back up these deals, such as exhibition assurances in certain locations, a diversified income and similar backstops.

Although it is acknowledged by Levine that a public stock issue might eventually develop, he has stressed, along with exec v.p. Lenny Lightstone, the decided advantages he feels in independent operation — freedom being the biggest single factor. Any logical move to increase the company's cash flow and backstopping guarantees is looked upon as further stalling the need to go public and, therefore, something to be carefully considered.

These are some of the thoughts behind current Embassy thinking and marketing plans. There will be some major steps taken in this direction in forthcoming weeks, as the company continues to rapidly expand, perhaps almost too rapidly. The outfit has already outgrown its present office layout with new personnel and equipment and a move from these quarters is also being considered, possibly to the still-in-construction Pan-Am building.

MARRIAGES

Gladys Stryker to Milton R. Rachmil, Palm Springs, Feb. 17. Groom is prexy of Universal Pictures, Decca Records and vice-chairman of the board of MCA; bride operates sports apparel and gift shops at Racquet Club, Palm Springs.

Joy Richards to James Farr, Hollywood, Feb. 16. Bride's a former model, he's an actor.

Sonia Falgen to Russ Letourneau, Feb. 9, Saint Johnsbury, Vt. Bride is a violinist, groom is a stage manager-director.

Julie DeJohn to David Patterson, Yonkers, N.Y., Feb. 22. Bride is member of DeJohn Sisters & Johnny Alden, he is road manager for group.

Janet Kane to Keith Abler, New York, Feb. 16. Bride is daughter of CBS-TV publicist Jim Kane.

Edie Kaufman to Alvin Silberberg, New York, Feb. 16. Bride is with "CBS Reports" staff.

Janet Munro to Ian Hendry, London, Feb. 18. She is the film actress. He is a tv and film actor.

Mrs. Alicia Rouhovde Wilson to **Andy Razaf**, Feb. 14, Los Angeles. Groom is the songwriter.

Mary Janda to Sterling (Red) Quinlan, Feb. 23, Chicago. Groom is a novelist and ABC vicepres in charge of WBKB-TV in Chi, bride is his former secretary.

Vickie Gillespie to Fred Perry, London, recently. She is a night club singer, he is a saxophonist with Sid Dean's band.

Brit Irene Olsen to Robert J. Gaudio, Bergenfield, N.J., Feb. 23. He's a songwriter and member of The Four Seasons vocal group; bride is nonpro.

BIRTHS

Mr. and Mrs. Walter Kattwinkel, son, Feb. 8, Paterson, N.J. Mother is actress Mary Alice Wunderle; father is singer-actor.

Mr. and Mrs. Robert G. Wald, son, N. York, Feb. 15. Father is a concert manager.

Mr. and Mrs. Robert Mirisch, son, Hollywood, Feb. 15. Father's a Mirisch Co. exec.

Mr. and Mrs. Richard Carpenter, son, London, Feb. 20. Both parents are thesps.

Mr. and Mrs. Thomas Clyce, son, Feb. 20. Mother is film actress Mary Peach, father is a film producer.

Mr. and Mrs. Harvey Norman, son, Feb. 4, Forest Hills, N.Y. Mother is legit actress Molly Ardrey; father is half of the comedy team of Norman & Dean.

Mr. and Mrs. Bigelow Green, son, Feb. 15, New York. Mother is actress Saralou Cooper; father is a legit stage manager.

Mr. and Mrs. Ben Kubasik, son, New York, Feb. 16. Father is a CBS-TV publicist.

Mr. and Mrs. Dave Victorson, daughter, Las Vegas, Feb. 18. Father is Thunderbird Hotel entertainment director.

Mr. and Mrs. Nat Chianta, son, New Brunswick, N.J., Feb. 25. Father is office manager for Embassy Pictures.

Mr. and Mrs. Steve Swartz, daughter, Feb. 21, Washington, D.C. First grandchild of Ab Swartz, independent film distributor of Minneapolis.

Eddie Cantor Medal

Continued from page 1

idea came the program and the resources that one day defeated polio as a major disease in this country.

"For this reason and for a host of other humanitarian gestures — I think that presenting Mr. Cantor with a gold medal is entirely proper. His work and his life are good examples for us to follow.

"Twenty-five years ago President Franklin D. Roosevelt requested the help and assistance of Cantor in getting 1,000,000 people to contribute $1 each for the National Foundation of Infantile Paralysis. Cantor consented to assist but also offered President Roosevelt the suggestion that perhaps the entire country would want to participate by sending 10c to the White House to fight polio."

Senator Engle continued: "Mr. Cantor is not in the best of health now of these days. I know that all of us wish him a speedy recovery."

Jailbird. Terrorist. Saboteur. Fanatic.

Today when a woman votes for the man of her choice, it is in great part due to the extraordinary spirit of Emily Pankhurst. Half a century ago this high-born, gentle beauty (with the aid of daughters Christabel and Sylvia) organized one of the most effective campaigns in political history—The Suffragettes.

The story of this militant group was the compelling theme of Granada's sixty-minute documentary, THE FANATICS.

To make the government take their case seriously, sheltered Victorian ladies exposed themselves to public humiliation and private grief by chaining themselves to railings, smashing windows, pouring acid in mailboxes, and throwing bombs in churches. (One, Emily Davidson, even threw *herself* under the King's horse on Derby Day and was killed.) Over a thousand women were arrested and treated as common criminals, not political prisoners.

Queen Victoria called it "... mad, wicked folly ..."

The English audience (who saw it all come to life again on the entire Independent Television Network) called it edifying and enthralling programming. Interested?

Contact Granada's Kay Campbell, MU 8-1126 (599 Madison Avenue) or write or wire Paddy Crookshank at **GRANADA TV NETWORK, ENGLAND**

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